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TRADITIONAL CULTURES
MADRAS**

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HUMAN RIGHTS**

मानव



अधिकारों का अन्तर्राष्ट्रीय वर्ष



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PART — I



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1968

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DECLARATION OF THE PRINCIPLES OF INTERNATIONAL CO-OPERATION (UNESCO)

Introduction :

The Declaration of the principles of international cultural Co-operation was unanimously adopted by the General Conference of the United Nations Educational, Scientific and Cultural Organization at its fourteenth session, on 4 November 1966, the twentieth anniversary of the foundation of the Organization. The Declaration was proclaimed 'to the end that governments, authorities, organizations, associations and institutions responsible for cultural activities may constantly be guided by these principles'. Its purpose is to advance 'through the educational, scientific and cultural relations of the peoples of the world, the objectives of peace and welfare that are defined in the Charter of the United Nations'.

The full text of the Declaration is given in the following pages.

At the same session the General Conference adopted a resolution that 'recommends this Declaration to the attention of Member States and Associate Members and invites them to publish the text of it in their respective languages and to ensure that it is distributed, displayed, read and commented on'. The resolution also 'requests Member States to use their best efforts to implement the provisions of this Declaration, so that it may serve the cause of peace and the well-being of mankind'.

The General Conference of the United Nations Educational, Scientific and Cultural Organization, met in Paris for its fourteenth session, this fourth day of November 1966, being the twentieth anniversary of the foundation of the Organization,

Recalling that the Constitution of the Organization declares that 'since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed' and that the peace must be founded, if it is not to fail, upon the intellectual and moral solidarity of mankind,

Recalling that the Constitution also states that the wide diffusion of culture and the education of humanity for justice and liberty and peace are indispensable to the dignity of man and constitute a sacred duty which all the nations must fulfil in a spirit of mutual assistance and concern,

Considering that the Organization's Member States, believing in the pursuit of truth and the free exchange of ideas and knowledge, have agreed and determined to develop and to increase the means of communication between their peoples,

Considering that, despite the technical advances which facilitate the development and dissemination of knowledge and ideas, ignorance of the way of life and customs of peoples still presents an obstacle to friendship among the nations, to peaceful co-operation and to the progress of mankind.

Taking account of the Universal Declaration of Human Rights, the Declaration of the Rights of the Child, the Declaration on the Granting of Independence to Colonial Countries and Peoples, the United Nations Declaration on the Elimination of all Forms of Racial Discrimination, the Declaration on the Promotion among Youth of the Ideals of Peace, Mutual Respect and Understanding between Peoples, and the Declaration on the Inadmissibility of Intervention in the Domestic Affairs of States and the Protection of their Independence and Sovereignty, proclaimed successively by the General Assembly of the United Nations,

Convinced by the experience of the Organization's first twenty years that, if international cultural co-operation is to be strengthened, its principles require to be affirmed,

Proclaims this Declaration of the principles of international cultural co-operation, to the end that governments, authorities, organizations, associations and institutions responsible for cultural activities may constantly be guided by these principles; and for the purpose, as set out in the Constitution of the Organization, of advancing, through the educational, scientific and cultural relations of the peoples of the world, the objectives of peace and welfare that are defined in the Charter of the United Nations :

ARTICLE I

1. Each culture has a dignity and value which must be respected and preserved.
2. Every people has the right and the duty to develop its culture.
3. In their rich variety and diversity, and in the reciprocal influences they exert on one another, all cultures form part of the common heritage belonging to all mankind.

ARTICLE II

Nations shall endeavour to develop the various branches of culture side by side and, as far as possible, simultaneously, so as to establish a harmonious balance between technical progress and the intellectual and moral advancement of mankind.

ARTICLE III

International cultural co-operation shall cover all aspects of intellectual and creative activities relating to education, science and culture.

ARTICLE IV

The aims of international cultural co-operation in its various forms, bilateral or multilateral, regional or universal, shall be:

1. To spread knowledge, to stimulate talent and to enrich cultures;
2. To develop peaceful relations and friendship among the peoples and bring about a better understanding of each other's way of life;
3. To contribute to the application of the principles set out in the United Nations Declarations that are recalled in the Preamble to this Declaration;
4. To enable everyone to have access to knowledge, to enjoy the arts and literature of all peoples, to share in advances made in science in all parts of the world and in the resulting benefits, and to contribute to the enrichment of cultural life;
5. To raise the level of the spiritual and material life of man in all parts of the world.

ARTICLE V

Cultural co-operation is a right and a duty for all peoples and all nations, which should share with one another their knowledge and skills.

ARTICLE VI

International co-operation, while promoting the enrichment of all cultures through its beneficent action, shall respect the distinctive character of each.

ARTICLE VII

1. Broad dissemination of ideas and knowledge, based on the freest exchange and discussion, is essential to creative activity, the pursuit of truth and the development of the personality.

2. In cultural co-operation, stress shall be laid on ideas and values conducive to the creation of a climate of friendship and peace. Any mark of hostility in attitudes and in expression of opinion shall be avoided. Every effort shall be made, in presenting and disseminating information, to ensure its authenticity.

ARTICLE VIII

Cultural co-operation shall be carried on for the mutual benefit of all the nations practising it. Exchanges to which it gives rise shall be arranged in a spirit of broad reciprocity.

ARTICLE IX

Cultural co-operation shall contribute to the establishment of stable, long-term relations between peoples, which should be subjected as little as possible to the strains which may arise in international life.

ARTICLE X

Cultural co-operation shall be specially concerned with the moral and intellectual education of young people in a spirit of friendship, international understanding and peace and shall foster awareness among States of the need to stimulate talent and promote the training of the rising generations in the most varied sectors.

ARTICLE XI

1. In their cultural relations, States shall bear in mind the principles of the United Nations. In seeking to achieve international co-operation, they shall respect the sovereign equality of States and shall refrain from intervention in matters which are essentially within the domestic jurisdiction of any State.
2. The principles of this Declaration shall be applied with due regard for human rights and fundamental freedoms.

SECTION I: ARTICLES

GRĀMĀS IN INDIAN MUSIC

by

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Śaptasvarāstrayōgrāmāḥ mūrchanāstvēkavimśatih/
Tānāḥ ekōṇa panchāsadyētat svaramaṇḍalam//—(Nārada śikṣha)

India has to her credit a musical science (Lakshana), hoary with antiquity that has remained fundamentally in tact through the different phases of its evolution. An amazing quantity of theoretical data is preserved in the oldest available treatise, the *Nāṭya Śāstra* of Bharta muni. Though this work is mainly devoted to the exposition of the art of histrionics, it also expounds briefly the science of Indian music in an admirable manner. An elaborate theory of srutis (intervals) svarās (musical notes) and their mutual relations (Vādi-samvādi-vivādi), the primary scales and their derivatives (Grāmās—mūrchanās—Jāti), of rhythm and musical instruments has been dealt with in six chapters (28th Chap. 33rd Chap. N.S.). The fundamental principles that govern Indian music as it exists today, have been recognised centuries before. The foundations of melodic music with its life in the conception of rāga, had been well laid as early as the 4th century B.C. and its origins are to be sought in the consonance theory, so well treated by Bharata. It is here in the pages of this treatise that one has to look for the details relating to the ancient music of India, in its theoretical aspects.

The history of ancient Hindu music may be conveniently classified under two important phases of its development viz., (a) The pre rāga pēriod when the Grāma-mūrchana-jāti system was in prevalence. (b) The period which saw the birth of the concept of rāga and the realisation of its melodic personality.

It is common knowledge that the concept of rāga is one of the most beautiful concepts conceived by the musical genius of India. It is the vital and live concept that constitutes the very essence of Indian music, both in the north and the south. There can

be no Indian music as it exists at present, without the rāgas. Rāga is a total expression of a definite sound picture which is capable of evoking a specific aesthetic mood. It is something more than a mere arrangement of intervals in a particular sequence. Matanga's definition of rāga, the earliest and the logical one of its kind, emphasises the emotional content of the raga. 'Ranjakatā' is a quality, a fundamental attribute of a raga. In short, Rāga is a musical value, representing the sum total of various intrinsic factors, manipulated in an aesthetic manner. Musical compositions are composed in a rāga and thereby a concrete shape is given to the abstract form of rāgā. With the advancement of musical knowledge, new rāgas have sprung up in the gradual evolution of music and consequently Indian music of today is in possession of a rich variety of rāgās of various descriptions, whose charm is immortalised in the musical forms.

The evolution of the concept of rāga discloses a remarkably long but colourful history. The phenomenon of rāga in the sense of a mode, with a definite melodic implication was not known during the period of Bharata. The term 'rāga' as such was not used by the learned author, who had only dealt with grāmās, mūrchanās and jātis which represented the scale system in vogue then. Of the three categories of scales, mentioned above the Grāmās represent the scales of Primary nature, from which are derived the murchanas, which in turn are the source of jātis.¹

The source material of rāgās is supplied by the jātis, which are thus the immediate forerunners of rāga. The evolution of the grāma itself is explained thus: ..

Śrutibhyastu svarāḥ sarvē/svarēbhyō grāmasambhavaḥ

From the śrutīs are born the svarās, which constitute the gramas. And it is well known that the musical notes took their rise from the music of the Sāman chants:

Śāmavēdāt svarāḥ jātāḥ svarēbhyō grāmasambhavaḥ

Many of the salient features of our modern music may be traced to the music of the Sāman chants.

Though modern music in India has long outgrown the grāma-murchana-jāti system and recognises a rich variety of rāgas, that

1. Grāmāḥ svarasamūhāḥ syānmurchanādeḥ samāśrayā (Sangīta Rat-nākara IV, Chap. p. 99 sl. 1).

fact should in no way make us lose sight of the paramount significance attached to the concept of grāma in the early history of the musical scale. Further, the fact that there exists perhaps not a single musical treatise that does not make any reference to grāma, amply testifies to the historical and scientific nature of these scales. The importance of the grāmās lies in their being historically the earliest sampūrṇa scales having a distinct tonal structure and more so, in their providing a scientific basis for all later scales to be derived from them.

Bharata mentions two grāmas — the shadja grāma and madhyama grāma. From the descriptions of these two, available in the text of Nāṭya Śāstra it is unmistakably clear that they were regular scales having the full complement of the sapta svaras, heard at specific distances in the sequence. The heptatonic nature of the gramas and also their theoretical function has been categorically defined by Bharata himself in the context of his treatment of the ten varieties of drama (daśa rūpaka).

Jātibhiḥ śrutibhischaiva svarāḥ grāmatvamāgatāḥ/

yathā tathā vṛttibhēdaiḥ kāvyabandhā bhavanti hi//5

Gramau pūrṇasvarau dvau tu tathā vai shadjamadhyamau/

sarva vṛtti vinishpannau kāvya bandhē tathātvimau//6

(20th chapter Nāṭyaśāstra — Kāsi series)

Just as the Vṛtti bhēdās constitute a rhetorical composition, so also the svarās attain the status of grāma by means of śrutīs and jātīs. Sa grāma and ma-grāma are two such scales which are not only sampūrṇa but also repositories of all the svaras, in the same manner as the Kāvya bandhā which is a storehouse of all the Vṛttis. These ślōkās, indicate in a nutshell, the significant part played by the grāma. The whole science of our music emerged as it were from the grāmās and the intervals figuring in them.

Taking the idea of the ślōkās enumerated above, Matanga condensed it into an aphorism and gave the oft quoted definition of grāma,

Samūha vāchinau grāmau/ svara śrutyādi samyutau//

yathā kutumbhinah sarva ekī bhūtvā vasanti hi/

sarva lōkeshu sa grāmō yatra nityam vyavasthitah

(Brhaddesi — P. 10. Ślo. 20)

This interpretation contains more or less a similar idea. Just as people live in a group, in a village (grāma) similarly the svaras are said to belong to a grama in music. The term grāma has been used by Matanga to give a collective sense. That the function of grāma lay in defining the śrutis, svarās, mūrchanās, tānās, and jātis is also emphasised. In his gloss on Nāṭya Śāstra, Abhinavagupta says that a grāma,² contextually refers to the collection of Sapta svaras starting from shadja and that a grāma may also be designated a 'Jāti Samudāya' or a collection of Jāthis. 'The Jātis were derived from the two grāmās which represented the excellent and attractive combinations of sampūrṇa svarās.' Yathā vichitra sanniveśatālabhāna sundaratamasampūrṇasvarasamudāya rūpat grāma dvayādvihbhāga kalpanaya jātyamśakānām pūrṇā-pūrṇādi svarabhēdabhājām prasava he//

It is in the collective sense that the term grāma came to be understood from the time of Matanga (4th cent. A.D.) and this circumstance coincided with the birth of the concept of rāga. The later definitions of grāma are based on that of Matanga, which has reduced it to the status of a mere collection of all the Śuddhavikrita svarās or a complete scale. However a study of all the available definitions of the grama in relation to the actual descriptions of the Shadja grāma and madhyama grāma clearly points out the two conceptions of the grāma. Firstly, the earlier conception understands it as a full fledged scale of seven svaras, with well-defined relations. The sa grāma and ma grāma were two such popular scales which were largely used in Bharata's dramatic representation.³ When the concept of rāga emerged with its melodic connotation, the grāmās became less important and come to lose ground in gradual stages. However sa grāma continued as the standard scale of reference and all the intervals used in the rāga system were easily obtainable from the gamut of sa grāma; Thus the sa grāma came to be understood as the svarasamūha representing an encyclopaedic collection of all the Śuddha Vikrita svaras. Historically however, this later definition of grāma in the sense of svarasamūha or a complete scale of notes, developed from its earlier and stricter musical meaning of a recognised scale of a heptatonic nature.

2. Nāṭya Śāstra, Vol. II, Gaekwad Oriental Series, 18th Chap. p. 409. Comm.

3. Mukhē tu madhyamagrāmāḥ shadjam pratimukhē smṛtaḥ//
(Nāṭya Śāstra 32nd Adhy. 435)

Similarly in Western music, the term Gama ut, signified "all the tones from Gamma", meaning the entire scale. 'Gamma' in French and Gamut in English still connote the complete range or scale of notes. But in the Guidonian terminology 'Gammaut' denoted the scale beginning from the ut—which was the lowest tone of the scale. Anyway it is possible to trace the terms Gamma and gamut to the grāma of Indian music. Thus the grāma originally conveyed a stricter musical sense and later came to be understood in a general sense.

Of the three grāmās, Bharata mentions and describes only the sa grāma and ma grāma while Vāyupurana, Nārada śikshā, Sangīta makaranda, Sangīta Ratnākara, and other later treatises speak of the Gandhāra grāma also. It is evident from the text of Nāṭyaśāstra that Bharata had no knowledge of the gā-grāma, and it is probable that it fell into oblivion long before the author's time. Dattila who was claimed to be done one of the sons and pupils of Bharata and who was again earlier than Matanga, as the latter has quoted the former frequently, makes a passing reference to this grāma. Perhaps the earliest reference to this grāma is to be found in the small work 'Nārada śikshā', the date of which is still a matter of speculation. The fact that rāgās have been referred to in the above work will subscribe to the theory of assigning the work to post Bharatā period. On the other hand, the work is written in an archaic language and itself purports to be a detailed account of the music of the Sāma Vēda and its svarās.⁴ As such the date of this siksha may also be fixed earlier than Nāṭya Śāstrā.

Though it is with reference to the sa grāma that the svaras of ma grāma and ga grāma have always been spoken, it need not be taken for granted that the latter two emerged later than the former. The order in which they are referred to and treated, has nothing to do with their order of emergence. Sa grāma was rightly held in paramount position owing to its intrinsic merits while it is to be conceded that ga grāma was the oldest of the three and was also the first grāma to become unpopular. Scholars are of the opinion that the original tetrachord used in the music of Rig Vedic hymns viz., G R S N ... suggested the ga grāma, while the sa

4. Sāmavēdē tu vakshyāmī svarānām charitam yathā
alpagantham prabhūtārtham śravyam vedāngamuttaram

(Nārada siksha sl. 15).

grāma and ma grāma represented the rearrangement of the svarās of the sāman scale. It may be of interest to note that sa, ma and ga were the initial and starting notes of the shadjā, madhyama and gāndhāra grāmās respectively. The existence of these scales each with a different starting note, obviously points out that the concept of ādhāra shadjā or the tonic note and also the practice of singing to a fundamental drone had not emerged during the period. Further it was quite possible to tune the harps to the different notes of the grāmās and by starting on the respective string, the grāma was played.

Shadjatvēna grhitō yah shadjagrāmē dhvanirbhavēt/

(Dattilam P. 2. Slo. 12)

In the sa-grāma, the note sa is the graha or the starter.

Whatever be the order of their emergence or existence, it is the sa-grāma that was first defined in a scientific manner in terms of the sruti values of the seven svaras. The practice of evaluating the intervals of the notes in terms of srutis, is first seen in the description of the organic structure of the sa-grāma and again only with reference to these values expressed in srutis, the notes of the other two grāmās were described. The seven svarās occur in the following sequences in the three grāmās and their intervals, measured in terms of śrutīs, are given below:

	s	r	g	m	p	d	n
Sa grāma	4	3	2	4	4	3	2
Ma grāma	4	3	2	4	3	4	2
Ga grāma	3	2	4	3	3	3	4

In the sa-grāma, sa stands at an interval of 4 srutis from ni (9/8), ri is at triśrutī interval (10/9) from sa, ga at a dviśrutī interval (16/15) from ri, ma at a chatuśrutī interval (9/8) from ga, pa at a chaturśrutī interval from ma, dha is at a distance of 3 śrutis (10/9) from pa while between d and ni, exists a dviśrutī interval (16/15). Of these sa and pa, ga and ni, pa and sa, sa and ma are samvadis. According to Bharata, the notes which are separated by an interval of 9 or 13 śrutīs from one another, are consonants and those standing at a distance of 20 śrutīs, are Vivādi or dissonant, while the rest are called anuvādi or assonant. The sa grāma has the merit of having the fundamental consonances, that of fifth and fourth in its scale. which endow a strong tonal basis to the structure.

The scale of ma grāma is identical with that of a sa grāma except for the fact that the panchama of ma grāma is lowered by

one śruti; And this smallest difference of one śruti is called the 'pramāṇa śruti' as it has served as a measure or pramāṇa and unit of evaluating the size of other intervals in the scale. The reduced pa of ma-grāma is heard at the 16th śrutistāna instead of the 17th niyata position as in sa-grāma and is called by Bharata, as Trisruti Pa, and by later writers as Vikrita pa, Chyuta pa, Laghupa, Kaisiki pa, mridu pa and Chyuta panchama ma. Though the fundamental consonance of the fifth is impaired in ma-grāma, it is amply rectified by the reduced pa having a samvādi in trisruti ri, its fourth below. The other samvādi svaras in ma grāma are sa and ma, ri and dha, and ga and ni. The lowering of a śruti in the case of pa, serves to increase the value of the next note, dha which now becomes chatusruti. If we start the ma-grāma from the sa of sa-grāma, it can be easily played by changing the initial minor third of sa-grāma into a major third. This can be done by sharpening the ga, by two sruties and make it chatusruti. Ma-grāma is also obtained simply by inversing the intervals of pa and dha of sa-grāma. It is incidentally made clear that the slightest alteration in the sequence of intervals, gives rise to a modified scale of notes and it is this negligible modification with respect to the panchama of sa-grāma that has justified the existence of Ma-grāma.

The theory of grāma was inextricably linked with the theory of 22 śrutis and both were complementary in nature. The 22 śrutis were dependent on the sa grāma and ma grāma, while the three grāmās themselves represented the three distinct allocations of the 22 śruties over the sapta svarās in a particular sequence. Again the system of 22 sruties was used to evaluate the relations of the various notes in the grāma. The knowledge of the 22 distinguishable pitches in a scale was revealed to our ancient musicologists when they adopted the cyclic progressions of Fifth and Fourth, commonly known as Shadja panchama bhāva and shadja madhyama bhāva. The svaras used in the sa-grāma and ma-grāma were those derived in the series of Fifth and Fourths. The process of taking the fifth of each note of a cycle as the tonic note and its panchama determined, was continued up to the 12th cycle in each case. The last note of the cycle of Fifth, and the 11th and 12th notes of the cycle of Fourth yield respectively the three notes viz., sa, sharper by a pramāṇa śruti, pa reduced by a pramāṇa śruti and sa flattened by an interval of comma. When sa and pa became immutable, the remaining 20 śrutis were distributed at the rate of two for each of the ten svarasthānas. The

ten sets of twin notes were thus derived and of these, the note of lower pitch constituting the twin is got in the cycle of fourths while the note of higher pitch is obtained in the cycle of fifths. Further the notes of a twin are separated by an interval of "pramāṇa śruti or comma. That the śruti is not a fixed unit, is made clear by the realisation of the three sizes of the eka śruti interval, which Bharata has demonstrated with the help of his Dhruva vīna and chala vīna experiment. In order to prove the validity of the theory of 22 śrutis and also to illustrate the 3 sizes of the eka śruti interval, Bharata resorts to the experiment on the seven stringed vinas of harp type. The pramāṇa śruti (81/80) which is ekasruti interval of the smallest size, has been immortalised in the māgrāma as the Trisruti pa and Bharata's aim was to demonstrate at the outset, this small difference of a śruti and thereby mark the distinction between the sa grāma and ma grāma. The two vinas namely the Dhruva vīna and chala vīna, provided with seven strings and alike in all respects, are tuned to the notes of the sa grāma. By making the tuning of Dhruva vīna constant and by successively reducing the pitch of the notes of the chala vīna in four stages, and starting the initial change from pa, the knowledge of the three types of ekasruti interval of values 81/80, 25/24, 256/243, was easily comprehended. Since the pramāṇa śruti of 81/80 value could be easily demonstrated straightaway by starting the reduction of the sa grāma panchama, Bharata advocates the lowering in each case with the panchama string of the chala vīna. Though as many as 10 pramana śrutis exist in the scale of 22 śrutis, the one that marks off the ma grāma from sa grāma has almost become the proverbial one. It is interesting at the same time, how such a tiny difference in pitch could ever give rise to a distinct scale as such and much less to its popularity. In the process of scale building in the different musical systems, intervals less than a semitone have always been considered as conducive to ornamentation only. And the use of tones and semi tones had been the prevailing steps in the early scales. However from the instrumental point of view, the trisruti pa would not offer any palpable difficulty as the strings of the harp vinas could be easily tuned to the scale of ma grāma and played.

It must be at the same time remembered that the notes of the grāmās had been allotted distinct śruti values and the conception of sa and pa as equally variable in their size, lends support to the existence of ma grāma as a practical scale. While defining the śruti values of the sa grāmā svarās, Bharata starts the sequence

from ri viz. 3^{ri} 2^{ga} 4^{ma} 4^{pa} 3^{dha} 2ⁿⁱ 4^{sa}. And again when he describes the pramāṇa śruti, he enumerates the śruti values from sa (i.e. from n-s) as 4^{sa} 3^{ri} 2^{ga} 4^{ma} 4^{pa} 3^{dha} 2ⁿⁱ. The absolute values of the intervals in terms of śrutis have been laid down clearly and also the fact that the interval always precedes a note, has been emphasised by the author's above enumeration. Since the concept of octave as understood in later times and the idea of the fundamental tonic, had not emerged during the period of grāmās, the need was there to specify the starting notes of the scales, and all the notes including sa, had to be given the fixed values.

While the svarās of sa-grāma were considered as śuddha, in as much as the svarās were heard in the niyata stānās viz. 4th, 7th, 9th, 13th, 17th, 20th and 22nd, the trisruti pa of ma-grāma occupying the penultimate sruti of pa and heard in the 16th sruti sthāna was considered as vikrita.

Suddha vikritarūpēṇa dvividhasvara prayōgavaśāt
suddhāśrayatvāt shadjagrāma ādimō, vikritāśrayatvāt
dvitīyō madhyama grāma ityupa padhyata iti//

(S.R. I Chap. Kallinātha's Comm. p. 99. sl. 2.)

The terms śuddha and vikrita svarās convey a different connotation at present, and the ancient conception of the svaras of sa-grāmā as śuddha, was based on the then prevailing musical notions and sacred tradition. It will be worthy of interest to note that Bharata neither speaks of sa-grāma as a śuddha scale much less its notes, as śuddha, nor refers to the Vikrita svarās as much. However by the device of sadharana, he was able to realise the intermediate notes, Antara and kākali. He has all along treated sa-grāma as a standard scale having fixed values with reference to which, are described the ma grāma svarās.

Of the two grāmās, the most important is shadja grāma.

Ubhayōrgrāmayōrmadhyē mukhyatvam kasya gamyatē/
Shadjavāhi cha mukhyatvam vachananmunēh/

(Brhaddēśi, p. 21)

The significance of this scale lies in the fact of its being the primordial scale bearing a scientific definition. The sound tonal structure of sa-grāma enhances its merit. A good sequence of intervals, with a leading chatuśruti interval followed by a trisruti, Dviśruti, two chatuśruti intervals in succession, a trisruti and a dviśruti is itself a beautiful melodic pattern. The chatuśruti inter-

val which separates the fourth from the true fifth is an agreeable interval next to the famous concordances. Any musical scale that has the preponderance of such intervals, occurring in an agreeable succession has its own excellence. Thus the mutual relations of tones within a scale is emphasised in Indian music rather than the tones themselves. Again sa-grāma has its additional merit in that it has the starting note in sa, the svarā that came to remain as the key note for all ragas. From the technical point of view, the sa-grāma, was taken as the standard scale of reference. The consonance of fifth and of fourth were well established here, whereas the other two gramas did not have this advantage and hence slowly made way for the sa-grāma to represent the tonal system. It is rightly claimed by Rāma amātya that all the dēśi rāgās, noted for their manifold power of expression, were derived from sa-grāma. It will be clear that the svaras of the other two grāmās were already represented in the mūrchanas of sa grāma. The śuddha scale of Ancient Tamil music is the ma mūrchana of both sa grāma, and ma grāma.

The gāndhāra grāma fell out of use long before Bharata and represented yet another arrangement of 22 śrutis among the sapta svarās. It is the same as the dha murchana of sa-grāma. The ga murchana of ga grāma fairly corresponds to modern Todi with vakrita pa and without the regular pa. Though referred to in the Mahābhārata and Vāyapurana, it is in Sangīta Makaranda and Sangīta Ratnākara, that we get a regular description of this scale, which has unanimously been accepted as having gone to Indraloka. But neither of the authors of these treatises explains, whether the notes of ga grāma are referable to sa grāma or ma grāma; The fact that ma grāma is spoken with reference to the sa grama and that the structure of ga grāma is defined by Narada only after the elucidation of ma grāma, justifies the treatment of this heavenly scale in terms of the sa-grāma svaras. The following description of the grama is available in sangīta Makaranda. If ga takes one sruti from ri and ma, dha one sruti of pa, and ni one sruti of dha and sa each, it is gāndhāra grama.⁵

Of the seven Murchanas of ga grāma, the ga, sa and ni mūrchanās are workable and approximate to well known scales. Except for the absence of sa-pa consonance, the scale of ga murchana is perfect and the pairs of notes: sa and ma, ri and dha, ga and

ni are samvadis. The succession of three minor tones is responsible for the dissonant character of some of the murchanas, which suffer from the loss of fundamental consonances. It may be recalled that all the murchanas of sa grāma are workable and have a prima facie musical value. They take the well known intervals in an attractive sequence. Since this important feature is lacking in the ga grāma and its murchanas, the scale fell into oblivion. However, the intervals figuring in these scales are easily discovered in some of our ragas. The popularity of a scale depends not only on its intrinsic musical worth but also in its potentiality to give birth to a recognisable number of derivative scales, with singable notes. Harikāmbhoji, Śankarābharana, Kharaharapriya etc. may be mentioned as instances of melas having a large number of janyas to their credit. In certain cases, the janyas excel the parent scales from the musical stand point. It is to be noted incidentally that in spite of the absence of the correct panchama (true fifth), the two scales, ma grāma and ga grāma, have given rise to interesting murchanas.

Nārada Siksha speaks of the sapta murchanas and fifteen tñās of ga grāma.

Nandā viśālā sumukhī chitrā chitravatī sukha/
Ālāpī chātha vijneyādēvānām sapta murchanāh//

As pointed out elsewhere, murchanas were derived from each of the gramas. By taking each note of the grāma as the tonic, and repeating the original order of intervals, seven new scales called murchanas were derived. These scales are characterised by a regular ascent and descent and may be described as the modes which unfold the different cross sections of a grama. It is however very interesting to note that the initial notes of the murchanas in the respective gramas happen to be in the descending order of pitch, while the scales themselves have an ascent through the sapta svaras. This circumstance gives us a clue to the descending nature of the svaras in a grāma though no writer of authority seems to have made any pointed reference to that fact. It is generally conceded that the descending sāma—gāna scale with the notes m g r s d n p provided the basis for the later shadjagrāma, and the 'nidhana prakriti' of all early music, justified the descending nature of grāma music.

The names of the 14 murchanas and their modern equivalents are given on pages 17-18.

[Table I: Showing the mūrchanas and jātis of sa-grama]

Sa grāma:	s	r	g	m	p	dha	ni	
	4	3	2	4	4	3	2	

Name of the mūrchanā	The values of the sapta svaras							Their modern equivalents	Jātis derived from the mūrchanas
1. Uttaramandra	s	r	g	m	p	d	n	Kharaharapriya	
	4	3	2	4	4	3	2		
2. Rajani	n	s	r	g	m	p	d	Śaṅkarābharana	
	2	4	3	2	4	4	3		
3. Uttarāyatā	d	n	s	r	g	m	p	Todi with Vikrita pa	1. Shādji
	3	2	4	3	2	4	4		
4. Śuddhashadji	p	d	n	s	r	g	m	Naṭabhairavi	2. Ārshabhi
	4	3	2	4	3	2	4		
5. Matsarikrit	m	p	d	n	s	r	g	Harikāmbhōji	3. Shadjamadhyamā
	4	4	3	2	4	3	2		
6. Āsvakrānta	g	m	p	d	n	s	r	Kalyāni	4. Naishādi
	2	4	4	3	2	4	3		5. Shadjōdicayavā
7. Abhirudgatā	r	g	m	p	d	n	s	Todi with true fifth	6. Dhaivati
	3	2	4	4	3	2	4		
									7. Shadja kaisiki. This Jāti is formed by the samsargā of Shādji & Gāndhāri

[Table II: Showing the mūrchanas and jātis of ma grāma]

Ma grāma:	m 4	p 3	d 4	n 2	s 4	r 3	g 2			
Name of the mūrchana	The values of the sapta svaras							Their modern equivalents	Identical sa grama mūrchanas	Jātis derived from the mūrchanas
1. Sowvirī	m 4	p 3	d 4	n 2	s 4	r 3	g 2	Harikambhoji	Matsarikrit	1. Madhyamōdicya 2. Andhri
2. Hārināśva	g 2	m 4	p 3	d 4	n 2	s 4	r 3	Kalyāni	Aśwakraṇta	3. Gāndhārapanchari 4. Kaiśikī
3. Kalōpanatā	r 3	g 2	m 4	p 3	d 4	n 2	s 4	Todi	Abhirudgatā	5. Kalōpanatā 6. Panchari 7. Madhyamā
4. Śuddhamadhyā	s 4	r 3	g 2	m 4	p 3	d 4	n 2	Kharaharapriya with Vikrīta pa	Sa grāma with Vikrīta pa	8. Kārmāravi
5. Mārgi	n 2	s 4	r 3	g 2	m 4	p 3	d 4	Major diatonic scale Sankarabharana	Ranjani (same as Rajani)	
6. Powravī	d 4	n 2	s 4	r 3	g 2	m 4	p 3	Todi with Vikrīta pa	Uttarāyata	9. Gāndhārī 10. Gāndhārodicyavā
7. Hrīshyakā	p 3	d 4	n 2	s 4	r 3	g 2	m 4	Naṭabhairavi	Śuddha shadja	11. Nandayantī

It will be seen from the above table that the *ma murchana* of *ma grama*, *Souvīri* is the same as the modern *Harikāmbhōji* with *triśruti ri* (10/9) and is identical with the *Matsarikrit*, the *ma murchāna* of *sa. grāma* with *chatusruti ri* (9/8). The *ni murchanā* (*Mārgi*) of *Ma. grāma* is the major diatonic scale, while *Rajani* is the same as our *Sankarābharanā*. The *śuddha madhya murchana* is *kharaharapriyā* with *vikrita pa* (40/27). *Shadja grāma* roughly corresponds to the 22nd *mela*. Except for the minute difference in the *sruti* values of certain notes, the seven *murchanās* were found to be identical and hence repetitions. But it is extremely interesting to note that the *jātis*, *madhyamā* and *panchami* are derived from the single *murchana* '*kalōpanatā*', which is identical with the *Abhrudgatā murchana* of *sa grāma*. Though *pouravi* and *uttarāyatā* have similar notes, each has given rise to two different *jātis* viz—*Gāndhāri* and *Shādji* respectively. From out of the 14 *murchanās*, excepting the three viz. *Rajani*, *uttaramandrā* and *Mārgi*, the remaining 11 *murchanās* have provided the basis for the 18 *jātis*, of which the *sudha jātis* are seven, the *Vikrita* or *sam-sargaja jātis* eleven.

The *jātis* seem to be melodic themes having a specific *lakshana* definable in terms of the *graha* (starting note) *amsa* (the *jiva svara*) *nyasa* (ending note) *apanyasa*, *vinyasa*, *shadava*, *oudava*, *alpatva* and *bahutva*. Much emphasis is placed on the use of the *amsa svaras* and the *jātis* are classified according to the function and quantity of *amsa svarās* present in them. In *Shadja madhyama jāti*, all the seven *svaras* are described as *amsa svaras*. Since *Jātis* have been assigned particular *rasas*, it is quite reasonable that the *Jātis* form the earlier melodic counterparts of the *rāgas* derived from them. The employment of the various traits, suggested the effective character or mood of each *Jati* and it is here the *raga* steps in. Just as a number of *janyarāgas* having different melodic individuality, are derived from the same parent *mela* with the same *arōhana* and *avarōhana* pattern, more than two *jāthis* with a different *lakshana* are traceable to a single *murchana*. The factors which determine the individuality of a *jati* are not contemplated in the definition of a *murchana* which prescribes a natural ascent and descent of *sapta svaras*.

If the *grāma* laid down the absolute *śruti* positions *niyata-sthāna* of *svaras* and also their sizes to be used in the scales that belonged to it, the *murchana* comprehended the different tonal relations of the notes of the *grāma* within the octave by resort-

ing to the change in the tonic. Thus the concept of mūrchanā serves to explain (a) the theory of relative pitch of notes (b) the idea of modal shift of tonic and the importance of the mutual relations of notes in a scale as also that of the tonic. The janaka-janya system of rāga classification is based on the principle of grāma-mūrchanā-jāti system. The grāmās and mūrchanas remain the original sources for the concept of mela, except for the slight difference in the nomenclature.

One point emerges from the study of the ancient Hindu scales. The note pa is a highly concordant and stable note in a melodic sequence and if it suffers even a minute change of a negligible character, the particular tonal construction is also affected. If sa is a note of reference to all the notes in the scale and a basic note, the sa-pa consonance is the fundamental interval that gives a strong tonal basis to the scale as a whole. Musical scales wherein the melodic succession of notes prevails, flourish mainly because of the presence of natural consonances. This is amply borne out by the exit of ma grāma and ga grāma as such.

It must however be mentioned that, the term grāma as such may not be prevalent at present. The intervals comprehended by these ancient scales of scientific nature may be recognised in our ragas. The prati madhyama melas and the rāgās taking both the madhyamās, may be traced to the Ma. grāma while the Vikrita pa as an interval under the name of Vikrita panchama madhyama was popular in the post Ratnākar period. The ancient terminology is no longer helpful in explaining the progressive nature of our music, its evolving styles and technique of expression. However the principle of grāma mūrchanā and jāti is very much alive and is surviving in their modern counter parts

THE TRAGIC THEME IN TAMIL LITERATURE

by

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The purpose of literature has been variously understood; but it has a complex role in which its moral, aesthetic and intellectual functions overlap. While individual literary works serve one or more of these functions in varying degrees, elevating and ennobling man seems to be an unfailing theme of literature. It is in a sense, an essentially moral function for, through literature, the human personality undergoes a chastening experience. The exact quality of this experience has been differently identified by different societies and hence the nature of the literature they create also tends to differ. It is one aspect of this literary experience that I propose to study in this paper and that is the 'tragic theme'.

The ancient Greeks viewed tragic drama as the best means to human ennoblement; this view is summed up by Aristotle who claimed that Catharsis could 'purge the mind of baser passions and fill it with noble emotions'; purgation, therefore, was to him, the end or aim of tragedy. But he also says that pity and fear are the feelings of the spectators of a tragic drama; it may be pity for the hero and fear for themselves lest a similar fate befall them. Milton said "Tragedy hath ever been held the gravest, moralest and most profitable of all other poems; therefore said by Aristotle to be of power, by raising pity and fear, to terror, to purge the mind of these and such like passions;for so in physick, things of melancholick hue and quality are used against melancholy, sour against sour, salt to remove salt humours." The Aristotelian explanation justified Aeschylus, Sophocles and Euripides and paved the way for later European drama as typified in Shakespeare and Goethe. Hamlet and Faust were the offspring of this tradition. 'The sorrows of Werther' and the whole German literary tradition were influenced by the philosophy of *Selbstachtung*.

On the contrary, Sanskrit tradition frankly objected to tragedy and accordingly contrived to end all plays on a pleasant note. The Sanskritists perhaps believed that the tragic end would exhibit

suffering to an inartistic degree leading to morbid sensitiveness which may be dysfunctional in terms of the individual or society. The greatest Sanskrit play *Śākuntalam* ends on a happy note; but if it could shed part of Act VI and the whole of Act VII, the rest would have been a great tragic theme, for Dushyantha who put Sakuntala away was 'marching towards crime with the monstrous innocence of Oedipus'; and such an end would have entitled endless anguish to the remembering king. But in fact, *Śākuntalam* is tragedy averted.

But there is a marked deviation in Tamil dramatic tradition in this regard. From the start Tamil literary tradition included *Iyal*, *Isai* and *Nāṭakam*—literature, music and drama. *Ahattiṇai* which is dramatic in its essentials, does not eschew pathos of the tragic type which is noticeable in *Iruttal* (the wife passively enduring the absence of her husband), as well as *Irāṅgal* (the wife being sorry for herself while the husband is away); in *Purattiṇai* also, a tragic situation develops around the widow dying with her husband. Tragedy proper consists in carrying a tragic theme to its logical conclusion despite any sentimental consideration to the contrary. Again, suffering in the nature of remorse or nemesis or consequent on poetic justice cannot constitute tragedy. *Tolkāppiam* which sets the literary norms, and works of literature like the *Śilappadikāram* do not object to carrying the tragic theme to its logical necessity. To take the epic first, Ilāṅgo Aḍigaḷ makes the Puhār, Madurai and Vañji Kāṇḍams components of an integrated tragic drama. Good drama, according to Aristotle, is to have a beginning, a middle and an end i.e., must have an order: the order in *Śilappadikāram* is seen not only in time but in theme and in scheme. Kaṇṇagi's forbearance in the face of Kōvalan's attachment to Mādhavi is *Iruttal*; and her death after her husband's passing away signifies the Sati, the *Pattini*. The execution of Kōvalan is followed by the deaths of the King, the Queen, and Kaṇṇagi—the stage is almost like the Shakespearean tragic stage, full of dead bodies. Here the deaths do not issue from poetic justice; instead they constitute the natural culmination of the complex of human relations. The goldsmith's end like Iago's is not even mentioned, and the deaths of Kaṇṇagi or Kōpperundēvi cannot be morally explained.

So the Tamil dramatic tradition has not barred the tragic finale on aesthetic or moral grounds.

There is another reason why *Śilappadikāram* should be treated as a fitting example of 'tragic drama'. According to Sir William Ridgeway "tragedy is funeral performance at the grave of a warrior." In fact *Vaṇjikkāṇḍam* provides the culmination to the tragic story preceding it and is *Sati* or *Mahāsati* worship. The *Mahāsati* has been treated as a hero; and the memorial stone is put up as much for the *Sati* as for the dead warrior. It has been observed that "even the most definitely epic or heroic stories seem always to have in them a dirge or a sacred tomb, eg., Antigone, Persae. Thus it seems normal to tragedy to contain a dirge or a tomb ritual and to act the *aition* (i.e. the origin of some rite or custom) of it". The ritual lamentation over a death as in *Vāḷttukkūḍai* in *Śilappadikāram* and a sacred or heroic tomb of Kaṇṇagi make that epic an ideal tragic drama. And above all, apart from the Cathartic effect, 'the fear of the unknown fate' would be generated especially when it is specifically stated that 'Ūḷvinai vanduruthum' i.e. Fate will insist and compel.

The tragic theme is inherent in Tamil literary genius; Kamban makes Maṇḍōdari die with her lord on the field of battle and Kachchiappar treats *Padumakōmalai* similarly. These are departures from the Sanskrit prototypes. This is sanctioned by Tol-kāppiar's provision of *Sati* in *Purattinai*.

Though Aḍiyārkkunallār, the commentator on the *Śilappadikāram* cites a vast literature in Tamil on dramaturgy, there is no extant Tamil play, ancient or medieval. The modern grammarian of Tamil drama Paritimaḷ Kalaiṇar (V. G. Sūryanārāyaṇa Śāstri) provided for tragedy in his *Nāṭakaviyal*; and he wrote the earliest extant tragedy: *Mana vijayam*; and his chief disciple Balarāma Iyer followed with the first Tamil tragedy in prose: *Dasaratan Tavaru*.

THE CULT OF THE FAMILY GODDESS

by

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The ancient cult of the Mother Goddess is based on the earliest feminine manifestation of God. The symbolism of the Mother Goddess is seen to be a persistent feature of the archeological record of the Neolithic age and appears to have a very wide dispersal among the early civilizations of the Old World in general. The association of the Mother Goddess with the peoples having settled agricultural economy on the one hand and matrilineal kinship structures and behavioural patterns on the other hand no longer holds the serious attention of modern anthropologists. The ubiquity of the mother goddess cult among patrilineal societies which constitute the majority of the population is attributed most probably to its entrenched position and antiquity rather than to the high status of woman in matrilineal societies. In the final analysis the question is no longer the type of religion and its associated patterns of society that was the original form but merely their relative significance in their socio-cultural milieu. We no longer go into the question of whether the mother goddess came first and the father god came later or if both of them appeared side by side but merely take them as they exist and set about finding how they fit into the context of the socio-cultural world of which they form an integral part. And among such beliefs and practices of the Mother Goddess cult the place and significance of the *sumangali* has a unique importance.

Sumangali or family goddess cults are common in Southern India. These with their associated beliefs and practices are significant among the Dravidian speaking peoples though they take various names according to the linguistic areas of which they are characteristic. Thus we find them described as *sumangali* among the Tamil speaking brahmins, *poovādaikāri Amman* among the Tamil speaking non-brahmins, *Perantalu* among the Andhras, and *Machilamma* among the Nāyars and Nambūdiris of Kerala.

The central deity in all these cults is the *Sumangali* a married woman who has predeceased her husband. The *Sumangali* even in her human or earthly life represents the *summum bonum* or the supreme fulfilment of her existence. Though a virgin is considered to be an eternal *sumangali* and universal mother as well, she achieves that supreme blessed state of fulfilment only through the initiation of marriage. As such virgins are denied such of the insignia of the *sumangali* as gold ornaments, *kōdi munḍu* or new clothes. They are merely entitled to wear the traditionally prescribed glass bangles and beads and palm leaf rolls. The distinction in status between the *kanni* and the *sumangali* is seen in the insignia in almost every South Indian caste and tribe still adhering to their traditional customs.

A *sumangali* is a married woman whose husband is alive and loses her *saumāṅgalya* on the death of her husband. As such it is the *sumangali* who predeceases her husband that reaches the state of deification and becomes a deity fit for worship. During her life time, she holds a superior status in the family and society. Her presence and participation is essential in almost all Hindu social and religious practices of an auspicious nature. Such are the rites and ceremonies in relation to birth, puberty, initiation, marriage and pregnancy. Even in relation to the rites of the dead and death anniversaries a *sumangali* participates in the performance of the auspicious rites and ceremonies. On the other hand, a widow is prohibited from such participation and in relation to this distinction are the restrictions imposed upon her with regard to dress, ornaments and behaviour. A *sumangali* is distinguished from a widow in traditional Hindu society by the insignia of her *Saumāṅgalya*—the state of being a *sumangali*. The *Aṣṭamāṅgalya*—eight objects—which are so very characteristic of many social and religious practices in Kerala represent some of the insignia of a *sumangali*. Thus when a Nambūdiri *sumangali* blesses her son on the occasion of his marriage she holds a mirror in her hand as token of her *Saumāṅgalya*. Besides these *aṣṭamāṅgalya* are the principal objects in the worship of the Mother Goddess in Kerala.

The insignia which distinguish a *sumangali* in South India are principally such aids to beauty as turmeric for the face and body, vermillion as *tilakam*, flowers for the hair and as garlands, gold ornaments for ear, neck and wrists, silver toe rings and coloured clothes. Each one of these objects has besides being a symbol of

Saumāngalya has rituals and ceremonies connected with its use in the life cycle of the *sumangali*. Thus we have *Manjana Nīrādal*—the bath in turmeric, *sindūr dan*—putting the vermillion mark, *Mālai Mārṇal*—the exchange of garlands, the wearing of gold ornaments—*kunḍala*, *hāra*, and *vaḷaya*, *mettu*—silver toe rings and *Mangala Kōdi Uduthal*—wearing of coloured clothes,—all as marriage rituals. Of these the *hāra*—*tāli* or gold necklace has come to be the principal ornament designating *Saumāngalya* and adorning the bride with it, the principal rite of marriage.

The immolation of a woman on the funeral pyre of her husband does not deprive her of her *saumāngalya*. A memorial stone in the Madras Museum depicts such a woman symbolically by her upraised arm showing that she is still wearing bangles as the insignia of her wedded state. It is with such examples that deification of women as *sumangalis* may be viewed while the normative event of a woman predeceasing her husband usually leads to her becoming a family deity. Thus the deification of a woman in her *Saumāngalya* state takes place when she does not undergo the rituals of widowhood by means of which she loses her *saumāngalya*. Instances are not wanting of women retaining their insignia of *Saumāngalya*, turmeric, vermillion, *tāli*, *mettu* and flowers though their husbands are assumed to be dead but could not be traced. Such a woman is said to wear a *Kāṇā tāli*. The *sumangali* in this instance has not been widowed ceremonially by the performance of the funerary rites of her husband. As such she continues to wear the insignia of *saumāngalya*. The *kāṇā tāli* which she continues to wear refers to the fact that her husband has not been seen or witnessed by any one of her group or community to have died and consequently his funeral rites performed for him. Had they been performed she would have been subjected to the rites by which she would have been deprived of her *Saumāngalya*—principally her *tāli*. In default of such performance of the funeral rites of her husband she continues to be treated as a *sumangali* and allowed to wear her *tāli* and other auspicious ornaments. Her husband had been separated from her by accident or design and he could not be seen by their folks nor his funeral rites performed by them.

All these instances show that cultural traditions in Southern India have been most propitious in upholding the *Saumāngalya* state of a woman and its permanent retention.

THE SECOND INTERNATIONAL CONFERENCE-SEMINAR OF TAMIL STUDIES

(Jan. 3rd to 10th, 1968), Madras, India

by

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When the International Oriental Conference met at Delhi in 1965, a number of Tamil scholars and well-wishers resolved to found an international association for the promotion of Tamil research. Prof. J. Filliozat of the Sorbonne Paris, Fr. Taninayagam of Kuala Lumpur and Dr. Kamil Zwelabil of Prague were among the sponsors of the happy idea; and consequently in 1966 May, the first International Conference met at Kuala Lumpur under the joint auspices of the University of Kuala Lumpur and the Government of Malaysia. A large contingent of delegates represented Madras at the conference and it was then decided to hold the next session at Madras.

Accordingly, the conference was held in Madras from 3-1-1968 to 10-1-1968. It was an international conference declaredly for academic purposes, and was unprecedented in its magnitude as well as the accompanying fanfare. More than four hundred delegates from various parts of the world, from Sweden to the Philippines via Switzerland, and the U.K. U.S. and the USSR to Ceylon, Malaysia and Japan participated in the seminar and either presented papers for or merely participated in discussion and contributed to the academic worth of the conference.

Though the convener of the conference was an official of the international association for Tamil research, a non-official body, the Government of Madras placed vast resources at the disposal of the conference which therefore took on the aspect of a national festival. The Conference was inaugurated by the President of India (See Appendix I for text of address) and the inauguration was preceded by the unveiling of a number of statues of persons significant from the Tamil point of view including one for the epic heroine Kannagi and a spectacular procession of tableaux along the main thoroughfares of the City witnessed by an estimated

crowd of two millions. The tableaux represented Tamil Culture, especially ancient, at various points. The discussions and seminars were held in the University Centenary Auditorium; and a cultural exhibition inaugurated by Mr. C. Rajagopalachariar in a meeting presided over by Dr. A. Lakshmanaswami Mudaliar was held at the University Examination Hall. (See Appendix II for a detailed notice of the Exhibition).

The number of hours and the money spent as well as persons employed to put up satisfactory and fairly continuous and exciting cultural programmes at three centres in the city and the luncheon and dinner parties so generously and lavishly got up for the benefit of the delegates by philanthropic private gentlemen, far exceeded the time taken and the persons employed in purveying academic fare to curious audiences; and the former maintained a consistency in excellence which cannot be said of the latter. But some of the academic sessions were somewhat more exciting than even the cultural shows, and this should have made up for the general dullness of scientific discussion. Evidently there was a lot of enthusiasm of all kinds in the air and surely the delegates and others must have enjoyed themselves thoroughly. When millions of Tamils became seriously interested in their culture and civilization, their requirements could certainly not be satisfied by the confabulations, *in camera*, of an international delegation of English speaking intellectuals; so it was wisely resolved to have a parallel programme of academic performances at a more strictly local level in a specially laid out conference meetingplace—the Pūmpuhār—in the lovely Island Grounds. The whole place was so full of so much and for so long that practically everybody derived a lot of satisfaction from the conference. The week long festival was rounded off with a cultural tour of Tamilnad by the foreign delegates. The organizational wing of the conference did its part of the job remarkably competently.

The academic discussions and the seminars, which were at once the excuse and the justification for the conference, were in two sessions: plenary and summary. Status and reputation seem to have gone a long way in the choice of scholars who addressed the plenary sessions, while promising scholars presented matter of fact papers in the short sessions. The eminent and well-known scholar Dr. Sankalia presented by proxy a paper on proto-Dravidian civilization while Dr. Katre's outline draft on a constitution for the International Institute for Tamil Research was also read by proxy.

Occasionally scholars of the stature of Dr. S. K. Chatterjee found themselves addressing short sessions, while general diatribes like the one by Mr. K. Santanam engaged the plenary sessions. Among the papers which gripped the attention of all delegates, Dr. Zwelebil's 'South Dravidian' and Mr. I. Mahadevan's 'Tamil Brahmi Inscriptions' deserve notice. That business-like discussions on socio-economic aspects of Tamilian history by Dr. Burton Stein and Prof. Karashima were refreshingly different. The discussions following the papers were free, fair and full. While Iyal, Ísai and Nāṭakam came under discussion at the Auditorium, Tamil medicine i.e., the Siddha system received special treatment at Pūmpuhār. The seminar on translations and journalism proved both interesting and instructive.

One final observation is warranted. I sat through practically all the sessions and the net impression left on my mind was that there was either a misunderstanding of purpose or wanton realignment of goals in regard to the academic content of the seminars. It looks as if linguistics had completely usurped the place of literature and Archaeology had deposed history. Dr. Asher's paper on 'S. M. Natesa Sastri' along with Dr. Marr's speculation on 'the missing decad in the *Padirruppatu*' were the only papers which concerned themselves with purely literary matters; but history was conspicuous by its absence. The climate of discussion seems to have been determined by those whose acquaintance with the allegedly scientific disciplines of Archaeology and Linguistics is perhaps more substantial than with literature or history. It is hoped that in future conferences a more balanced academic diet would be provided.

But, on the whole, the conference was a most rewarding experience; and the opportunity given to scholars of different nationalities to come together for formal and informal discussions was in itself a justification for the conference. The creation of such opportunities is one of the cherished aims of the Unesco; and it was therefore not surprising that Dr. Adiseshiah, the Ag. Director General of the Unesco, in addition to extending a liberal grant to the conference, was personally present at most sessions of the Tamil-meet. (See Appendix III for his address).

APPENDIX I

THE TAMIL TRADITION

*Inaugural speech of Dr. Zakir Husain, President of India, delivered
at the Second World Tamil Conference held at Marina Beach
on 3rd January 1968*

It is a privilege for me to be associated with this International Conference-Seminar of Tamil Studies. Apart from the significance which this assembly possesses, I feel that I have been given an opportunity to deepen my own understanding of the diversities of our culture and its profound underlying unity. Tamil holds an honoured place among our languages, it has forged vital links between north and south, and it is an international language because it is spoken in lands outside our own and is the repository of a creative and pervasive culture of South-East Asia. No wonder that the first International Conference-Seminar was held at Kuala Lumpur under the joint auspices of the University of Malaya and the Government of Malaysia. In asking me to inaugurate this Conference-Seminar you have invited me to make myself more intensely and refreshingly aware of how in reality we belong to each other and how a genuine search for cultural and spiritual identity can promote an inspiring sense of unity.

The Tamil tradition

Tamil Nad has had traditional boundaries. It has also had a vigorous tradition of ignoring geographical and cultural boundaries. Tamilnad was where the Tamilian spirit stood to look around. It saw the Himalayas in the north, the seas to east and west, and lands beyond the seas. Tamilians traded with Arabia, Egypt and Rome, the name of the powerful merchant guilds that we have on record indicating their international character. In the early hymns of the Alvars there is a description of the Pallava port of Mamallapuram, where ships have anchored laden with precious merchandise. Fragments of an eleventh century Tamil inscription found in Sumatra indicates the existence of a flourishing trade between Tamilnad and the countries of South-East Asia. The navy of the Tamil kings dominated the Indian Ocean and Rajendra Chola, whose naval exploits are famous, had diplomatic and commercial

relations with the Emperor of China. Several hundred years earlier, in connection with trade interests in the Western World, a Pāṇḍyan ruler had sent an emissary to the Roman Emperor Augustus. But these very Tamilians, who had cultivated the habit of looking beyond frontiers cherished a deep reverence for their motherland. In the Epic of the Anklet we have the story of how a Chera King, who desired to build a temple for the Goddess of Chastity, brought the stone out of which her image was to be made from the Himalayas after purifying it with a bath in the holy waters of the Ganges.

Oldest literary academy

There is nothing I can tell of Tamil language and culture which the scholars assembled here do not know far better than I do. If I repeat what is generally known, it is only to pay homage to a great tradition. This tradition, begins with the Sangam literature, over two thousand years ago, and what may be called the world's oldest literary academy. This literature is rich, original and mature, and indicates centuries of development. Then we have the Kural, a treasure house of sacred and worldly wisdom. The Kamba Ramayana is a great classic, a variation of the theme of Vālmiki, an epic that could rank as one of the most remarkable literary products of the world. The modern period has been equally fertile, and in an impressive list of poets and novelists we have the illustrious figure of Subramanya Bharati, the poet of our national struggle, a visionary with a prophetic quality who heralded the new age of freedom.

The Tamil tradition is not only old, it is catholic, universalist in spirit, and one may wonder which aspect of it is more worthy of emphasis. Tamil had its grammarian, the author of the Tolkaṭṭiyam, who provided a sound, scientific base for the language, as Pāṇini did for Sanskrit. But Tamilian thinkers and writers, while enriching their own language and discovering its semantic and musical values, realised the need and the advantage of cultivating Sanskrit, the language of Indian religion, philosophy and poetry. Need and advantage apart, the Tamilian just had a passion to understand and to appreciate, and to express his genius in different forms. Kulasekhara, one of the great Alwars, has a high position in Tamil literature as the author of *Perumāḷ Tirumoli* and his *Mukundamāla* is an almost equally outstanding contribution to Sanskrit literature. Ramanuja gave a scholastic Sanskrit garment

to the ecstasies of Āṇḍal and the theology of Nammalwar. But I would not venture to dilate further on the Tamilian contribution to Sanskrit literature for fear of giving a too long list of names and works or of making individious distinctions among scholars whose eminence can be judged only by other scholars.

Catholicity

Any reference to the Tamilian contribution to Sanskrit literature leads us on to religion and philosophy. Here one is astonished at the catholicity of the Tamilian spirit. Saivism, Vaishnavism, Bhakti and ennobling and inspiring dedication to the divine philosophic exposition of such concepts as monism and dualism are ways in which Tamilians have enriched Hinduism. But they have gone beyond that. Kundanacharya not only laid the foundations of Jainism in the south; he is reckoned among the leading exponents of Jain thought. Vignanavada Buddhism was largely shaped by Dignaga and his disciple Dhammapada. They taught at Nalanda, but belonged to Kanchipuram. From the same ancient and holy town hailed Bodhi Dharma, the father of Zen Buddhism. Nor has Islam remained unrepresented. There is a biography of the Prophet, Sira Puranam, by a Tamilian poet, Omar, in 5,000 verses.

Rich, varied and absorbing

The Tamil genius has a unique capacity for creating institutions. Civic organisations do not concern us here. But we learn from inscriptions that abound in Tamilnad about numerous schools and institutions of higher learning. According to Avvai, the wise lady of the Tamils, one should not reside in a village that had no temple, for the temple was a school as well as a house of worship. It was also a centre for the cultivation of literary and artistic interests, religious fervour, social contacts, almost everything that cultured living requires. The temple in the large and populous town provided this on a larger scale. The ghatika or University seems to have enjoyed not only respect but even political influence, for we are told that the ghatika of Kanchipuram played a significant part in the elevation of Nandivarman II to the throne, when the royal line had become extinct. The temple was utilised also as a means of visual education both in religion and in history. In the Vaikunṭaperumal temple at Kanchipuram as you know, rows of panels of sculpture present vividly the history of the Pallava Kings, and in the paintings of the Rājarājeswara

temple at Thanjavur are recorded the achievements of Rajaraja the Great.

The creations of the Tamilian mind are so rich and varied, and absorbing that even one time, me, who is in no sense a specialist, could talk of them and lose all sense of time. But I shall not try the patience of scholars and specialists gathered here. I shall conclude by emphasising once again the universalist and unifying quality of the Tamilian spirit. "The world is my village and all folk are my friends," says a beautiful verse from the Sangam literature. Please note the word 'Village'. The world is not my home, where I could live as I liked. The world does not belong to me, though it may belong to my God. The world is my village, where everyone has his right to work and enjoy himself, and where friendliness is revealed in all relationships. The Kural extols these virtues which constitute the grace as well as the ethical foundation of life:

"The joy of the avenger lasts but a day;
The joy of the peacemaker lasts for ever."

"They are great who fast and do penance,
But they who forgive wrongs are even greater."

"This, they say, is the highest wisdom
To return no harm to them that harm you."

In his poem, a vision of the future, the great Subramanya Bharati dreamt of an India in which there would be no narrowness, no provincial and linguistic barriers, an India in which, he said, "We'll banish both sloth and indolence, and utter truth and achieve our aims." I wonder what he would have felt if he were living among us to-day. Would his heart have been filled with resentment and dispel illusions and establish confidence and peace? Would he have asked Tamilians to deny their own glorious tradition of humanism and catholicity or would he have used it as an angelic wand to dispel illusions and establish confidence and peace? Would he have told the Tamilians to withdraw within themselves or would he have invited them to accept the great challenge of working for a destiny in which their own self-realisation would be the self-realisation of the whole Indian people? And I have no doubt in my mind that the response of Tamilians to these questions will be in consonance with the traditions of large heartedness and catholicity which have characterised their long past.

APPENDIX II

AN EXHIBITION OF TAMIL CULTURE

(International Conference and Seminar of Tamil Studies,
Madras — January 1968)

In connection with the Second International Conference and seminar of Tamil studies held in Madras in the first fortnight of January, 1968 an exhibition of Tamil culture and heritage was organised. A special committee with Mr. Sa. Ganesan as President and Mr. R. Nagaswamy as Secretary was constituted to be in charge of the collection of exhibits and their display. The exhibition was inaugurated by Mr. C. Rajabopalachari on 3rd January at the University Examination Hall.

The object of the exhibition was to focus the attention on the specific contributions made by ancient Tamils in different creative fields and to underline the glory of Tamil culture. Judged by the results the object was more than fulfilled because until the day of closure the exhibition was a veritable place of academic pilgrimage as it attracted the attention of a considerably large number of artists and archaeologists, teachers and students, researchers and tourists; not to mention the interested public. The exhibition was verily a miniature museum of Tamil culture and Mr. C. N. Annadurai, Chief Minister of Madras, expressed on the day of inauguration his hope that it will form the nucleus of a permanent and purposeful museum.

Most of the exhibited objects were archaeological. The material culture of ancient Tamilnad was shown by the paleolithic, neolithic and microlithic tools besides potteries and other allied objects. The unearthed objects from Payanpalli, Kunnattur, Kanchipuram and Kaverippumpattinam where the excavations were conducted by the Archaeological Survey of India, and Uraiyur near Tiruchi where the University of Madras conducted excavations were also on display. Pot sherds with graffiti marks from Payanpalli and with ancient Brahmi legends from Uraiyur were of special attraction. Large bricks from Kaverippumpattinam which were evidently structural remains and a small icon of the Buddha in metal from the same place were enough to remind the visitors

of the high standard attained by the Tamils in the fields of construction and in metal casting. Large photographs and impressive charts were also put up to illustrate the sequences in the development of material culture and the different stages in the excavations conducted in the above-mentioned places.

Next in point of archaeological interest were the display of enlarged photographs to unfold the tale of the evolution and growth of the arts of architecture and sculpture in the Tamil country. The display of photographs of architectural movements was arranged in such a way that it brought to the notice of the visitor two aspects, one relating to the typological variations in structural edifices and the other chronological ramifications of the different architectural components. The evolution of the *gōpura* as a simple and unobtrusive *dvāraśāla* and its development through different stages culminating in the construction of multiple towers of imposing magnitude was sequentially recounted. The basic shapes of the *vimānas* — square, rectangular, circular, apsidal, hexagonal and octagonal — were illustrated by representative examples. The beginning of cave architecture in the form of cut-in caves and their blossoming into cut-out monoliths under the Pallavas was shown though as regards the dates given for some rock-cut monuments opinion is varied among archaeologists. The adoption of the structural mode under the late Pallavas of the eighth century and its preferred usage in subsequent periods were also brought to light. No monument of archaeological and art-historical importance was left unrepresented.

The sculptural art which has often an architectonic context in India was also represented by many photographs. The specimens displayed were representative of almost all the schools and periods of Tamilian plastic art. Enough attention was also paid to the richness and variety of iconographic concepts in the Hindu pantheon and their artistic delineations in stone and metal.

As the temple has always been the nucleus around which civilized life revolved the exhibition attempted to bring to the notice of all the cultural and artistic role of temples. The model of a temple car and actual examples of many wood carvings were put up to show the mastery of the wood carver. Many musical instruments, a large number of which were used in temples, were on display. Originals of manifold jewelleryes used for deities in temples which could not be seen normally in close quarters

were also exhibited. Also on show were a few original coins representative of the development of coinage in South India.

By far the most important group of exhibits were bronze images of gods and goddesses. This art was one of hoary antiquity and reached its flowering phase under the early Cholas during the tenth and eleventh centuries. The displayed specimens ranged in time from the ninth or tenth to the eighteenth century and thus enabled the visitors to discern the chronological nuances of the metal art under a single roof. These exhibits also attracted attention as an array of different iconographic types.

There was also a special display of gold painted temple vāhanās from Sikkil, Tanjore district, ivory figures and cameos from the temple at Srirangam, ancient vessels and weapons, Industrial handicrafts of Tamilnad, exhibits connected with the Siddha-vaidya for which Tamilnād was famous, temple vahanas, forty paintings by leading contemporary artists which were specially commissioned, models of ancient coiffures and head gear, soft models of the 108 karanas or dance poses of Natya Sastra, rare manuscripts and books, imaginary models of the city of Pūmpuhār and the fine Tinais etc. But more than all these one would be more benefitted by the epigraphical wing where actual estampages and photographs of many inscriptions were put up. This along with a few paleographical charts was sufficient to acquaint the visitor with the development of the Tamil script from the earliest known cavern inscriptions in Brahmi to the crystalized form of letters in the present day. The exhibition on the whole provided much scope for intellectual exercise and will be remembered for a long time by all lovers of art and archaeology with a Tamil slant.

*(Contributed by V. S. Mani, M.A., Assistant Curator,
Government Museum, Madras)*

APPENDIX III

UNESCO AND TAMIL CULTURE

(Address by Dr. Malcolm S. Adiseshiah)

I have pleasure in conveying to you Unesco's greetings and wishes. Unesco's interest in the Congress and in your language, which is also my language, is many-sided.

This is an important moment in the history of culture. Scholars and research specialists of the Tamil language, coming from the four corners of the world are gathered together here in the home of Tamil - Tamil Nad.

There exists a lasting quality and indeed seeming permanence of certain rare cultures which made their appearances at the same time as the earliest of history's chroniclers and are present yet to-day as a living reality for millions of people. This life force of civilisation bears witness to the victory of man over time by means of his language and his culture. Tamil is one of those rare cultures. Existing for more than 25 hundred years, it embraces nearly 40 million people, not in South India alone, but in Ceylon, Burma, Malaysia, Thailand, Indonesia, Mauritius and Fiji, eastern and southern Africa. It appears as a kind of negation of the famous remark of the French writer, Paul Valery: "we civilizations, we now know that we are but mortal." On the contrary, it proves that by means of civilization peoples survive and humanity remains immortal.

If the Tamil patrimony has managed to come down thus through the centuries, it is fair to seek the reasons for its immortality in its own cohesion, in the organic character of the Tamil culture. This cohesion is expressed as a totality made up of its music, theatre and dance, its poetic values, like its philosophy inextricably interwoven into a particular style of thought, a particular "rasa."

How can one define this style? A definition would perhaps destroy its own aim. Nevertheless, it is remarkable that a number of foreign specialists have recognised its deeply human character, neither general nor abstract, as a daily and practical reality.

In Indian Philosophy, the ethics of the south have brought a further awareness of the concrete, a vivid and creative imagination, and a human tenderness. Such were the conclusions of the historian, Rene Grousset, who refers to Tamil Culture as "a tropical Greece", an India before the time of India, a Greece before the time of Greece. This fundamental humanism is perhaps one of Tamil's greatest contributions to world culture. Such is the origin and reason for its immortality.

But immortality in time is also reflected in space. I refer to the spreading of the Tamil Culture to the coasts of Africa and Indonesia. One could also find a similar expansion reflected in the transmigration, as it were, and confrontation of certain thoughts on the "Yavana" contained in Sangam Literature and related texts from Southern India with certain Hellenic authors such as Ptolemy. Tamil Culture was also highly organised, being one of the very first to have instituted a poetry contest with a prize awarded by an academic jury.

The close relationship between the refinement of a highly evolved form on the one hand and the basically popular sentiments on the other, has made it possible for Tamil Culture to embrace mystical poetry and lyrical passion. It was the quintessence of these two seemingly irreconcilables, that the thinker and philosopher Manikka Vasagar managed to achieve in his spontaneous and sparkling poetry. Tamil Literature included among its Ālvārs the poetess, Āṇḍāl, server of Krishna, whose verses combine spiritual elevation with human warmth.

These are but a few of the many aspects of the immortal Tamil Culture. But these aspects could not possibly be known and propagated but for the will and love with which Tamil scholars shouldered this task. The temporal vitality of the Tamil Culture is a result not only of the efforts of creative artists, but at least as much a result of the efforts of certain specialists like Pandit Swaminatha Iyer, referred to by a number of European specialists in the Orient as the Erasmus of India. This effort, humanistic and erudite, critical and philosophical, sustains and nourishes artistic and literary creation and is continued by such specialists as yourselves gathered here to-day at the International Association of Tamil Research.

This language and culture, still insufficiently known by the World, must be scientifically studied and publicized by more than

the few eminent specialists and scholars presently engaged in Tamil studies, several of whom are incidentally not Indian. It is here that Unesco can play an important role in the carrying out or directing of the study of the Tamil language, philosophy, art, literature etc., and in making it known throughout the world. And it is for this reason that I have come to speak briefly to you to-day, and not because I am once again in my own dear country, among my many friends.

To place the study of Tamil in the context of Unesco's own Culture Programme, I should like to refer briefly to what many of you may know as the East-West Major project. For those of you who do not, this is in Unesco's jargon, a large programme for "Mutual Appreciation of Eastern and Western Cultural Values" adopted at the 9th Session of the General Conference, held in New Delhi in 1956. The Project, as a project, is completed now, but its spirit lives on.

Aiming at making known in the East and in the West the languages and cultures of the other, the Major Project's purpose was to create, in a sense, out of many, not one culture, one language or one mind, but one humanity. It sought to define and clarify individual cultures, to make them proud of themselves and their traditions, respected and appreciated by others. One of the ways the Major Project sought to attain this goal was by publishing, principally in English or French translations of representative editions of the Orient's great works. So successful has this part of the Project proved to be that it is continuing on its own in the series called the Unesco Collection of Great Works.

Of the over 100 representative works which have so far been published in this series, a number of Tamil masterpieces have been translated. *The Ayodhia Canto of the Ramayana* by Kamban was translated into English and *The Lay of the Anklet* (*Roman de l' Anneau Shilippadikaram* by Ilankovatical) into French. The other translations into English are actually with the printers now and will appear soon; *Kamalambal* by Aiyar and *Kuruntokai*.

This beginning is unquestionably modest in view of the vast wealth of the nearly two thousand years of Tamil Literature, the oldest in India. It is to be hoped that such great classics as *Naladiyar*; the *Kural* by Tiruvalluvar, or the *Chintamani* will also soon find their much deserved place in our collection.

I am happy to say that Unesco has recently embarked upon a programme aiming at the preservation and restoration of the Sri Ranganathaswami Temple at Srirangam, and is at present discussing with the Central Government the exact requirements of this highly complicated but worthwhile task. Unesco has offered to co-operate with the Government of India and Madras in a long-term programme to preserve South Indian temples. The authorities have chosen the Rameswaram Temple as the second preservation project for Unesco.

In the field of art and music, Unesco has regrettably done little as yet. In the past, fellowships have been provided to persons wishing to study theatre and dance forms. Such a grant, though not yet requested, could be made available for the study of the ancient and classical dance Bharata Natyam, widely taught by Tamil masters. But, for such an old and important culture, all is yet to be done, relatively speaking.

And it is for that reason that I have such high hopes for your Conference whose objectives are so closely allied with those of Unesco. The study of cultures, in general, and in this case of one of the oldest in the world, is one of the Organisation's principal vocations and avocation. And it must not only be studied in the light of the glorious past, but equally of its living present. Such a task as you have set for yourselves cannot but lead to better understanding of Tamil for itself, Tamil's contribution to world culture, and finally to the higher goal of the intellectual and spiritual interests of the modern world. It is with that thought that I wish you all success in your deliberations.

SECTION II: REPORTS OF SEMINARS

The Institute of Traditional Cultures held a Seminar on "Calendar in Hindu Tradition" on the 7th October 1967 in Room No. 48 of the University Departmental Buildings. The following is a report of the proceedings of the Seminar:

Present:

Director :

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Welcoming the invitees to the Seminar the Director said: I am sure we are going to have an interesting Seminar on the Calendar in the Hindu Tradition. I am grateful to Sri Kuppanna Sastrigal for having agreed to lead the seminar. He retired as Professor from the Presidency College, Madras and is now Professor of Astronomy, Philology and Sanskrit literature in the Sanskrit College, Mylapore, Madras and is quite competent to lead the Seminar on this subject. I now request him to lead the seminar.

(1) THE CALENDAR IN USE NOW

T. S. Kuppanna Sastrigal: A calendar is a device to specify the time, more or less precisely as the civil or religious purpose demands, generally in years, months, dates and week-days. Different countries and different religions have been using different calendars from very ancient times. For historical reasons or for the sake of uniformity, the calendar of one region has been adopted by other regions as well. For e.g., the Julian calendar in the Christian Era, with or without the Gregorian correction, has been adopted throughout the civilized world, as in India after the British conquest. This calendar is based on the tropical or seasonal year of 365.2422 days. To secure an integral number of days in the year convenient for civil purposes, three ordinary years of 365 days are followed by one called a leap year of 366 days, the years of the Christian Era divisible by 4 being reckoned as such, the century years not being considered so, unless the number of centuries is so divisible. The months January, February etc., have 31, 28, 31 etc. days, February having 29 days in leap years. The inconvenience for modern purposes of the number of days in the month varying from 28 to 31, and that in a very disorderly fashion, is proposed to be removed by means of bringing in some form of uniformity, like dividing the year into 13 months of 4 weeks or 28 days each, or into 4 equal quarters of three months each of 30, 31, 30 days, and so on, the remaining one day being held separate and called 'National Day'; and a world committee for calendar reform has been constituted. Meanwhile the Indian Government has exhibited its zeal for reform by making one unilaterally, by which March 21 of the Julian calendar, the day of the Vernal Equinox, has been made the first day of the year, reckoned in elapsed years of the Śaka Era. (popularly known as the Śālivāhana Śaka). The months have been named Caitra etc., after the 12 lunar months, with one exception, Āgrahāyana, which means the same, for

Mārgaśīrsha. Five months, beginning from Vaiśākha, have been given 31 days each, and the rest 30, Caitra having 31 in the Julian leap years. Apparently, something has been achieved, but beside satisfying the mind of an astronomer, this new distribution of days has no practical value, and will be one more impediment to the adoption of the world calendar when it comes. As applied to these newly created months, the names Caitra etc., have no meaning and are mere symbols, the words having lost their original sense born of their association with the asterisms Citrā etc., and are capable of great confusion, but for the happy fact that nobody is using them, their use in the A.I.R. once a day being the only time we hear of them. They could have at least avoided this, by adopting the names Madhu, Mādhava etc., current in the Vedic times specifically for the tropical months.

But by the side of the new Indian calendar universally used, different regions of India continue to use the old indigenous calendars chiefly for religious but sometimes for civil purposes also. In Tamil Nad, Kerala, Bengal and Orissa, a solar Calendar continues to be used, chiefly for civil purposes. The solar sidereal year with the sun's entry into the Sign (Rāśi), Mesha, marking the beginning of the year, is the unit, with the 12 months, Mesha etc., being the times taken by the sun to traverse the 12 Rāśis, Mesha etc., and thus having days varying from 29, (eg. Vrischika and or Dhanus and or Makara), to 32, (eg., Rishaba and or Mithuna and or Karkata). To avoid the inconvenience of the transit from sign to sign at odd times of the day, which begins at sunrise, it is taken in the Tamil Nad that if the transit occurs in the day time that day is the first of the new months, and if after sun-set that day is the last of the old month. In Kerala, a transit occurring before 18 Nadis from sun-rise, alone will make the day the first of the new month. In Bengal and Orissa they have their own rule, with the transit happening before or after sun-set.

In naming the months also there is lack of uniformity. In Kerala they are Medam, Edavam etc., sanskrit names as pronounced in the local tongue. The Tamils use the names of the lunar months, Caitra, Vaiśākha etc., pronounced as Chittirai, Vaikāśi etc., though these are solar months. (For Jyestha alone they use the word Āni, a slang for Agni, a synonym for Jyeshtha). In the Bengal region also the lunar month names are used. But here Baisākh etc., correspond to Mesha etc., thus each being one month off the Tamil reckoning.

The years are reckoned in the series Prabhava etc., constituting the 60 year cycle of Jupiter. In Kerala and the extreme south of Tamil Nād, the Kollam era is also used. In the other parts of Tamil Nād the Śālivāhana Śaka and or the Kali year is mentioned, chiefly in horoscopes. The names of the years as used in the south have lagged behind by 12 years in the series, from what they are in Northern India. For eg., while the present year is Plavanga here in the South, it is Siddhārtha in the North. This difference is explained thus: The cycle of 60 years arose in the centuries immediately preceding the Christian Era, by a combination so as to secure the repetition of both of the Vedic five-year Yuga and the less so ancient Gurūdayābda, a twelve-year cycle of Jupiter, each year in the latter forming a twelfth part of Jupiter's period of revolution, (which is nearly 12 years), and marking its traversing a twelfth part of the zodiac, the years being called like the lunar months, Kārtikābda, Mārgasīrābda etc. So these are not solar, but Jovian years of about 361 days each, and reckoned as such with the names Prabhava etc., given to them. By this reckoning the current year is Siddhārtha, as it is correctly in the north. But in the south, about a thousand and fifty years ago, the practice of using these names to the solar sidereal years as we do now, must have begun, and as after each year the solar year would occur about 4·2 days later, i.e., one year later in 87 years, in about ten centuries and a half the names of the years must have fallen behind by 12 years, and we are left in Plavanga now.

We do not know for certain when and where the solar calendar began to be used first in India. The luni-solar calendar, i.e., the lunar calendar of 12 lunar or synodic months forming the lunar year tied to the solar sidereal year by periodical intercalation of an extra lunar month whenever required, has been one used from the vedic times, and still used everywhere in India for religious purposes. The religious and quasi religious festivals and practices reflected in the Sangam literature are examples of its use in ancient times in Tamil Nād. Some region might have observed the former's suitability for civil purposes in that it (i.e., the solar sidereal year) practically conforms to the more desirable seasonal or tropical year, and its having practically a uniform number of days, as against the lunar year of 354 days, (11 days short of the seasonal year, but once in two or three years jumping to 384 days). Or the astronomers might have adopted this first in the almanacs as an adiunct, considering their facility for calculation, and the civil authorities and people might have followed

suit. Or, it might have been borrowed for its convenience, from a country using a solar calendar from very ancient times. The use of the solar signs Mesha etc., the Sanskrit names for Ram etc., suggests that the use of this calendar must be after India borrowed these signs from the west. That Kerala alone uses the correct names Mesha etc., that facing west it must have had contact with the west, and that there has been a line of astronomers there from the 8th cent. are points worth considering in this respect.

As already said, the calendar in use in India, universally by the Hindus for religious purposes, and till recently for civil purposes also in most parts of the country, is the luni-solar calendar. The lunar month, being the interval between two conjunctions (or oppositions) of the sun and moon, is a natural unit of time, and was observed at a very early period and used to measure time. Its mean value is 29.53059 days. It was also observed early that another natural unit, the year, in which the seasons recur, contains twelve of these months and about 11 days more. Continued observation of the moon in the sky showed that nearly once in 27 days it came practically to the same point in its path, so that the path could be divided into 27 parts marked by certain prominent stars or star-groups, Chitrā, Svātī etc., (called asterisms), across which the moon moved, and furnished a convenient way of naming the days consecutively as Chitrā, Svātī, etc. This was the way of marking the days in the Rigvedic period, and continued during the later ages also, so that the Nakshatra is one element of the daily calendar even today. The 12 months were named after certain asterisms selected for their suitability, at or near which the full moon occurred, like Caitra, Vaiśākha etc. Later on, in the Vedic period itself, it was seen that the month, since it contained nearly 30 days could be divided into two halves or Pakshas, (literally wings), of 15 days each, called Tithis, and used for calendrical purposes, a practice which continues even to this day. It seems that at first separate names were given to these 30 days or Tithis, or even 60, one to each half day or Tithi. Later the Tithis came to be called after their ordinal number, Prathama, Dvitiya, etc., as now.

When the full moons of the lunar months wandered too far away from the asterisms to which they were assigned, by the eleven-day defect of the lunar year accumulating, an extra month was given to the year, as already referred to, in order to bring them back. This automatically tied the lunar year to the solar sidereal

year and kept the names of the months meaningful. It must be borne in mind that a considerable number of the Vedic rituals were ordered by the seasons, and therefore depended on the tropical year, but at such an ancient period they did not distinguish it from the sidereal year, and the result is that we have been committed to a sidereal year ever since. At present the year begins with Caitra Śukla Prathamā in most parts and reckoned in the Śālivāhana Śaka, though in the Saurashtra region, Marwar etc., (as followed by the Marwaris) it begins with Kārtika Śukla Prathamā, and reckoned in the Vikrama Era. The name in the 60 years cycle is according to the region, as already said. In some parts in the northwest, the month is reckoned from full moon to full moon a practice which can be traced back to Vedic times, the names Caitra etc. occurring one Paksha earlier.

Besides the Tithi and the Nakshatra, the week-day is used now as an essential element of the calendar, though we do not have these mentioned in the Vedas or in the Vedāṅga Jyotiṣa designed expressly for calendrical purposes, or even in the astronomical saṃhitas of the late centuries B.C. It is correctly surmised that they must have been borrowed from Egypt or Greece through channels of trade and astrology during the early centuries A.D. It is certain that they cannot have an indigenous growth, as the following reasoning will show. The order of the week-days as Sunday, Monday, etc., presupposes an arrangement and it is agreed by all that the planets and the sun, and the moon, in the descending order of the length of their periods (or distances) were considered to be the masters or presiding deities over the horas or hours, beginning from Saturday, sun-rise, and that each day the presiding deity of the first hora after sun-rise was taken as the master of the day, the day taking the name of that body, and that the weekdays, in the order Saturday, Sunday, Monday etc., has resulted, since the 4th body in the said descending order must succeed as the master of the next day, as there are 24 hours in the day and 3 is the remainder after casting out sevens. In India the day was not divided into hours for measuring time, the word Hora, borrowed from the Greeks together with astrology, not being a measure of time, but only an angular space of 15° applied to the two divisions of a Lagna for astrological purposes. Its use to designate time began far later. The three measures of time used, the Muhūrta, the Nādi and the Yāma leave the remainders 2, 4, and 1, and cannot give rise to the present order of days. Also, these are not associated with the planets as masters. There was

already the Paksha or Parva with the days named after their ordinal numbers, for calendrical purposes, and there was no need for another period. It must also be noted that there is no name in Sanskrit to indicate the period called week, the word *Vara* used to mean a week in Tamil, acquiring the new meaning through a semantic change. Requirements of astrology, and the adoption of the solar month unrelated to the Paksha, should have encouraged the use of the week and week days, as also its advantage as a shorter period of time. The first authentic use of the week day known, occurs at the end of the 5th century A.D., in the Eran inscription and the works of Āryabhatta (499 A.D.) and immediately after, in those of Varāhamihira, C. 505 A.D.

Two other items, the yoga and the Karaṇa, find a place in the almanacs as the fourth and fifth elements thereof, though they are not considered essential for the Sankalpa. But they are taken into consideration for fixing auspicious times for marriage, agricultural operations etc. Two yogas, Vyatipāta and Vaidhriti are days of Śrāddha. Of these, the Karaṇas need no special calculation, since they are only half Tithis. Thus there are 60 Karaṇas in a lunar month. Four of them called Sthira karaṇas, Śakuni etc., commence with the second half of the 14th Tithi of the dark fortnight and end with the first half of Śuklapratipad. Then the 7 moving Karaṇas, Bava etc., occur eight times over. It is possible that the 60 half days of the month, each with its special name, might be the precursor of the Karaṇa.

The Yogas Vishkambha etc., are 27 in number. They are later in origin than Brahmagupta, 629 A.D., astronomers before him like Āryabhata and Varāhamihira not mentioning them, and their mention in his work being an interpolation, since Prithūdkaśvāmi does not include it in the text and comment upon it. They are calculated like the Nakshatras, but using the sum (hence the name Yoga), of the longitudes of the sun and the moon, and do not represent anything in nature. The formation of the Mahāpātas, Vyatipāta and Vaidhriti, must have given the cue to the formation of these. The five elements spoken of, Tithi, Vāra or week-day, Nakshatra, Yoga and Karaṇa constitute the Panchanga, from which the almanac gets its name, Panchanga.

There are two classes of almanacs in use, one called the Sidhānta Panchānga, and the other the Driggaṇita Panchānga. There is another class called the Vākya Panchānga, which is only Sid-

dhānta Panchānga, its basis being the Siddhanta of Āryabhata, with certain corrections (called Bijas) applied to the constants. It is so called because the planetary tables in it are given in the form of Vākyas or groups of words, as mnemonics, the letters of the words representing numbers. The other Siddhanta Panchangas too use Bijas as far as this is allowed by the Sastras and tradition, and give correct positions of the planets in the sky. The Drigganita is based on Modern Western astronomy, and gives the position of the sun, moon and planets as they would be observed in the sky, as the name Drigganita implies. But they give the position of the bodies with the First point of Mesha as the starting point in true Indian style, instead of the Vernal Equinox. Following this, they use the solar sidereal year as all Indian Panchangas do. But this is the correct sidereal year of $365^{\circ}15'23''$, while the Siddhantas have been using a sidereal year longer by about $8\frac{1}{2}$ vinadis, so that their first point of Mesha itself has a progressive motion with reference to the correct point, of one degree in about 420 years. This has accumulated now to more than 3 degrees, from the time of the early Siddhantas. But for the sake of saving their reputation the Drik almanacs have fixed the first point so as to coincide with those of the Siddhantas and have the time of new year practically the same, at least for some time to come. To commence the year from the traditional first point of the Siddhantas, they must put back the commencement by more than three days (for the 3 degrees odd accumulated) which they have been afraid to do. Instead of this, the pioneers of the Drik system Chatre and Khetkar in Bombay, and Raghunathacharya and Venkatakrishna raya in Madras, followed by Sundareswara Srautigal, have raised the slogan Caitra Paksha—Raivata Paksha, as if such a thing existed before, and confused the issue. The first point of the Siddhantas has been accepted by the Dharma Sastras since they have accepted the Nakshatras and other things based on it, and proceeded with their precepts, and the followers of these Dharmasastras have perforce to accept that first point. The question of Ayanamsa (amount of precession) is tied up with this, and instead of trying to hush up facts, the issues should be squarely faced and decisions made, before one system is preferred to another.

Another important point to note is that the Drik system, following modern astronomy, applies many equations, (also called inequalities), to the moon in order to give its position so as to accord with observation. But the traditional almanacs apply only

the first inequality, or what is called the equation of the centre, to the moon, so as to give Tithis not varying by more than about 6 Nadis from their mean value of 59 Nadis, in order to satisfy the requirement of the Dharmasastras, which envisage only such a Tithi. People that have faith in the Sastras believe, that the sages who gave the Dharma Sastras alone could see the subtle connection between the rites and the times at which they are enjoined to be performed, and we must follow what they have envisaged. But the *Drik* system *Tithis* may vary from the mean by more than 10 Nadis and we are left in the lurch if we follow this system, in the absence of a Rishi who could tell us what to do in such a contingency. Nobody, not even the Acharyas, would take this responsibility if this issue is put before them in this form. Some people argue that the authors of the Siddhantas would have applied the other inequalities to the moon if they had known that they existed, and thereby obtained and given the modern *Drik* Tithis, and the Sastrakaras would have followed suit. This is contrary to facts. Munjāla and Srīpati (c. 932 A.D. and c. 1000 A.D. respectively), and certain astronomers after them, know the Evection, a major inequality as old as Ptolemy (2nd Cent. A.D.), which can account for most of the difference between the two types of Tithis. But instead of giving them in the chapter (usually the second) giving the true moon for the sake of Nakshatras and Tithis, they give it in a later chapter dealing with conjunction, opposition and such other topics. This shows that their desire is to use them only for the latter planetary phenomena so as to keep the Tithis within the limit of about 6 Nādis envisaged by the Sastras. Parameśwara (15th cent.) himself a good astronomer, commenting on Munjāla's *Laghumānasa* gives this very reason. Kamalākara, the author of the *Siddhānta tatva viveka* (1658 A.D.) an expert astronomer, gives a similar verdict. Vidyāraṇya (14th cent.), has said the samething in his *Dharmaśāstra* work. Thus the argument that they would have applied the other inequalities if they had known, does not arise. By this plea for the old type Tithis instead of the new ones, I do not mean that everything is all right with the old type almanacs. Certain corrections which are legitimately allowed by the Sastras, and actually made from time to time in the name of *Bijas* have to be made in them to bring them upto date. If this is done in the old system almanacs, and if the new *Drik* system almanacs conform to the limits laid down by the Sastras, they will become one type. Until then, the Tithis for *Sraddhas*, the feast and festivities, and the dates in the month, may vary more or less often on the two systems.

THE VEDIC CALENDAR

From two Mantras,

dvādaśa pradhayaścakramekam trīṇi nabhyāni ka u tacciketa |
 tasmintsākam trīṣṭā na śaṅkavo'rpitāṣṣaṣṭirnacalācalāśah ||
 (Rik. I 164-4); dvādaśāram nahitajjarāya varvarti cakram
 paridyāmṛtasya |
 āputrā agnermithunāso atra saptaśatāni vimśatiścatasthuh ||

Rik 164-11, and with the words śarad, and samvatsara (Rik VII 66-11, X 8.5-5, and VII 103-1), meaning year occurring elsewhere we understand that even as early as the Rigvedic period people knew the year as a measure of time, since it is compared to a wheel, a symbol of repeated occurrence, constituted by the three main seasons, and twelve months. The 360 days, and 720 days and nights mentioned here, as the same repeated often later in the Yajurveda, must be taken as the sophisticated year, called the Sāvana year, used for the year-long sacrifice, consisting of 12 months of 30 days each, the number of days approximating to the days in the synodic month. This must have been used for calendrical purposes also, or else it would be useless. Such a calendar was used by the ancient Egyptians too, the remaining five days in the year being taken as supplementary days. That they were so taken in India also can be seen from the legend recorded later in the Yajurveda, Taitt. Sam. VII 1-10. "samvatsaro vā idameka āsīt. so kāmayata ṛtūn srjeyeti ta ṛtavassṛṣṭāh na vyāvar-tanta. ta etam pañcarātra mapaśyan. tamāharan. tenāyajanta. tato vai te vyāvartanta." It cannot be argued that in the Rigvedic period people might have mistaken the year to have 360 days, for, it is non-conformity with the lunar year of 354 days would be detected with a period of 5 years. and with the seasonal year of 365 days within a period of 12 years, during the long period of observation of the sky necessary for determining the number of months in the year, days in the months, etc.

There is probably evidence of even a more difficult observation of the cycle, (known as the Saros among the Greeks, of 223 Synodic months=6585.32 days), during which the eclipses repeat themselves. In the 40th Sūkta of the early Mandala V of the Rigveda, the following Riks occur:

yattvāsūrva svarbhānustamasāvidhyadāsurah |
 akṣetravidyathā mugdho bhuvanānyadhīdhayuh || 5 ||

svarbhānoradhaya dindramāyā avodivovarta mānā avāhan |
 gūlham sūryam tamasā padratena turīyeṇa
 brahmaṇāvindadatrih || 6 ||
 agnissūryasya divicakṣurā dhāt svarbhānorapa māyā
 adhuḥṣat || 8 ||
 yam vai sūryam svarbhānuh tamasā vidhyadāsuraḥ |
 atrayastamanvavindan nahyanye aśaknuvan || 9 ||

The gist of the passage is, "The Demon Svarbhanu, (who later acquired the name of Rahu after becoming a Graha) struck the sun with darkness, and people were perplexed. Atri got back the sun hid by darkness. It is the Atris that were able to get the sun back whenever this happened. Others were not able to achieve this." May this not be an instance of knowledge of natural phenomena, used by a line of priests in the countries of the ancient world, as in Egypt, being kept secret and used for their own glorification?

Individual days seem to have been indicated by the asterism with which the moon is to be found on the particular day, (this is called the moon's Nakshatra, or simply the Nakshatra of the day), a practice which continued, till after the Tithis took over in the late Yajurveda period. For eg., expressions like 'Aghāsu' 'Arjunyoh' as in

"sūryasyavahatuh prāgāt savitā ya mavāsrjat |
 aghāsu hanyante gāvo'rjunyoh paryuhyate || "

Rig. X 85-13, occur, indicating the days on which certain things are asked to be done, (in the present case, the day on which the cows were to be sent to or killed for the bridegroom, and the day when the marriage procession came round). Even after the Tithis took over, the mention of the Nakshatra as an adjunct has continued to this day.

The months ended with the new moon, as learnt from Rig. X 85-18, where the moon is said to be born anew. The reference to a thirteen month, "veda māso dhrtavrato dvā daśa prajāvataḥ | vedā ya upajāyate ||" (Rig. I 25-8, I 164-14) shows that the lunar year of 12 months was tied to the solar by intercalation, which alone can justify a thirteenth month, under the type of calendar followed. Whether this was done at specified intervals or not, depends upon whether a yuga or a group of years where the sun

and the moon would come to the first point of the Zodiac, had been conceived and measured or not. The Yuga mentioned in Rig. I 158-6, "dirghatamā māsnateyo jujurvān daśameyuge" may be such a period. But it must be noted that this knowledge is not necessary for intercalation, since it can be done automatically, whenever it is seen that a full moon occurs at an asterism too far behind the one near which it should occur. In a primitive and closed community, with the people guided chiefly by the priests and the king, this way, of intercalating when felt necessary by the priests, would not create any confusion. But in the Yajurveda and the Brāhmanās there is clear evidence of a five year yuga in the statements:

"samvatsarosi parivatsarosi idāvatsarosīd uvatsarosi idvatsarosi " (Taith. Br. 3-10-4) and,

"agnirvāva samvatsaraḥ ādityaḥ parivatsaraḥ caṇḍramā idavatsaraḥ vāyuranuvatsaraḥ (Taitt. Br. 1-4-10),

where the names of the five years are enumerated. The intercalary month is mentioned in statements, like "dvādaśarātrīrdikṣitassyāt, dvādaśa māsāssamvatsaraḥ trayodaśarātrīrdikṣitassyāt, trayodaśamāsāssamvatsaraḥ" Intercalation must have been made twice in the yuga, once, in the middle and once at the end, as mentioned in the Vedāṅga jyautisha later. That the normal twelve months derived their names from certain selected asterisms near which the respective full moons occurred can be seen from passages like, "taiśasyāmāvāsyāyā ekāha upariṣṭāddikṣeran, māghasya vetyāhuḥ" (Kaushitaki Br. XIX 2-1-3).

"mukhamvā etatsamvatsarasya yat phālgunīpūrṇamāsī" (Kaush. Br. V-1) etc.

(The full-moon days themselves were designated, taiśī, pauṣī, māghī, phālgunī, etc.)

These names have persisted to this day.

Since the month has more than 29½ days, it was taken to have 30 days approximately, and each day and night was specified by a name as the following list of 60 names used for these shows:

samjñānam vijñānam prajñānam jānad abhijānad | samkalpamānam prakalpamānam upakalpamānam upakṛptam kṛptam | śreyo vasiya

āyat sambhūtam bhūtam | darśā dr̥ṣṭā darśata viśvarūpā sudarśanā |
 āpyāyamānā pyāyamānā pyāyā sūnṛterā | āpūryamāṇā pūryamāṇā
 "pūrṇā pūrṇā paurṇā māsī | prastutam viṣṭutam samstutam kal-
 yānam viśvarūpam | śukramamṛtam tejasvi tejassamṛddham | aru-
 ṇam bhānuman marīcimadabhitapattapasvat | sutā sunvatiprasuta
 sūyamānā bhiṣūyumāṇā | pītiprapā sampātrptistarpayantī | kāntā-
 kāmāyākāmajātā" yuṣmatikāmadughā (Taitt. Br. III-10).

(The first three lines containing 15 names are for the days of the light fortnight, the next 3 containing 15 more are for the nights of the light fortnight, the next 3 containing 15 more for the days of the dark fortnight, and the last 3 containing the remaining 15 for the nights of the dark fortnight):

"samjñānam vijñānam darśā dr̥ṣṭeti etāvanuvā kau pūrvavpakṣasya
 ahorātrāṇām nāmadheyāni | prastutam viṣṭutam sutā sumvatīti
 etāvanuvākāvaparapakṣasyāhoratrāṇām nāmadheyāni (Taitt. Br.
 III 10-10-2).

Later on, the division of the months into the two halves or Pakshas and designating the 15 days each by their ordinal number, must have come into use for calendrical purposes as being more convenient, especially for laymen, and this had become established by the time of the Vedāṅga jyautisha as found therein. But together with these new practices, the old custom of designating the days by the asterisms must have continued as seen from statements like, "yaḥ kāmāyeta dāṇakāmā me prajā syuriti, sa pūrvayoh phalgunyoragnimādadhīta." (Taitt I-1-2).

"yaḥkāmāyeta duhitaram priyāsyāditi tām niṣṭhyāyām (=svāt-yām) dadyāt." (Taitt. Br. I 5-2),"

"pauṣṇena (=in revatī) vyavasyanti," "maitreṇa (=in anūrādhā) kṛṣante", "varuṇena (=in satabhiṣak) vidṛtā āsate", ādityenā (=in punarvasu) ḍadhate." (Taitt. Br. I 8-4).

Now, the above manner of dividing the months into 30 Tithis and equating them to the days for the sake of convenience would cause difficulties, since the Tithis are shorter, and when accumulated into a day, one Tithi will have to be dropped from calculation in about 61 days. (This is the Tithikshaya or Avāma mentioned in the Panchāṅgas). How this was done without inconvenience is given in the Vedāṅga Jyautisha, which we shall be dealing with later.

A few words now, about the nature of the solar year as used in the Vedic period. We have quoted evidence to show that it is longer than the Śāvana year of 360 days by 5 days. That it is 11 days more than the lunar year of 12 lunar months or 354 days, they certainly knew as seen from the legend, "ṛtavovai satramāsata ta etam ekādaśa rātra mapāśyan tamāharan tenāyajanta te ṛtavośbhavan," meaning, the Ritus did not return after the year, they discovered the sacrificial ritual called ekādaśarātra, (i.e., the eleven day ritual) and performed it, and after the eleven day period of the ritual, they indeed became Ritus. From this it is clear that they knew the solar year of 365 days. As for the fraction of about a quarter of day left, they have not said anything about it. But it must be understood that this would not have caused trouble, since they were not using the 365 day period for doing any reckoning, but were simply adjusting the lunar year to the solar year caused by the sun's motion among the stars, in the manner already stated. As the adjustment is done as often as it is seen necessary by observing the asterisms in the sky, no knowledge of the exact time either of the solar year, or of the month (i.e. synodic period), or of the lunar sidereal period, would be required. It is only when these enter the reckoning as periods that these would cause trouble by the errors accumulating. So, automatically, whether they knew it or not, the Vedic people were using the sidereal year. But they did not know that the seasons did not repeat in this year, since they could not distinguish between the sidereal and tropical year at such a remote period. Most of the Vedic rituals were seasonal, for the sake of which they divided the year into three major seasons, the warm (grīṣma), the rainy (varṣā), and the cold (hemanta), subdivided into 6 viz., Vasanta (spring), Grīṣma (summer), Varṣā (rainy), Śarad (Autumn), Hemanta (Dewy), and Śiśira (cold). Each of these was further subdivided into two months, that must correspond to the 12 tropical months in their idea, viz., Madhu, Mādhava, Śukra, Śuci, Nabha, Nabhasya, Isha, Ūrja, Saha, Sahasya, Tapa, and Tapasya, as seen from: "madhuśca mādhaveśca vāsantikāvṛtū śukraśca śuciśca graiṣmāvṛtū nabhaśca nabhasyaśca vārṣikāvṛtū iṣaścorjaśca śaradāvṛtū sahaścasahasyaśca haimantikāvṛtū tapaśca tapasyaśca śaiśirāvṛtū" (Taittsam. VII 5-1).

According to the Vedanga jyauytisha Śiśira begins at winter solstice, and so the months Madhu etc., corresponded to Phālguna etc. of the newly reformed Indian calendar. Later on the 12 seasonal

names were confused with the names Caitra etc, and both were used indiscriminately even in works on astronomy.

Now, even during the Vedic age, owing to the period being long, the seasons would have shifted with respect to the months, owing to the precession of the equinoxes and the consequent earlier occurrence of the tropical years with respect to the sidereal, the rate of shifting being about a Paksha, (earlier), for about a thousand years. So, in giving the times of the rituals in terms of the calendar months Caitra etc., the Vedic seers have changed the time, as for eg., from Phālguna Amāvāsyā to Phālguna Pūrṇimā etc., to accord with the seasons in their age. Accordingly earlier months and Pakshas, and earlier asterisms were stressed as being important in the later periods, which would appear contradictory to people who do not know the reason, with the result that the later Brahmanas and Kalpasutras had the task of resolving the contradiction. But these incidentally help us to date the respective times. Thus the vedic people kept their sidereal lunisolar calendar, and adjusted the position of the seasons in it. We shall do well to do the same, and not utter in the Sankalpa 'Vasanta Ritau' at the end of the month of Vrishabha, when the next season, Grishma, has almost gone, and the rainy season, Varsha, will be beginning in a weeks time.

THE VEDĀNGA JYAUTISHA

The Vedanga Jyautisha is the oldest astronomical work extant its subject matter referring to a period when the winter solstice was at the asterism Śraviṣṭha, from which the date of the period can be found to be C. 1180 B.C. The author is a later person, as can be seen from the statement in two places, that he is giving what one Lagadha had given earlier: "kāla-jñānam pravakṣyāmi lagadhasyamahātmanah," "lagadho'bravīt," and from the language. Inertia, and the suitability of the calendric system given in this work for future times also, must have made the people use it for a long time, and this must have prompted the author to write the work.

The astronomical system in the V.J. forming the basis of its calendar is the same as that taught later by the Paitamaha Sidhanta, the Garga Samhita, Sūryaprajñāpti, and Jyotishkaraṇḍa. The year (solar-sidereal) consists of 336 days, and five years or

1830 days constitute a yuga. In this period the moon makes 67 sidereal revolutions, i.e., 62 synodic revolutions or lunar months. In the yuga there are thus 10 Ayana days beginning the 10 Ayanas, and ten Vishuva days. Of the 62 months 12 would go to each year, and of the remaining two, one comes at the end of the 5th Ayana as an extra month, and the other at the end of the Yuga. The day is divided into 30 Muhūrtas, following the earlier vedic practice, as seen from the names of the Muhūrtas given in the Kāthaka: samjñānam vijñānam prajñānam jānadabhiñānad saṅkalpamānam-prakalpamāna mupakalpamāna mupaklptam klptam śreyovasiya āyatsambhūtam bhūtam citrahketuḥprabhānābhānsambhān jyotiṣ-mamstejasvānāta pamstapannabhitapan rocano rocamānaśśobha-naśśobhamānaḥ kalyāṇaḥ". The length of the shortest day or night is 12 Muhūrtas, increasing to the longest, 18 Muhūrtas, uniformly.¹ The synodic month is divided into 30 equal Tithis, 15 going to each of the two Pakshas or Parvas. The ecliptic is divided into twenty seven equal asterismal segments. (Some of the later samhitas divide the ecliptic unequally, according to the interval between the asterisms). In the two last above, the ecliptic is divided into 1830 parts of which 21 is given to a twenty eighth asterism called Abhijit (Vega), lying between Uttara Ashādhā and Śravana² which begin the ecliptic in these works, and the remaining 1809 parts are equally distributed among the 27 asterisms, so that each asterism may have one full day for the moon's traversing it, so as to have each day specifically tacked on to an asterism conveniently for calendric purposes.

The Yuga begins with the sun and the moon at the winter solstice beginning Uttarāyaṇa, marked by the beginning of Śra-
viṣṭhā, the Śisira Ritu with the Ritu month Tapa, and the lunar month, Māgha, beginning at the same moment. The sun's or moon's position in the eliptic on a particular Tithi, is sought to be calculated. In the V. J. several other things like when the Tithi ends, when the Nakshatra ends etc., are also calculated. No equation (i.e. inequality), is applied so that the asterism, Tithi etc., are all mean, not true. The Yoga is absent from the V.J. not having been conceived of yet; as also the Karaṇa, because no separate

1. Since the Indo-Gangetic plains of India cannot have such a great variation in day-light, some scholars think this has been borrowed from Babylonia.

2. Abhijit is known even in the vedic period as seen from "abhijinnāma nakṣatram upariṣṭhādāṣādhānam avastāt śronāyā." (Taitt. Br. I-5-2-3).

calculation is required for this, being only a half of a Tithi, or because the half days with their specific names were still in use.

Also, the method of the V.J. differs from that of the later works mentioned. They all first find the Ahargana or the days gone from the beginning of the Yuga. From this, and the total days and Tithis or Nakshatras per yuga or parva, (Paksha), they find by proportion the required Tithi or Nakshatra. But the V.J. employs a method peculiar, and ingenious in avoiding work with large fractions, though simple. The type of problems tackled is as follows:

I. On a particular day, say on Anuvatsara Vaiśākha Suddha Pancamī, to find the following:

- (a) What is the number of Parvas gone in the yuga?
- (b) When i.e., at what part of the day (divided into 124 parts) does the Parva and?
- (c) What is the Parva bhāmsa? (This is required for further calculation).
- (d) What is the Nakshatra and Amsā (i.e., parts of the Nakshatra divided into 610 parts) at the end of the Parva?
- (e) Is the full moon day or Newmoon day to be omitted from counting, so that Ishti comes on the same day, as being counted as the first day of the following Parva? (It is this that takes care of the omission of Tithi required to adjust the Tithis to the days, so as to be counted consecutively to avoid confusion. As a result; the following will be the numbers of days in each of the two sets of 31 months: 30, 29, 30, 29, 30, 29, 30, 29, 30, 29, 30, 29, 30, 29, 30, 30, 29, 30, 29, 30, 29, 30, 29, 30, 29, 30, 29, 30, 29, 30, 29).

Or, is there an avama or omitted Tithi following the New moon or Full moon day?

- (f) When does the given Pancamī, taken for the problem here, end?
- (g) What is the Nakshatra at this Pancamī?
- (h) When does the Nakshatra end on this day?
- (i) What is the moon's Ayana and Ritu?
- (j) What is the Nakshatra of the sun at the end of the given Pancamī?

- (k) What is the Ritu Śesha at the end of the given Parva i.e., how many days still remain for the current Ritu to be completed?
- II. (a) When the sun's Nakshatra is 12 and $15\frac{1}{24}$ parts in the year Parivatsara, what is the Tithi, month etc?
- (b) What is the number of days from the beginning of the year?
- (c) What is the duration of day time on that day?
- (d) At what part of the Mandala is the sun?
- III. (a) What is the Parva and Tithi of the 8th Vishuva?
- (b) What is the Parva and Tithi of the 9th Ayana.

It is these questions that are sought to be answered in an easy manner, by a simple set of rules. We cannot give the actual working of the problems here, since it will mean giving the whole work.

As the months, Parvas, Tithis etc., as found from the V.J., were all mean, they could not have been used for the religious rites like the Darśapūrnāmāsa by themselves, without being frequently corrected by observation, for these are regulated by the true full or new moons. There are references to such observations in the Arthavadas of the Brahmanas: "madhyavarṣe punarvasūnakṣatra mudvikṣya punarādadhita" (Kaus. Br. I 3). "amāvāsyayā hi māśān sam pādyā harutsrjanti/ amāvāsyayā hi māśān sam pādyā harutsrjanti/ paurṇamāsyā yā hi māśān sampādyā harutsrjanti/ purna māsyayā hi māśān sampādyanti/" (Taittsam. VII 5-6). "sayatraiva etām rātrim napurastānn a paścāduddṛśvate," (Sat. Br. I-6-4-14 & 18). "yadahastveva candramā na drśyatetaṁ amāvāsyām kurvita." (Gobhī Gr. Sūt. 1-5-8) "amāvāsyāyām yadahaścandra masam na paśyanti" (Gobh. Śr. Sūt. 1-3-1). "amāvāsvā yām yadahaścandra masam na paśyanti" (Gobh. Śr. Sūt. 1-3-1). "amāvāsyāyām pūrvamahar bhavati, uddṛṣṭa uttaram." (Taitt Br. I, 8-10-35).

Certain long sacrificial sessions like the Gavām Ayana seem to have been intended mainly for this purpose. It has also been mentioned that in the absence of theoretical calculations, (with the chance that the results may go wrong in the long run by even slight errors in the periods), the Vedic priests should have made intercalations, found the shifting of the seasons, etc., by actual

observations. Even professional astronomers are referred to in statements like, "prajñānāyā nakṣatra darśam," "yādase gaṇakam," (Taith Sam XXX 10 and Taitt. Br. III 4-41; and a certain nakṣatradividya is mentioned in the Chāndogya Upanishad (Ch. VII 1-2-4). The mean Tithis etc., should have served as a frame work for this purpose, but they would have a special advantage as used for civil purposes, and were actually used for several centuries after, as seen from Kautalya's Artha Śāstra, and even later.

If the system is to be used only as a closely approximating frame-work, and also to be specially suitable for civil purposes, greater advantage can be derived by making the units as far as possible whole numbers, provided it does not make sizable difference and provided it can be seen to it, that the error caused by so doing does not accumulate. So the V.J. chose a five year cycle of 1830 days, for it is near enough to 62 synodic months making 1830.8965 days, (the error caused in one synodic period being only about a seventieth of a day), and at the same time has many advantages. It is divisible exactly by 5, giving 366 days per year. This 366 is divisible by 6, giving 61 days per season, or $30\frac{1}{2}$ per seasonal month. There are also 2 intercalary months in the cycle one each for 30 whole months, i.e., one comes in the middle of the yuga and the other at the end. Thus the 1830 day yuga was chosen for ease of calculation, with 366 days per year occurring in the system as a consequence. It is not due to ignorance that they gave 366 days to the solar year as mentioned by Indologists like Burgess, Whitney etc, most of the Indian Indologists look on helplessly. The two references already given show that the priests of the V.J. period certainly knew that the solar year has 365 days.

We have spoken about the accumulation of error in course of time, if an inexact period is chosen, as making the year equal to 366 days here. We can conceive of this in two ways, as the error in the solar sidereal year, or the error in the tropical or seasonal year. As regards the first, we have seen how intercalation is done to make up for the lunar year occurring earlier and earlier in the sidereal year. But this error of about $\frac{3}{4}$ day per year in the sidereal year itself, will cause the year occur later and later. So if one intercalation is omitted now and then, as dictated by observation, the adjustment would be made, and that so easily. The people using the system could have even evolved a regular period of adjustment by long observation. At the end of 6 cycles

or sometimes 7 cycles an intercalation would have to be omitted. If they take them in the order 6-7-6-7-6 forming a group of 32 cycles in all, and omit an intercalation at the end of each of the 6 or 7 taken, the error would be only a fiftieth of a day in this long period of 160 years.

If the error is considered as in the Tropical year, it is already there for them in following the sidereal year, as for the priests of earlier ages and other countries like Egypt. In the absence of knowledge of adjustment for precession of the equinoxes, this could be done only by observation of the points where the solstices occur, and changing the Nakshatra from Śravithā to an earlier one to fix the new winter solstice, which will carry the change to the other Ayana and Ritus. It would be one Nakshatra segment in about a thousand years, and was actually done in works like *Sūryaprajñapti* etc., which have shifted the point to Śravaṇa, and later to Abhijit. (At about 500 A.D., the Siddhantas shifted it further back to the end of the first quarter of uttarāśādhā, as implied by taking the first point of Aśvinī as the Vernal Equinox, of the time. After this till now, no further shifting was done; but knowledge of precession has enabled astronomers to indicate the beginning of the tropical months in the Panchanga). But, this difficulty would not have been felt by the priests of the V.J. period at their own time, the change being slow. But the other one, affecting the sidereal calendric system itself, would certainly have been made even at the period of the V.J., for the error would show itself immediately even after one cycle, i.e. 5 years, and clearly in two or 3 cycles times. Because of the defect of the cycle from the correct period of 1830·9 by ·9 days, and because of the equation of the centres of the sun and the moon not having been applied, which can be equivalent to ·6 days and make the error equal to 1·5 days, unless frequent adjustment are thus made, even at the end of one cycle the priests would be doing the absurd thing of observing amāvasyā on actual kṛṣṇa caturdaśī, at the end of the second cycle on Trayodasi, and so on, (which even ordinary people with eyes would not be expected to do,) and the system would have collapsed. But as already said it was followed for several centuries after, with the necessary changes made to give the correct seasons, till the Siddhantas took over.

The cultural history of India began at a very ancient period, and has continued, from the Pre-vedic through Vedic and Post vedic, to modern times. Several cultures from outside have

joined the main stream at different periods, so that in this vast country, almost equal to a continent, regional differences, legion in number have grown, since it is human nature to superimpose the new on the old as far as possible; and these differences have persisted to this day. Naturally, as in the other branches of our culture, in our calendric system also differences have grown, and have been more or less fixed by the religious rites enjoined by the Dharma Sastras, (which too exhibit similar variations) and traditional practices. While many customs are common to the whole of India, many are also local. While many rites and practices can be traced to the Vedic period, many have no roots in the Sastras, but have grown like mushrooms and caught the attention of the people, so much so, that people who have no faith in the more essential things have supreme faith in these new growths. But on analysis it will be found that the more essential are also more common to the whole of India, and if attended to will be conducive to a sense of unity. Let us foster this sense of unity with all our might.

Dr. T. V. Mahalingam: I shall deal with date recording in Ancient India as gleaned from inscriptions up to 500 A.D. One of the most difficult tasks of the historian of Ancient India is the dating of historical events according to a definitely understood system of recording. The aim of this paper is to examine what light the early inscriptions in India throw on the methods of date recording in Ancient India upto C. 500 A.D.

A number of pictographic seals and tablets of the period of the Harappa culture have been found and attempts are made to decipher them. But it is doubtful if they can be of any help in understanding the system of time reckoning during the period, though it may be presumed that the people then knew standard weights and measures. The Paprahwa vase-inscription of pre-Mauryan times contains the expression *Caturāsīti vasa*, meaning "year eighty four". It is suggested that the year is counted from the date of the *nirvāṇa* of Vardhamāna mahāvīra and the era was known as *Vīra nirvāṇa samvat*. This era which is not generally used in inscriptions, is known from some late Jaina manuscripts like the *Vicārasreṇi* by the Śvetāmbara writer Merutunga Sūri and the *Mahāvīracariyam* by Nēmicandrācārya. According to the former work the period that divided the *Vīra nirvāṇa samvat* from the Vikrama Era (57 B.C.) was 470 years, which would suggest that it was founded in 527 B.C. the year of the *nirvāṇa* of Mahā-

vīra. But this era is not of much use for time reckoning in Ancient India, particularly because it is not mentioned in inscriptions.

Equally of little value is the era said to begin with the *nirvāṇa* of the Buddha. Also there is no unanimity in the traditions with regard to the exact date of its commencement. According to the Ceylonese tradition which has found acceptance in Burma and Siam, the era commenced in 544 B.C., while according to the Chinese tradition it commenced in 638 B.C. The Chinese pilgrim Fahien who came to India in 399 A.D. mentions 1497 years as having passed after the Buddha's death, thus fixing the commencement of the era about 1097 B.C. The evidence of the Chinese Cantonese dotted record suggests that the Buddhist monks had a record in which a dot was put for each year after the death of the Buddha which was believed to have taken place in 486 B.C. Scholars are now generally agreed that the Buddha's death took place in 483 B.C. But this era is not mentioned in inscriptions.

The earliest clear epigraphical evidence of date recording in India is found in the inscriptions of Aśoka (c. 273-232 B.C.). They usually give the regnal year of the king. A few instances may be cited:

1. The Girnar version of Rock Edict III of the Emperor reads:— *dbādasa - vās - ābhisitena mayā idam ājñāpitam* (*dvādaśa varṣābhiṣiktena mayā idam ājñāpitam*): "I have ordered this when twelve years [have passed after] my installation [on the throne]".
2. The Rāmpūrva version of the Fifth Pillar Edict of the Emperor reads:— *Saḍavisita [va] sā bhisitena* (*ṣaḍ-vimśati varṣābhiṣiktena*): "twenty six years after coronation."
3. The same inscription reads:— *Tisu cātunmāsisu tisāyam pumnamāsiyam timni divasāni cāvudasam pamnaḍasam patipadam* (*tisṛṣu cāturmāsisu Taiṣāyām purnamāsiyām divaseṣu caturdaśe pañcadaśe pratipadi*). "On the three cāturmāsi days, on the *tiṣya* full moon day, and the 14th, 15th and first day.
4. And again the same inscription contains the following:— *aṭahmi pakhāye cāvudasāye pamna ḍasāye tisāye punā-vāsune* (*aṣṭamī-pakṣe Caturdaśyām Pañcadaśyām tiṣyāyām punarvasau*). "On the eighth pakṣa, on the 14th, and on the 15th: (New moon), on the *Tiṣyā* and *punarvasu nakṣatra* days.

From the above instances it will be seen that (a) in the Aśokan inscriptions no era was used, but only the king's regnal year and (b) the use of the names of the three seasons of the year and the eight *pakṣas* of each season was coming into practice. The three seasons were:

- a. *Grīṣma* (summer) consisting of *Caitra*, *Vaiśākha*, *Jyeṣṭha* and *Āṣāḍha*.
- b. *Varṣā* (rains) consisting of *Śrāvaṇa*, *Bhādra*, *Aśvina* and *Kārtika* and
- c. *Hemanta* (winter) consisting of *Āgrahāyana*, *Pauṣa*, *Māgha* and *phālguna*.

From the specific mention of the three contiguous days namely the 14th, 15th and the 1st when it was decreed that bulls were not to be castrated, it may be taken that though there is no mention of months except in one inscription, the month here followed was from full moon to full moon. (*Pūrṇimānta*). It may be mentioned in passing that those days are even now considered not fit for *adhyayana*.

Under the Śungas, Kāṇvas and Khāravela of Kalinga, the same system was followed, namely giving of the regnal years only. But from the period of the Śātavāhanas the practice of issuing dated records commenced. In the Śātavāhana inscriptions the regnal year of the king, the season, *pakṣā*, and *tithi* are mentioned.

Each of the three seasons of the year was divided into eight *pakṣas*, the odd ones being *kṛṣṇapakṣa*, and the even ones *śukla pakṣa*. The *pakṣas* were numbered 1 to 8.

1. The Nasik cave inscription of Gautamī Putra Śrī Śatakarṇī reads for instance:

Saṁvatsare 10 (plus) 8 varṣā pakṣe 2 divase

"On the first day of the second fortnight of the season *varṣa* (rain), in the year eighteenth of Gautamīputra Śrī Śatakarṇī.

2. The Myakadoni Rock Inscription of Pulumāvi:
Rājño Śātavāhanānām Śiri Pulumāvisa sava 8. Hema 2 Diva 1.

"On the first day of the second fortnight of the season Hemanta (winter) [Āgrahāyana Śukla 1] in the eighth year of the king Śātavāhana Sri Pulumāvi".

The main features of the dating in the above inscriptions are: (1) only the regnal years of the kings are given and no era is used. (2) Instead of the word *varṣa*, the word *samvatsara* is used for year. (3) Besides the regnal year of the king, the name of the season, the order of the *pakṣa* (fortnight) and the number of the day are given.

A typical inscription of the Ikṣvākus of Nāgārjunakoṇḍa would read: *Ramṇo Siri Vira Purisa datasa samvatsare ṣaṣṭe 6 varṣā pakṣe ṣaṣṭe 6 divaśe daśame 10*. "in the sixth year of king Śrī Vira Puruṣadatta in the 6th *pakṣa* of the *Varṣā* season on the 10th day". Though the last numeral denotes the day it is not clear whether it stands for the lunar *tithi* or the solar day.

The Vākāṭakas and the Pallavas recorded their inscriptions in the following way:

A Vākāṭaka inscription reads as follows:

Senāpatau Citravarmaṇi samvatsare aṣṭādaśa 10 (plus) 8 Jyeṣṭhamāsa śukla pakṣa trayodaśyām: "On the thirteenth day of the bright half of the month Jyeṣṭha in the regnal year 18 (of Pravarasena) when Citravarman was the commander-in-chief".

A Pallava inscription reads as follows:

Savaccaram dasamam 10 Gimhāpakho chaṭo 6 divasam paācamī 5: "On the fifth day of the sixth fortnight of the season Grīṣma (summer) in the regnal year 10 (of Śivaskandavarman).

The main features of the system of dating adopted by the above two dynasties was largely that of the Śātavāhanas. The records were dated in the regnal years of the rulers. Though some details of date were given, no regular and continuous era was used in them.

Thus dating in early Indian epigraphs appears to have been done with reference to the regnal years of the kings. Regular eras appear to have been introduced into the country in the post-Mauryan period by the foreign dynasties that ruled over north-western India. The earliest historical era was the Seleucid era of 312 B.C. that prevailed in the Greek Empire of Western Asia. The Parthians who revolted from the Greek empire about the middle of the third century under the leadership of one Arsaces founded an era in 248 B.C. Though the Indo-Greeks ruled in

the Kabul valley and the Punjab from about 160 B.C. till the commencement of the Christian era, they have left behind only a few inscriptions and they are not of much help for our purpose. The Scytho-Parthians who succeeded them have left a number of records which bear dates. The records contain details regarding the use of a continuous era, month (*māsa*) and occasionally day. For example an inscription reads: *samvatsaraye ekādaśa [śa] timaye 111 Śrāvaṇasa māsasa di [va] se pañcadaśe 15*, meaning in the year 111 on the 15th day of the month of *śrāvaṇa*. The mention of the latter (*māsa*) was probably due to the influence of the Macedonian Calendar.³ This era has been sought to be identified with what came to be called the Vikrama Era at a later period. The earlier records bearing dates in this era call it the *Kṛta* era, some later ones call it the *Mālava* era on account of its association with the *Mālava* tribe, and still later ones call it the *Vikrama* era, based on its supposed connection with *Vikramāditya*. The names *Kṛta*, *Mālava* and *Vikrama* do not give us much help in finding out the origin of the era. It may possibly be taken that it was founded by *Vonones* who flourished shortly after *Mithradates II* about the middle of the 1st century B.C. Probably he ascended throne in 58-57 B.C. and to mark the same an era was founded, the name of which underwent changes from period to period. To convert a current year in the era into the Christian era "one has to subtract 58 for the first nine and a half months (to the middle of *Pauṣa*) and 57 for the rest of the year. The beginning of the era is counted from *Caitra sukla 1* in North India and from *Kārttika Śukla 1* in South India.

Likewise another era founded in India in 78 A.D. has been assigned by Indian tradition to a *Śaka* king who occupied *Ujjain*

3. The twelve months of the Macedonian calendar are:

- (1) *Hyperbentaeus* (=October=*Āsvina* — *Kārttika*);
- (2) *Dius* (=November=*Kārttika* — *Mārgaśīrṣa*);
- (3) *Apellaius* (=December=*Mārgaśīrṣa* — *Pauṣa*);
- (4) *Audunzeus* (=January=*Pauṣa* — *Māgha*);
- (5) *Peritius* (=February=*Māgha* — *Phālguna*);
- (6) *Dustrus* (=March=*Phālguna* — *Caitra*);
- (7) *Kanthius* (=April=*Caitra* — *Vaiśākha*);
- (8) *Artemisius* (=May=*Vaiśākha* — *Jyaiṣṭha*);
- (9) *Daesius* (=June=*Jyaiṣṭha* — *Āṣāḍha*);
- (10) *Panemus* (=July=*Āṣāḍha* — *Śrāvaṇa*);
- (11) *Lous* (=August=*Śrāvaṇa* — *Bhādra*);
- (12) *Gorpaeus* (=September=*Bhādra* — *Āsvina*).

135 years after the foundation of the Vikrama era. It may well be taken as having been founded by the Kuṣāṇa king Kaniṣka and was used by his successor as also the Śaka satraps of Malva, Kathiawar and Gujarat. For instance the Arā inscription reads: *mahārājasa rājatirājasa devaputrasya kaisarasya Najheṣkha putrasya Kaniṣkasya sambatśarae ekaca par [i] sa [i] sam 41 Jeṭhasa masasa di 25 is [e] divasakṣuṇami* "Mahārājasya rājādhirājasya devaputrasya Kaisarasya Vāsiṣka putrasya Kaniṣkasya samvatsare eka catvārimśe sam 41 Jyaiṣṭasya māsasya divase [pancavimśe] 25" (on the Twenty fifth day in the 41st year of Mahārājādhirāja devaputra Kaisara Kaniṣka, the son of Vāsiṣka).⁴ The era of Kaniṣka was practically a continuation of the old Śaka era founded in 123 B.C. By 78 A.D. some 201 years of the era had elapsed and quite in keeping with the current practice Kaniṣka appears to have omitted the figure 200 and retained one alone. So much so the so called Śaka era founded by Kaniṣka in 78 A.D. was really Ś 201 of the old era. Thus the Kaniṣka era and the Śaka era appear to be one and the same. This era was taken to the west by the Śaka satraps of Malwa and Ujjain. The Junagadh Rock inscription of Rudradaman I, for instance, reads as follows: *Mahākṣatrapasa ... Rudradāmno varṣe dvisapatatime 70 plus 2 Mārggaśīrṣa bahula pratipati*: (on the first day of the dark half of Mārggaśīrṣa in the seventy second year of the Śaka era). Again the Garhā stone inscription of Rudrasena I reads: *Varṣe 100 plus 20 plus 7 Bhādrapada bahulasa 5 ... Rudrasenasya idam Sānyam* (this stone pillar of Rudrasena (was erected) on the fifth day in the dark fortnight of the month of Bhādrapada in the 127th year of the Śaka era.

The main features of the dating of these Śaka inscriptions are (a) the inscriptions are recorded in a continuous era; (b) while in the earlier inscriptions the year and month are mentioned, in the later inscriptions more details are given, namely months like Phālguna, Mārggaśīrṣa, Vaiśākha, Bhādrapada, Śrāvaṇa etc. It may be remembered that in the Sātavāhana inscriptions only seasons are mentioned and not months. Then the two fortnights, *bahula* (dark) and *śuddha* (bright) are mentioned in these inscriptions. But the *pakṣas* are mentioned by their number in a season. Towards the end of the Śaka rule in Western India one notices for

4. Among the months of the Graceco-Parthian Calendar, Audinaeus, Aphllaeus, Artemesius, Daesius, Panemus and Gorpaeus are mentioned in some of the inscriptions of the Scythoparthians and Kuṣāṇas,

the first time that the regnal era, the continuous era and other details of date are given, which practice was followed in the Gupta period. It is interesting to note that the astronomers contributed much to the popularisation of the era, as may be seen from the fact that Varāhamihira of Ujjayini makes use of it.

In later times the Śaka era came to be associated with Śalivāhana well known to Indian tradition and folklore, in the same way as the Vikrama era was associated with the name of Vikramāditya. The first time that it is known to have been associated with Śalivāhana's name was in the thirteenth century as seen from the Kannaḍa work *Udbhatakāvyā* by Somarāja (1222 A.D.) and the Tasgaon plates (1251 A.D.) of the Yādava king Kṛṣṇa. This is only a fiction fathered probably on the name of the Śatavāhana king Gautami putra Śrī Satakarṇi.

The Śaka era became known in South India even in the fourth century A.D. though it was not used in inscriptions. It is stated in Simha Śūri's *Lokavibhāga* that it was completed in the 22nd regnal year of the Pallava king Simhavarman of Kāñcī which was 380th year of the Śaka era.⁵ This is an obvious instance of the spread of the era in South India through the Jains. It became popular in the Deccan under the Chālukyas of Bādāmi and Kal-yāṇi and later under the Hoysaḷas. It was first used in the Tamil country in an inscription of Pāṇḍya Varaguṇa II found at Ayyambālayam in Madurai district, but did not attain popularity either under the Pāṇḍyas or Chōḷas. Under the Vijayanagar kings it was used invariably in all inscriptions in South India.

It is rather strange that no inscription of the early rulers of the Gupta dynasty either dated or undated has been found. Even the well-known Allahabad inscription of Samudragupta is not dated. Two inscriptions of his which are dated have been found to be spurious. It is only from the reign of Candragupta II that dated inscriptions have been found. A few of them may be mentioned. One of them reads: *Śrī Candraguptasya Vijayarājya samvatsare pañcame 5 Kālānuvartamāna samvatsare ekaṣaṣṭe (eka ṣaṣṭitame) [āṣāḍha māse] prathame śukla divase pañcamyām* (on the fifth day of the bright half of the month first Āṣāḍha in the

5. samvatsare tu dvāvimśe
kāñcīsa simhavarmaṇaḥ |
aśītyagre śakāhvānām
siddhametacchatatraye ||

(*Mysore Archaeological Report*, 1910, pp. 45-47).

year 61 of the era traditionally current during the fifth victorious regnal year of Śrī Candragupta).

Again another inscription reads:

Guptānām samatikrānte sapta pañcāśaduttare/śate samānām pṛthivīm Budhagupte praśāsati/Vaiśākha māsa saptamyām mūle śyāma-gaṇe (on the seventh day of the month Vaiśākha at the time of the constellation mūla belonging to the dark fortnight when Budhagupta was ruling over the earth and one hundred years together with fifty seven of the guptas (Gupta era, had elapsed).

The general characteristics of the system of dating adopted in the Gupta inscriptions are: (1) a continuous and regular era is used, though the word Gupta to mark the same is not used in the earlier inscriptions. (2) Not infrequently the era year and the regnal year of the king are both quoted together. (3) Among the details found in the inscriptions are year, season, month, fortnight, date and occasionally the constellation also. The Hunas used their own regnal years along with other details of the Indian system of dating.

The Gupta era was adopted and followed by the Valabhi kings. It is possible that the era was founded by Mahārāja Candragupta I in 319 A.D. Alberuni says: "And as regards the Gupta era people say that the Guptas were wicked powerful people and when they ceased to exist this date was used as an epoch of an era". It seems that Valabha was the last of them, because, the epoch of the Gupta falls, like that of the Valabha era, 241 years later than the Śaka Kāla. This comes to 78 plus 241=319 A.D.

Some eras are very old and go back to a period earlier than that of the Vedic Aryans. One of them is the Kaliyuga, for the early use of which however, there is no evidence. It is mentioned by Ārya Bhāṭa (A.D. 499) and used in astronomical text books. According to the Aihole inscription of the Western Cālukya king Pulakēśin II (634 A.D.), it started in 3102-3101 B.C. This date is at times taken to be that of the *Mahābhārata* war and the birth of Parīkṣit. But the dynastic lists preserved in the Purāṇas do not warrant such high antiquity for these events. In fact they are placed by historians about 1200 and 900 B.C. This era was used in later times. A Cōla inscription from Grāmam (South Arcot District) is dated Kālī 4044 and Kālī day 1,47 (70) 37 corresponding to Saturday 14th January, 943. The era is even now mentioned in Hindu almanacs. Another is the Saptarṣi era, also called

the Laukika, Śāstra, Pahāḍi or Kacca era. It is supposed to have begun after the expiry of 25 kali years, in 3076 B.C. It was popular in the hills of the Panjab and Kashmir during the period of Alberuni. Its calculation is based on the view that the Saptarṣis or Great Bear remain for 100 years in each one of the 27 *nakṣatras* or lunar mansions. It is recorded in cycles of 100 years, the hundred being usually omitted. This era is not now in use.

Y. Subbarayalu : Following Dr. Mahalingam I shall cover the Calendar in Indian Tradition as found in Epigraphy from 500 A.D. The Calendar that was being used in Epigraphy at the turn of the 6th century of the Christian era was a simple one throughout India. There were four eras in use then: the Kṛita-Mālava-Vikrama era of 58 B.C.; the Śaka era of A.D. 78; the Kalachūri era of A.D. 248-49; the Gupta era of A.D. 319. Of the *pañchāṅga* elements only the *tithi* had come into use. Though the *vāra* had been known to Epigraphy (the first occurrence of which is found in the Eran inscription of Budhagupta of Gupta year 165, where the day of Suraguru, i.e., Thursday is mentioned) for some decades then, it was not used for another century and a half. In most cases the year (either that of the reign of the ruling king or that of one of the four eras) and the lunar month, *pakṣa* and *tithi* were cited. The old method of using one of the three seasons (*hemanta*, *varsha* and *grīṣma*) was also resorted to in some cases.

- i. Bhamōdra-Mohotā (Bhaunagar District, Gujarat) copper-plate record of Drōṇasimha — (Gupta) Year 183 (= A.D. 502)

[SI., p. 429]

1.11. Sam 183 śrāvaṇa 15

- ii. Eran (Saugor District, Madhya Pradesh) record of Bhānugupta — Gupta Year 191 (= A.D. 510)

[SI., p. 345]

1.2. saṁvat 191 śrāvaṇa-ba-di 7

- iii. Khoh (Satna District, Madhya Pradesh) inscription of the Uchchakalpa King Śarvanātha — (Gupta) Year 193 (= A.D. 512)

[SI., p. 393]

1.29 f. samba(va) tsara-śatē trinavat-yuttarē
Chaitra-māsa-divasē daśamē

- iv. Nandanpur (Monghyr District, Bihar) copper-plate record — (Gupta) Year 169 (= A.D. 488)

[SI., p. 384]

1.19. saṁ 169 vai-śūdi 8

- v. Gunaighar (Tippera District, Bengal, E. Pakistan) inscription of Vainyagupta — (Gupta) Year 188 (= A.D. 507)

[SI., p. 345]

1.31. *saṁ* 188 *pōṣṣa* (*pauṣa*)-*di*-24

- vi. Damodarpur (Dinājpur District, E. Pakistan) copper-plate of (Gupta) Year 224 (= A.D. 543)

[SI., p. 347]

1.1. *saṁva* 224 *bhādra*-*di* 5

- vii. Narasaraopet (Guntur District, Andhra Pradesh) copper-plate grant of the Pallava king Simhavarman — 6th cent. A.D.

[EI., XV, p. 254]

1.31. *vijaya-rājya-saṁvatsarē Chaturthē vaiśākha-śuklapakṣa-pañchamyām*.

From the beginning of the 6th century a set-pattern of clearly demarcated zones as to the different modes of reckoning began to appear. This pattern once shaped well continued to the present day, of course, with some minor alterations and adjustments. Thus the Vikrama era attained great popularity in the region comprising Rājasthān and the Western portion of Madhya Pradesh. The Bombay-Karnāṭaka area south of the Narbada patronised the Śaka era. As centuries passed by, these two eras gradually spread over the adjacent tracts. In the 7th century of the era of Christ, the Śaka era became popular in the Āndhra country, from which period the Bombay-Karnāṭaka-Andhra area continued to be the stronghold of that era. It is from this area, particularly from the west coast, that the Śaka era spread to the countries of South-east Asia in the 7th century A.D. The Kali era of 3101 B.C. came to be used sparingly in South India. New eras appeared among which the important ones were those of Gaṅga and Harsha. The years of the 60-year Bārhaspatya cycle and of the 12-year Bārhaspatya cycle also came into use in this period.

Before taking up separate analysis of the calendrical elements found in the records of various parts of India through the centuries, a small account of the eras may be noted. The era of 58 B.C. which was known by the name Kṛita came to be associated with the Mālava-gaṇa from its fifth century. The era came to be called by the name Vikrama, only from the 8th century A.D. This era was called simply as *saṁvatsara* on many occasions. The spread of this era outside the Mālava area was handicapped till the begin-

ning of the 7th century A.D. because of the popularity of the Gupta era in Northern India and of the patronage of the Śaka era by the Chālukyas of Bādāmi to the south of the river Narbada. The spread of the Gurjara-Pratihāra empire over a greater part of Northern India facilitated the popularity of this era in that region in the 9th and 10th centuries A.D.

It is strange that the Śaka era used by famous astronomers like the Maga-Brāhmaṇa Varāhamihira of Ujjayini could not take roots in the Ujjayini (Malwa) area at all. But it attained much popularity in Mahārāṣṭra, Mysore and Andhra, by its use without a break by the Chālukyas of Bādāmi, the Rāṣṭrakūṭas and the Chālukyas of Kalyāṇi in Bombay-Karnāṭak area and the contemporary dynasties in Andhra. This era was variously known as *saṁvatsara*, *Śaka-varsha*, *Śaka-nṛipa-rājya-ābhiṣēka-saṁvatsara*, etc. Its earliest association with the name of Śālivāhana occurs only in the 13th century A.D. in a Kānnaḍa work *Udbhaṭakārya* (Śaka 1144) and in the Tasgaon plates (Śaka 1172) of Krishṇa, the Yādava ruler [*Journal of Oriental Research*, Vol. XVII, pp. 92-93 & Vol. XVIII, p. 190].

The Kalachūri-chēdi era was used in the area around Jabalpur in Madhya Pradesh and in the Northern Mahārāṣṭra and became extinct early in the 13th century. The Gupta era, once very popular throughout the Gupta empire, continued to be used after the fall of the Gupta dynasty by their erstwhile feudatories, the Maitrakas of Valabhi, in Kāthiawār, who designated it as Valabhi-saṁvat. J. F. Fleet identified the era used in the records of the Lichchhāvis of Nepal with the Gupta era. But D. C. Sircar on grounds of palaeography would like to identify it with the Śaka era, (see his *Indian Epigraphy*, pp. 287-88).

The epoch of the era used by the Eastern Gaṅgas of Kalinganagara was put at various dates by various scholars. Prof. V. V. Mirashi improving upon the theory of B. V. Krishna Rao who put it at *badī* 13 in Śaka 419 (497-98) proved after an analysis of all the available material that it started on *Amānta Chaitra-sudi* 1 in the expired Śaka Year 420 (14th March A.D. 498); this date seems to be the most acceptable one now. This era was confined to the Eastern Gaṅga dynasty and country and fell into disuse early in the 11th century A.D. D. C. Sircar suggests that this era might have been reckoned from the year of accession of Indravarman whose Jirjingi copper-plate grant contains the earliest yet known date

in the era, viz. year 39 [SI., p. 485, f.n. 1]. Of the five verifiable dates in this era two contain the lunar months reckoned as *pūrṇimānta* and the other three have them as *amānta* [EI., XXVIII p. 17].

The existence of an era reckoned from the accession of Harshavardhana is alluded to by Al-Bīrūnī who read in the Kashmirian Calendar that Śrī-Harsha was 664 years later than Vikramāditya (i.e. the Vikrama era). He mentions another era of Harsha 400 years before Vikramāditya. Though there is no evidence to support the era of 400 years before Vikramāditya, the Harsha era of A.D. 606 agrees with the accounts of Hiuen-Tsang which would put indirectly the accession of Harsha in A.D. 606. But in not a single record attributed to this era the name of Harsha is mentioned. The records assigned to this era are found in the Panjab and Rajasthan area. The latest date in this era seems to be that of the Pinjaur inscription of Year 563 [BL No. 1421]. The epoch of the Bhauma-kara era used by the Kings of the Bauma-kara dynasty of Orissa for two centuries is tentatively assigned to the first half of the 9th century A.D. by D. C. Sircar [*Indian Epigraphy*, pp. 301-02].

About the commencement of Lakshmaṇasēna era reckoned from the reign of Lakshmaṇasēna of the Sēna dynasty of Bengal, there is a lot of confusion even in the records; originally it was reckoned from A.D. 1179, later from different dates ranging from A.D. 1108 to 1119. This era which is still used widely in Northern Bihar was used in dating their records in the Bihar area by the Sēna rulers. The Nēvārī era that started on 20th October A.D. 879 is still used in Nepal. The Kollam era is the sole era in use before the 15th century A.D. which could be certainly considered as a solar reckoning having purely solar months. In some records the era is said to be counted from the advent of Kollam (*Kollam-tōṇṛi*); this may be taken to indicate that it was reckoned from the construction of some city called Kollam. The epoch of this era was A.D. 824-25.

The elements of the Calendar:

The elements of the Calendar given in epigraphical records were few in the earlier period; they increased with the passing of century after century. The increase of *pañcāṅga* details was not uniform throughout India. Therefore it is better to treat them zone by zone.

The zone of Vikrama-saṁvat :

- i. Mandasor (Mandosor District, Madhya Pradesh) inscription of Yaśōdharman of the Aulikara family — Vikrama Year 589
[BL. No. 9]

*pañchasu śatēshu śaradām yātēshv=ēkānnavatīsaḥitēshu/
Mālava-gaṇa-sṭhitiśāt=kāla-jñānāya likhītēshu//*

- ii. Nāgdhā (former Rājputāna) inscription of the Guhila King Aparājita — V. 718

[EI., IV, p. 32]

*saṁvatsara-śatēshu saptasu (sv)=aṣṭādaś-ādhikēsu (shu)
Māgra (rga) śīrsha-śuddha-pañchamām*

- iii. Dhīniki (Kāthiyāvār, Saurāshṭra) (forged?) Plates of Jāika-dēva — V. 794

[BL. No. 17]

*Vikrama-saṁvatsara-śatēshu saptasu Chaturnavaty-adhikē-
shv=anikataḥ 794 Kārttika-mās-āpara-pakṣhē amāvāsyāyām
Āditya-vārē Jyēṣṭhā-nakṣatrē ravi-grahaṇa-parvvaṇi/*

- iv. Chitorgarh (Rājasthān) — V. 811 [BL. No. 19]
Sambu(vat)t 811, Māgha-sudi 5 Vṛihaspati-vāra

- v. Dholpur (former Rājputāna) inscription of Chāhavāṇa Chaṇḍamahāsēna — V. 898 [BL. No. 27]

*Vasu-nava-aṣṭau-varsha-gatasya kālasya Vikram-ākhyasya/
vaiśākhasya sitāyām Ravi-vāra-yuta-dvitiyāyām
Chandrē Rōhini-(saṁ)yuktē lagnē Siṁghasya śōbhanē yōgē/*

- vi. Ghaṭiyāla (former Rājputāna) inscription of the Pratihāra king Kakkuka — V. 918

[EI. IX, No. 1, p. 280]

Saṁvat 918 Chaitra-sudi 2 Budhē Hastā-nakṣatrē

- vii. Deogaḍh (Jhansi District, Uttar Pradesh) inscription of the Pratihāra king Bhōjadēva — V. 919 & Śaka 784

[EI., IV, p. 310]

11.6.8

*saṁvat 919 Asva (śva) yuja-śukla-pakṣha-chaturddaśyām
Vṛi(Bṛi)haspati-dinēna Uttarabhādrapadā-nakṣatrē*

1.10

Śaka-kāl-ābda-saptaśatām Chaturā (ra) śīty-adhikāni 784.

- viii. Haras (former Jaipur State, now Rājasthān) record of the Chāhamāna king Vighararāja — V. 1027

[EI., II, p. 124]

*Jātē=vdā (bdā)nām sahasrē triguṇa-nava-yutē Śimha-rāśau
gatē=rkkē śuklāy=āsīt=tritiya Śubha-kara-sahita
Sōma-vārēṇa tasyām/*

(=When a thousand and three times nine years had gone,
and when the sun had entered the sign of the Lion, on
the third bright lunar day joined with (the yōga) Śubha
and (the nakshatra) Hasta on a Monday)

- ix. Chandrāvati (Benares District, Uttar Pradesh) record of the Gāhaḍavāla king Chandradēva — V. 1150.

[EI., XIV, p. 193]

*pañchāśad-adhik-aikādaśa-śata-saṁvatsarē Āśvinē māsi
amāvāsyāyām Ravi-dinē-nikē=pi saṁvat 1150 Āśvinavadi
15 Ravau sūryōparāga-ṭarvaṇi.*

- x. Lucknow Museum Plates of Kīrttipāla—V. 1167

[EI., VII, p. 96]

*Phālgunē māsi śukla-paksha-dvitiyāyām Vṛihaspati-
saṁkrāntau Sauri-dinē saptashashṭy-adhikē ēkādaśa-
savatsarē (ēkādaśa-śata-saṁvatsarē)*

[=on the second *tithi* of the bright half in the month of phālguna at a Saṁkrānti of Bṛihaspati (or Jupiter), on a Saturday, in the year 1167 (in words). The editor of this record F. Kielhorn considers this a unique date mentioning a *saṁkrānti* of Jupiter. According to him, the date, for the Vikrama Year 1167 expired, corresponds to Saturday, the 11th February A. D. 1111, when the second *tithi* of the bright half of Phālguna commenced 0 h. 47 m. after mean sunrise. As the true longitude of Jupiter at mean sunrise of this day by the Sūrya-siddhānta was 1° 0' 2-5', Jupiter had entered the sign Vṛishabha 12 h. 2 m before mean sunrise of the given day. "The result shows that, instead of saying *Bṛihaspati-saṁkrāntau*, the writer might have said, more accurately, *Bṛihaspatēr=Vṛishabha-saṁkrāntau*, i.e. at the time of Jupiter's entry into the sign Vṛishabha"].

- xi. Plate of Govindarāja of Kanauj, the Gāhaḍavāla king—
V. 1190.

[EI, VIII, No. 14 (c)]

navatyadhik-aikādaśaśata-saṁvatsarēshu
vaiśākḥē māsi śukla-pakshē akshaya=tr̥tīyāyām
yugādau Śukra-dinē amkatō=pi Saṁvat 1190 vaiśākha-śūdi
3 śukre

From the above examples it may be deduced that in this area the lunar month, *paksha* and *tithi* were given regularly from the end of the 8th century of the Vikrama era. The *vāra* was also indicated, but not regularly. The *nakshatra* and *yōga* were also mentioned now and then. The eclipses are noted. The *Saṁkrāntis* are mentioned only very rarely. There is a unique case where a *Bṛihaspati-saṁkrānti* is cited. The years of the 60-year Jupiter Cycle or those of the 12-year cycle are not found mentioned.

In Madhya Pradesh there are some records dated in the Gupta era having the years of the 12-year Jupiter Cycle. Thus the Majh-gavām (Satna District, Madhya Pradesh) plates of Mahārāja Hastin dated Gupta Year 191 mention the year Mahā-Chaitra.

11.1-3

Ēkanavaty-uttrē=bda-śatē Gupta-nṛipa-rājya bhuktau
śrīmati pravarddhamāna Mahā-Chaitra-
sambatsare Māgha-māsa-bahula-paksha-tr̥tīyāyām=
asyām-sambatsare-māsa-divasa-pūrvvāyām (=3rd January,
A.D. 511)
[BL. No. 1291]

THE ZONE OF SAKA ERA:

- i. Bādāmi (Bijāpūr District, Mysore) inscription of Pulakēśin I,
the Early Chālukya King—Ś. 465.

[EI., XXVII, No. 2]

1.1

Śakavarshēshu chatuś-śatēshu pañcha-shashṭi-yutēshu

- ii. Gōḍachi (Kōlhāpur District, Mahārāshtra) plates of
Katti-Arasa (i.e. Kirtivarman I)—A.D. 578

[EI., XXVIII, No. 10]

1.8-9

svarājya-saṁvatsarē dvādaśē kārttika paurṇamāsyām

- iii. Mahakūṭa (Bādāmi) inscription of Maṅgaleśa—12th April 602
[IA., XXXII, p. 213]

*Uttarōttara-pravaraddhamāna-rājya-pañchama-śrī-varshē
pravarttamānē Siddhārthē vaiśākha-pūrṇamāsyām*

- iv. Aihole (Bijāpur District, Mysore) record of Pulakēśin II—
Ś. 556 & Kali. 3735. [KLS. No. 10]

*triṃśatsu tri-sahasrēshu Bhāratād=āhavād=itah /
sapt-ābdaśata-yuktēshu śa (ga) tēshv=abdēshu pañchasa //
pañchāśatsu Kalau Kālē shaṭsu pañcha-śatāsu cha /
samāsu samatitāsu śakānām=api bhūbujām //*

(=in the Kali age when thirty (and) three thousand and five years besides, joined with seven hundred years, have passed since the Bhārata war; and when fifty (and) six and five hundred years have gone of the Śaka kings).

- v. Alās (Bombay) Plates of the Rāshtrakūṭa King Gōvinda II—
Ś. 692. [EI., VI, p. 209]

*shaṭchhatē dvinavaty-adhikē śaka-varshē Saumya-saṃvatsarē
Āshāḍha-śukla-pakshē-saptamāyām.*

- vi. Kannada area—Record of the Rāshtrakūṭa Gōvinda III—
Ś. 726 [KLS. No. 62]

*Śaka-nṛīpa-kāl-ātita-saṃvatsaramgaḷ=ēl-nūr-irppatt-
āraneyā Subhānu emba varshada vaiśākha māsa-
Kṛishṇapaksha-pañchamī-Bṛihaspati vāram=āgi*

- vii. Siddāpur inscription of the Kadamba King Sivachitta
Permāḍi—Ś. 1080. [KLS. No. 241]

*Śaka-varś (sha) am 1080 neya Bahudhānya-saṃvatsarada
Āśāḍa (shāḍha) d=amavāsy Sōmavārad=amdu
dakṣiṇāyanasankrānti-vyatīpātada puny-tithiyolu*

Thus in the Bombay-Karnāṭaka area the details of the Epigraphic Calendar were rich from the beginning. It is here that we get for the first time a record dated in Śaka era properly called by its name. Of course, the name Śaka had been used already in a Jaina work, the *Loka vibhāga* of Simhasūri. Again it has been held that in this area the authentic evidence of the first occurrence of a year of the 60-year Bārhaspatya Cycle is available, viz., the year Siddhārtha found in the Mahākūṭa pillar

inscription of Maṅgalēśa dated 12th April, A.D. 602. But since the discovery of the occurrence of the *Cyclic Vijaya* in two records of Ikshavākus at Nāgārjunakoṇḍa this has been relegated to the second place. The earliest yet known occurrence of the Kali year in any record is found in the Aihole inscription of Pulakēśin II where it is counted as so many years elapsed since the Bhārata war. But here this era was only rarely used in records. In this area from the middle of the 8th century A.D. the dates contained regularly the Śaka year, the year of the 60-year Jupiter Cycle, the lunar month, *paksha* and *tithi* and the week-day. Among the *yōgas*, only the Vyatipāta was mentioned sometimes from the 11th century A.D. The *Karaṇas* were rarely quoted. The mention of Nakshatras was not regular.

A little flutter was caused in this area by the introduction of an era (A.D. 1076) by the Chālukyan king Vikramāditya VI. There are some interesting records of his alluding to this episode. A record found at Yeḍarāve says that he considered the glory of the kings Vikramāditya and Nanda (?) a hindrance to his own glory and hence with a loudly-uttered command abolished the Śaka era and established his own era. A Gaḍag inscription states that having rubbed out the brilliant Śaka-varsha, he, the impetuous one, . . . published his name throughout the world under the form of the Vikrama-varsha (See I.A., Vol. VIII, p. 187 ff). But the era inaugurated with such rashness and vanity did not complete its century.

Andhra:

- i. Omgoḍu (I) (Guntur District) grant of the Pallava king Skandavarman—circa 5th century A.D.
1.14-15

[EI., XV, p. 246 f.]

*Vijayasamvatsarē trayastrimśē 33 hēmanta-pakshē
trītiyē 3 trayōdaśyām likhitamidam śāsanam /*

- ii. Māṅgalūr grant of the Pallava king Simhavarman—circa 5th century A.D.
ll. 18 ff

[IA., V, p. 154 f.]

*vijayarājya-pañchama samvatsar=āśvayuja
śukla paksha-trītiyāyām*

- iii. The Guḍivāḍa (Visakhapatnam Dt.) grant of the Eastern Chālukya King Jayasimha I—A.D. 569, Feb. 12..
[EI., XXXI, No. 20 (A)]

saṁ 18 Hē 8 di 15

(=on the 15th day of the 8th fortnight of the Hēmana (winter) season in the 18th regnal year).

- iv. Koneki (Guṇṭur District) of Viṣṇuvardhana II, the Eastern Chālukya King—11th September, 669.
[EI., XXXI, No. 12]

144-46

śrī-Jayasimha vallabha-mahārājasya pravarddhamāna-
vijaya-rājya-saṁvatsare trīmśativarsha (shē) Āśvayujē māsē
śuklapakshē daśamī-divasē śrāvaṇa-chandravāre.

- v. Vunnaguru vāyapālem (Podili Tk. Nellore Dist.) plates of Paramēśvaravarman I, the Pallava king.
[EI., XXXII, No. 9]

1.23 f

pravarddhamāna-vijaya-rājya-saṁvatsarē
ēkānnaviṁśatyām paushya-māsē śukla-paksha-trayōdaśyām
Āditya-dinē (=22nd December, A.D. 687).

- vi. Taṇḍikoṇḍa Grant of Amma II—Ś. 880.
[EI., XXIII, No. 25]

11.30-31.

nabha-vasu-vasu-saṁkhyābdē Śaka-samayē
Mārgaśīrsha-māsē=smin / Kṛishṇa-trayōdaśa-dinē
Bhṛigu-vārē Maitra-nakshatrē Dhanushi ravau
Ghaṭa-lagne.

- vii. Korunelli Plates of Rājarāja I Viṣṇuvardhana Thursday
16th August, 1022 [KLS. No. 569]

Śaka-vatsarēshu vēd-āmburāśi-nidhi-varttishu
Simhagē=rkkē/ Kṛishṇa-dvitiya-divas-ōttarabhadrikāy-ām
vārē Gurōr=vvanīji lagna-varē=bhishiktaḥ//

- viii. Drākshārāma record of Kulōttuṅga I, The Chōla King.
[EI., VI, pp. 220-1]

Śaka-varshāmbulu 1036 pravarddhamāna
vijaya-rājya-divya-saṁvatsa 45 Dhanu-māsamuna
Śukla-pakshamuna ēkādaśiyu Budhavāramun nāṇḍu
Uttarāyaṇa-vyatipāta-nimittamuna.

In the Andhra country upto the end of the 8th century A.D., most of the stone records of the Chōlas of Rēṇāḍu, the Eastern Chālukyas of Veṅgi and others contain only the regnal years of the ruler. The copper-plate records of the Eastern Chālukyas and the Pallavas quote the year of reign and the lunar month, *paksha* and *tithi*. There is a single instance of the citation of the *Hēmanta* season in the record of Jayasimha I dated A.D. 569, February 12; this might be the latest record having this kind of date, which fell into disuse in the 5th century A.D. From the 9th century onwards the details of the Śaka year, the lunar month, fortnight and *tithi* were given. The week-day appears at the end of the 7th century itself. Most of the Eastern Chālukya grants give the date of the king's coronation containing the names of the *nakshatra*, *lagna* and *yōga* also. Though the Āndhra dynasties used only lunar months, the records of the imperial Chōlas found in this area contain usually the solar months, obviously due to the influence of the Tamiḷ country.

Orissa:

- i. Sora (Balasore Dt. Orissa) grant of Sambhuyaśas — (Kalachūri) Samvat 260 (=A.D. 508)

[EI., XXIII, No. 32]

Samvat 260 kārṭti-di 30.

- ii. Kēsariḇēḍa plate of the Nala king Arthapati-Bhaṭṭāraka — circa 6th century.

[EI., XXVIII, No. 2]

1.13

saṁva 7 Mārggaśīrsha-māsa (si) amāvāsyām.

- iii. Jirjinji copper-plate record of Indravarman (Gaṅga) year 39.

[EI., XXV, p. 287]

1.25

pravarddhamāna-saṁ 39 vaiśākha-di 21.

- iv. Ponnuṭūr plates of the Gaṅga king Sāmantavarman (Gaṅga) year 64

[EI., XXVII, p. 216]

11.24-26

pravardhamāna-vijaya-rājya-saṁvatarasya

Chatuḥshashtikasya pushya-śukla-paksha-trayōdaśīdinam

1.29

saṁ 64 pushya-dina 28

- v. Mukhalingam (Ganjam District) records of Anantavarman Chōḍagaṅga — Śaka 1004 & 1056.

[BL. No. 1955]

- (a) *Śaka-varshambulu-1004 Śrī-mad-Anantavarma-dēvara pravarddha-māna-vijayarājya-saṁvachcharalu 8 yagu śrāhi-yuttarāyaṇa-saṁkrānti.*

[BL. No. 1975]

- (b) *Śaka-ābdamulu 1056 gunēṇṭi.
rājya saṁvatsa 59 śrāhi edur-āṇḍu
Dhanur-māsa-śuddha-aṣṭamiyu Maṅggala-vāramunu-
Uttarāyaṇa-saṁkrānti.*

- vi. Śrikūrmam (Chicacole District, Orissa) record of Narasimhadēva II, the Gaṅga Śaka 1215.

[EI., VI, p. 267]

*Śaka-varushambulu 1215 gu-ēṇḍu.
rājya-saṁvatsarambul 18 gu śrāhi Rishabha-śukla-
paurṇṇamiyu Guru-vāramuna.*

In Orissa the records quoted only the lunar months and days, besides the Gaṅga year or the regnal year till the end of the 8th century A.D. The *paksha* was indicated only in some cases. The records of later Gaṅgas, starting from Anantavarman Chōḍagaṅga, contain the Śaka year, the solar month, the lunar *paksha* and *tithi* and the week-day. The use of solar months with the names Mēsha, Ṛishaba, etc. must have come into vogue here due to the influence of the imperial Chōḷas. There are also some instances where the regnal year was quoted according to the practice that prevailed in the Pāṇḍya country i.e. to mention a year as opposite to some other year.

Bengal:

- i. Mallasārul (Burdwan District, West Bengal) Copper-plate of Vijayasēna — circa 6th century A.D.

[EI., XXIII, No. 24]

1.25

saṁvād (saṁvat) 3 śrāva-di-27.

- ii. Behwa (E. Bengal) Plate of Mahīpāla — c. A.D. 993.

[EI., XXIX, No. 1]

1.46 *vishuvat-saṁkrāntau vidhivat*

1.49 *saṁvat 5 Śrāvaṇa-dinē 26*

In Bengal, from the beginning, the epigraphical records give, besides the regnal year, the month and day. Whether the months were solar in the earlier period it is difficult to say, for in Bengal today the solar months bear the names of lunar months as in Tamiḷnāḍu. Therefore there is every reason to take the months as solar ones. The records of the Pāla dynasty continued the old method of dating. The months used then were certainly solar though the names would point otherwise. The Sēna kings used the same method.

Tamiḷnāḍu and Kēraḷa:

In Tamiḷnāḍu the earliest record discovered so far containing astronomical details is that found at Ānaimalai near Madurai. This is dated in the Kali Year 3871, on the day of the sun (i.e. Sunday) in the month of Kārtikā.

*Kalēḥ sahasra-tritayē=bda-gōcharē gatēshṭa-śatyām-apī
saikasaptatau*

*Kṛita-pratishṭho bhagavān=abhūt-kṛitam=ādihaiṣa
paushaṇēhani māsi-kārttikē//*

[EI., VIII, p. 320]

There is another record at Tirupparaṅgunṇam dated after three years i.e. in the Kali year 3874 in the month of Taiṣa (i.e. Pausa).

[EI., XXXVI, p. 167]

taishē-māsē-sahasra-tritaya vasu-śatair=
vatsarair=vēda-sa[n]khyai-ssa[ptat]yātavatyām.....
.....Kalau.....

Whether the months used in these two records are lunar ones cannot be ascertained. Most probably these are lunar months.

Except these two records we don't get any other record having astronomical date until the fourth quarter of the 9th century. Of course, there is one at Salem, but it belongs to the Gaṅga king Śrīpuruṣa and naturally the Karnāṭaka influence is to be attributed to that date. This record on copper-plates [EI., XXVIII, p. 145 f] is dated in the Śaka year 693 (expired) on the second *tithi* of the bright half of Bhādrapada, when the *nakṣatra* was Uttara-Phālguni on Friday, at the time of the appearance of the (planet) Śukra (i.e. Venus).

The first record in the interior Tamiḷ country having Śaka date comes from Ayyampālaiyam in Madurai District. [SII, XIV,

No. 22]. This dated in the 8th regnal year of the Pāṇḍya king Varaguṇa II contains the Śaka year 792 (expired). No other detail is found. About this same time we get three records of the same Pāṇḍya ruler at Tiruveḷḷarai, Lalgudi and Javantināthapuram all in the Lalgudi taluk of Tiruchirappalli district mentioning the solar months like Vṛiśchika and Dhanus, the week-day and the asterism of the day [SII., XIV, No. 12, EI., XX, p. 466 and EI., XXVIII, p. 39].

From the beginning of the 10th century A.D. there are found more and more Chōḷa and Pāṇḍya records throughout the Tamiḷ country mentioning the solar months, the weekdays and the nakshatras. The solar days were mentioned only from the reign of Rājarāja the Great; even after that they didn't find regular mention. Hereafter there comes into practice the custom of using the lunar *paksha* and *tithi* along with the solar months, the weekdays and the *nakshatras*. Sometimes the solar day is also found mentioned. In many cases the solar months bear the names of the lunar months. The *Yōgas* were mentioned rarely. The *sankrāntis*, eclipses, equinoxes and solstices are referred to many a time.

- i. Lālgudi record of Varaguṇa II, the Pāṇḍya king—c.A.D. 875
[EI., XX, p. 466]

1.1

*yāṇḍu 4-vatin edir 9-āmāṇḍu Dhanu nāyirru
chevvāykkilamai-perṛa-śataiyattu-nāl*

- ii. Kumbakonam record of Uttamachōḷa—c. 983
[SII., III, No. 137]

*yāṇḍu 13-āvadu ivvāṇḍānittiṅgal padinen (p) = pakkam-piṇāl
mūlam vellī*

- iii. Tiruvannamalai record of Rājarāja I, c.A.D. 1003
[SII., VIII, No. 84]

*yāṇḍu 18-āvadu kārttigai-mādam-piranda (du)
padinēḷān-diyatiyāṇa nāyarṛuk-kilamaiyum rēvatiyum
perṛa inṛu*

- iv. Tiruvallam record of Rājarāja I—c. 992
[EI., IV, No. 7(1)]

*yāṇḍu 7-āvadu . . . ivvāṭṭai aypaṣit-tiṅgal
paurṇamāsiyum irēvatiyum perṛa vishuvil sōmagrahaṇa-
ttināṇṛu*

The eras, either Kali or Śaka, were used very rarely. There are many records in the North Arcot District dated in the Śaka era in the 9th and 10th centuries A.D. This must have happened obviously due to the influence of the Andhra-Karnāṭaka chieftaincies like the Bāṇas, Western Gaṅgas and others. From the middle of the 14th century there occur a fairly large number of records of the Vijayanagar kings and of their subordinates dated in the Śaka and Kali years.

The first occurrence of the Jupiter's Cyclic year is found in a record of Dharmapuri [EI., X, No. 14] in the extreme north of our area belonging to the Nuḷamba king Mahēndrādhirāja, which is dated in Śaka year 815. This is certainly due to the Mysore influence, for we get the next occurrence only in a Śrīrangam record of the Kākatiya king Pratāparudra in Śaka 1239 [EI., XXVII, No. 48]. The regular use of the cyclic years came into practice only from the advent of the Vijayanagar empire, beginning from the reign of Kampaṇa, brother of Bukka, in the middle of the 14th century A.D.

In Kēraḷa, astronomically dated records are available from the 10th century A.D. From the beginning, the year quoted is that of the 12-year Bārhaspatya cycle (or *Viyāla-vatṭam*). But here the names of the twelve years were not mentioned at all. Only the position of Jupiter in the zodiacal signs for the concerned year was indicated. The solar months and days are mentioned regularly. From the end of the 11th century A.D. the weekday and the day's nakshatra were quoted in almost all dates. The mention of lunar *paksha* and *tithi* appears only from the 15th century A.D. From the beginning, the solar days cited in records are expressly mentioned as expired. This feature is peculiar to Kēraḷa. The Kollam era of A.D. 824-25 was used regularly only from the beginning of the 12th century A.D., though the earliest known Kollam year is 149 found in the Māmbaḷḷi grant of Śrīvallavaṅḡḍai [EI., IX, p. 234 f].

i. Māmbaḷḷi grant of Śrīvallavaṅḡḍai

Kollam=dōṇṇi nūrru-nārpattonbadām=āṇḍu
 Tulāttuḷ Viyāla-niṇṇa virichchika nāyirru
 Nāyirāṇḍa Achchuvadi in-nālāl

- ii. Tirukkākkarai record of Bhāskara Ravivarman—c.A.D. 1012
[TAS. II, p. 45]

*Chellāninra-yāṇḍu iraṇḍāmāṇḍaikkedir
irupattonpatām-āṇḍu Danuvil viyāḷan ninra
Vrichchika Nāyiru irupatu cheṇra-nāl*

- iii. Killiyūr record of Vīra Udaiyamārttāṇḍavarman
[TAS, VII, p. 25]

*Kollam 354-lāvatu viruchchika-nāyirru 8 cheṇra
viyāḷam Mūlamum in-nālāl*

The Astrologer

Epigraphy throws some light on the patronage given to the astrologers in the medieval period. A record of Uttamachōla [SII., III, p. 315, 1.75-76] mentions an astrologer (*tirukkaḷ*) who recited the changes (in the movements of the stars and planets) every day and carried (with him) the Calendar (*nālōlai*) (*mayak-kamumcholli nālōlai tūkkum tirukkaḷ*). A Tañjāvūr record of Rājarāja I speaks of two astrologers called Ādittan Chembīyan Peruṅ-gaṇi and Rājarāja-gaṇitāḍhirājan and their assistants. There are numerous records mentioning the *kaṇi-murruṭtu*, i.e. the tax-free grants made to the *gaṇis* or astrologers. During the Vijayanagar times there was an important office for *Jyōtiṣha* (astrology) the incumbents of which were provided with free-hold grants [Epigraphia Carnatica, Vol. VII, Channagiri 62]. There is a copper-plate grant of Śrī-Raṅga dated A.D. 1631 which tells that one Arubaḷa Narasimha Bhaṭṭa was granted the hereditary right of reading the *pañchāṅga* in a few villages and was allowed to enjoy the fees attached to office [See Dr. T. V. Mahalingam, *Administration and Social Life under Vijayanagar*, pp. 218-19].

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- SI. — D. C. Sircar—*Select Inscriptions*, 1965.
EI. — *Epigraphia Indica*.
SII. — *South Indian Inscriptions*.
BL. — D. R. Bhandarkar's 'A list of the Inscriptions of Northern India in Brāhmi and its derivative scripts, from about 200 A.C.' (Appendix to EI. Vol. XIX to XXIII).
KLS. — F. Kielhorn's 'A List of the Inscriptions of Southern India' (Appendix to EI., Vol. VII).
TAS. — *Travancore Archaeological Series*.

Miss R. Champakalakshmi: Festivals and religious observances will be the subject of my survey. Festivals represent a unifying force in society. They spring from various sources and for different purposes: religious, socio-economic and political. While every country of the world has its own festivals there are some seasonal festivals common to all the countries arising out of their astronomical basis. Others, however, having a religious background, are celebrated by the respective votaries of the faith or by a particular culture group. In India, there is a bewildering variety of religious and semi-religious festivals. Though most of them are celebrated throughout the country, there are considerable regional variations based on local conventions and traditions. These local variations are the result of the peculiar circumstances or socio-economic conditions of a particular region.

The origin and significance of many Indian festivals are lost in oblivion. Many others have gone out of vogue. Some of them have acquired a significance far removed from their origins. It is thus very difficult to classify them on any definite basis, for a variety of elements have got mixed up with them. It must also be mentioned that the line of demarcation between *Utsavas* and *Vratas* is very thin. While many *Vratas* have an element of festivities, many *Utsavas* have a religious element also. Some *Vratas* are performed throughout one's life, such as *Ekādaśī* and *Janmāṣṭamī*. Others are undertaken for a specific period and purpose. A distinction is also made between *nitya* or obligatory *vratas* and *Kāmya* or optional ones. The latter are usually observed for fulfilling certain vows or in the expectation of rewards or benefits.

Makara Sankrānti and Pongal

The Makara Sankrānti marks the Sun's entry into Makara *rāśi* and normally falls on 14th January in the month of Pauṣa or the beginning of the Tamil Tai. It is a very important religious observance and festival, for it represents one of the two *ayana* Sankrāntis i.e. the Sun's apparent northward march or Udagayana (Uttarāyana). The deification of Sankrānti is a later development.

The exact moment of time when the Sun leaves one *rāśi* and enters the next following *rāśi* is impossible of being marked by the naked eye. So a *puṇyakāla* covering a period of time before and after the moment of Sankrānti is prescribed for the various

observances such as sacred bath, making of gifts etc. Different names are given to the Sankrāntis according to week days on which it occurs or in conjunction with certain classes of nakṣatras.¹ Many Sankrānti vratas are prescribed (as many as 15 by Hemādri) and even Śrāddha may be performed on the day. Fast for three days, worship of the Sun and special gifts on Makara Sankrānti are recommended.

Though the antiquity of the observances of Makara Sankrānti is not definitely known, it is clear that the Sun's apparent northward march for six months was known to early Brāhmaṇa and Upaniṣadic texts. The Gṛhyasūtras also refer to Udagayana or the Sun's northward passage. As the Udagayana was regarded for many centuries as an auspicious period the Makara Sankrānti from which the northward passage of the Sun starts became a very sacred day, when the *rāśi* system was introduced.²

According to astronomical calculations the winter solstice occurs on 21st December and on that day commences the Sun's apparent march towards the north. But in India the almanacs place it on 14th January, 23 days behind the correct Makara Sankrānti, owing to the precession of the equinoxes—a fact which was recognised even in the medieval Dharmaśāstra works.

The Pongal festival of the Tamil country corresponds to the Makara Sankrānti. It is a festival observed for 3 days and marks the beginning of the Tamil year. The three day festival begins on the day prior to Pongal and is called Bhogi, on which the old year ends and the new year is heralded. As this festival falls in the harvest season it seems to have had an agricultural origin, for 'Pongal' itself means prosperity—'increase' or 'rise' and the celebration is intended both as a thanksgiving for the crops harvested or to be harvested and a prayer for growth and abundance in future. The cooking of rice in milk and the eating and distribution of sugarcane (again first yields) evidently symbolise the nature of the festival. 'Pongal' is essentially a day of worship of the Sun by whose grace corn grows in plenty and who has begun his northern course—the day of the Gods. The first day—Bhogi is dedicated to the worship of Indra, who bestows abundant rain. The Pongal day is sacred to the Sun. The next day is one

1. P. V. Kane, *History of the Dharmaśāstra*, Vol. V, Pt. 1, p. 215.

2. *Ibid.*, p. 224.

of public reverence to cattle. The cows and bulls are washed, fed with part of an oblation first offered to Indra, adorned and taken out in herds, attended by music etc. and the cowherd God, Kṛṣṇa is also worshipped. In the Tamil country this day is called *Māttuppongal*—the feast of the cattle.

The universality of the celebration of the Sun's northward march is seen from similar festivals among the Christian nations—the Christmas, the New Year, the strenae of the Romans, and the Twelfth-night. These festivities have undergone several modifications due to their later connection with their religious faith, but they are of the same general character as the observances of the Hindus. They mark the commencement of a period, in which the northern hemisphere is again to be gladdened by the proximity of the foundation of light and heat.³

It is not the recurrence of any precise day of the week or month that constitutes the occasion of the celebration; it is the recurrence of the commencement of the Sun's northward course (winter solstice) from which all the manifestations of gladness derive their origin; this may be fixed accurately or inaccurately. The period at which the phenomenon was first noticed may have undergone a change. But there is little doubt that the same event gave rise to the same feelings; they have been expressed by actions, varying in form but not in spirit, by very distant nations, through a very long succession of generations of mankind.

The Romans connected the beginning of the year with the Sun's entrance into Capricorn and they then celebrated the renovation of nature. The Greeks had a festival in the month Poseidon or January, in which they worshipped Neptune, or the sea just as the Hindus worship the ocean.

There is also a striking similarity between the Pongal and the blessing of the cattle at Rome, on the day dedicated to St. Anthony—decorating the cattle, bringing them to a public place, sprinkling them with holy water, blessing that they may be exempt from evils. This ceremony must be much older than St. Anthony and is probably a relic of the Latin village festival of the Paganalia or the Fariae Sementinae, which took place about the middle of January, when, after the seed had been sown, the

3. Wilson, *Essays and Lectures*, Vol. 2, pp. 173-4.

ploughs were laid up in ordinary and the cattle were decorated with garlands. The analogy is remarkable.

The Dīvālī (Dīpāvalī, Dīpālikā) festival

Dīvālī, which is the most joyful and most widely celebrated of all festivals in India, is not a single festival in honour of a single god or goddess as Kṛṣṇajanmāṣṭamī or Navarātra is. It is spread over four or five days and contains several independent items. It is variously called Sukharātri, Yakṣarātri and Sukhasuptikā, when emphasis is laid only on one item in this festival of several days—altogether five, the five principal items being the worship of wealth, the celebration of Viṣṇu's victory over Narakāśura, worship of Lakṣmī, victory of Viṣṇu over Bali and dice plays and the exchange of brotherly and sisterly affection. Starting from the 13th of the dark half of Āśvina the festival is marked by illuminations, discharge of crackers etc.⁴

On the 14th of the dark half of Āśvina the celebration is intended for appeasing Yama. According to the *Bhaviṣyottara Purāṇa*, persons afraid of Hell, taking oil bath, should perform tarpaṇa to Yama, light lamps for the avoidance of Naraka. Originally called Narakacaturdaśī (because Yama was to be propitiated) it appears to have been later connected with the legend of Kṛṣṇa killing Narakāśura, king of Prāgjyotiṣa city (Kāmarūpa). This legend has now taken hold and hardly anyone performs Yamatarpaṇa.

The *amāvāsyā* in Āśvina is a very important day. On all the three days—14th dark half, *amāvāsyā* and first of Kārtikaśukla—an oil bath is prescribed for those, who desire wealth and prosperity. In Bengal Kālī is worshipped on this day for Kālī is said to be both Lakṣmī and Sarasvatī. It is marked by elaborate worship of Lakṣmī for the removal of *alaksṣmī* (Sukharātri) and the book of accounts (closing old accounts and opening new ones). Hence in modern times this festival has become a special one for merchants and traders. Kubera is also to be worshipped on this day.

The first of Kārtika-śukla is one of the three most auspicious days and represents the Balipratīpadā—worship of Bali. The

4. 13th of the dark half of Kārtikā by the Pūrṇimānta reckoning — *Padma Purāṇa*, VI, 124.4.

Balipratipadā is also called Dyūtapratipad and on that day Śiva is believed to have been defeated in dice-play by Pārvati (So men resort to gambling in the morning). On this day, various observances are prescribed including worship of cows and bulls, worship of Govardhana, the tying of Mārgapālī etc. But only the worship of Bali, illuminations and gambling are observed.

The festival of three days from Āśvina-Kṛṣṇa 14th is also described as *Kaumudimahotsava*—"in which people find delight on the earth among themselves". On the 2nd of the bright half of Kārtikā is another interesting festival called Yamadvitīyā when Yama is said to have been treated to a dinner by Yamunā (his sister) in her house (Bhrātr̥dvitīyā). So brothers and sisters are expected to worship Yama and Yamunā. This is probably an independent festival tagged on to the three festive days of Divālī.

The origin of the Divālī rites is not easy to trace.⁵ B. A. Gupte attempts to connect it with a change of the season, the end of rice crop, manuring of soil for the second crop, but the connection is too remote.

P. K. Gode traces the antiquity of the Divālī festival to the beginning of the Christian era and finds references to it in *Kāmasūtra*, which mentions Yakṣarātrī as an important festival.⁶

To the Jains the Divālī is, next to the *Pajjuṣaṇa*, the greatest of all the sacred seasons. The Jain Divālī originated when Mahāvīra passed away (Nirvāṇa) and the eighteen confederate kings and others who were present at his passing instituted an illumination, saying: "Since the light of intelligence is gone, let us make an illumination of material matter".⁷ It is a four day festival—the end of the old year and the beginning of a new one (Dhanteras). The fourth day is Divālī or New Year's Day—(1st of Kārtikā—and the beginning of the Commercial year). If the Jain Divālī goes back to the date of Mahāvīra's Nirvāṇa 528-7 B.C.

5. It is also believed to represent the coronation of Rāma and of Vikramāditya — B. A. Gupte, "Divālī Folklore", *Indian Antiquary*, Vol. 32, pp. 237-239.

6. "Studies in the History of Hindu Festivals — some notes on the History of Divālī Festival — bet. c. A.D. 50 and 1945" — *ABORI*, Vol. XXVI, 1945, p. 253.

7. *Kalpa Sūtra*, SBE, xxii, 266; Margaret Stevenson, "Jain Festivals and Fasts" *Encyclopaedia of Religion and Ethics*, pp. 875-79.

then it is about 2494 years old. This is the oldest known reference to the Divālī and perhaps the festival had a non-Brahmanical origin.

In South India, especially in the Tamil country Divālī is celebrated only on one day i.e. the 15th of the dark half of Āśvina. Here, it appears to be a late introduction. Early Tamil literature makes no reference to it at all but assigns great importance to the Kārttigai festival, which is the festival of lamps. The whole Tamil month of Kārttigai is a sacred month and the day of the Kārttigai nakṣatra is celebrated by people all over the country. The lighting of rows of lamps is emphasised in all early works.⁸ The lighting of lamps on hills is mentioned in the *Jīvakacintāmaṇi* and this practice continues in the well-known Tiruvaṇṇāmalai Dīpam. The votaries of different sects have, however, adopted the tradition of celebrating the Kārttigai on two different days popularly called the Śivaṇ Kārttigai and Viṣṇu Kārttigai celebrated in the respective temples and by the respective sects. It may be said that in the Tamil country while the Kārttigai is the festival of the lamps *par excellence*, the Dīpāvalī is merely a festival commemorating the victory of Kṛṣṇa over Narakāśura and is not, strictly speaking, a festival of illumination. The name Dīpāvalī, however, is suggestive of the lamps and while the festival has been adopted all over the country, its significance is different in different regions. Further, in the Tamil country, it does not represent the New Year's Day.

P. N. Appuswami: He made the following observations on the calendar as gleaned from early Tamil Literature. There were in the ancient Tamil works quite a few references to what may be comprehensively termed astronomical material. They are contained in ancient and later literature, and in inscriptions. In the earliest strata of literature, (i.e. in what are now known as Sangam classics) we find some references, and as we move on to later times, they become more numerous and explicit.

These cover a wide range in terms of 'time', from a brief period less than a second to long periods lasting several thousands of years, from the wink of an eyelid or the snap of a finger, through *kanam*, *nazhikai*, and *muzhuttam*; through *yānam*, the fourth part

8. *Kār Nārpadu*, 26:1; Also *Kaḷavālī*, 17:3; *Aham.*, 141:8, 11.

of a day, (*pakal*), and of the night (*iravu*), together termed *nāl*; through *pakkam* the (lunar fortnight) several of whose *tithis* are mentioned; through the months (called *mati*, or *tingal*), most of which are specifically named; through the seasons (*paruvam*) which are six; through the *ayanas* which are two; through the year (*yāṇḍu*); and so, right up to the *oozhi* (or *yuga*, as we commonly call it).

We find also the names of several stars and planets. There are references to astronomers and astrologers, to men who make calculations of time (*Katikai*, *Katikaiyār*, *Kaṇi*), and to a time measuring device (*kannal*) which seems to have worked with water, somewhat like a clepsydra.

These data were used and were therefore necessary for marking the days of festivals to gods like Indra, Kāma, and others; for the celebration of the birthdays of kings (*vellani-nāl perumangalam*); for the determination of an auspicious day for setting out on a journey or a campaign.

These can be seen from early sangam literature, through *Tolkāppiyam*, *Kural*, *Śilappadhikāram*, *Maṇimekalai*, right up to the hymns of the Śaivite and Vaishṇavite saints.

Some of these names sound just as they do in the other literatures of India, and some are spelt (and must have been sounded) differently. Some have undergone more changes or have become more or less descriptive. As samples we may mention, *uttiram* (*uttaram*), *makam*, (*magham*), *ātirai* (*ārdrā*), *rohinī* (*sakatam*) *krittikai* (*aru-meen*—six stars); *śani* referred to as *mai-m-meen* (the dark star) which is curiously reminiscent of a Babylonian belief; and *Tolkappiam*, the ancient Tamil grammar, mentions special rules for the formation of the names of the months in Tamil.

The moon, the sun, the planets, the twenty seven asterisms, and the stars, are all jointly referred to as the five (*pañchavar*) kinds of luminary bodies (*sotitar*).

As mentioned earlier, the references are not as many in the earlier literature as in the later. A hymn in the *Tevaram* refers to the 'nine planets' in the regular order. A verse in *Patittrupathu* refers to *nal* (day), *tingal* (month), *yāṇḍu* (year and *oozhi* (*yuga*); and *Paripāḍal* refers to *nālvakai oozhi* (the four *yugas*). The seasons are also six in Tamil literature, but they are not

named in the same way as in Sanskrit. They are not *vasanta* (spring), *grīshma* (summer), *varsha* (rains), *śarad* (autumn), and *hemanta* and *śīśira* (the cool or cold months). But they are *ila-venil*, *mutu venil* (early summer and late summer) *kār* (rains), *kootir* (autumn), *mun-pani*, *pin-pani* (foredew and afterdew), somewhat similar, yet a little different too.

V. R. Mani: I propose to consider the foreign influences on the Hindu Traditional calendar. It is somewhat strange, if not surprising that ancient India which exerted a profound influence over the cultural and intellectual life of many countries, seems to be more a recipient than giver in the field of scientific time-recording. This is neither to deny the calendrical and astronomical progress she has registered even from the Vedic period onwards, nor to underestimate her own sense of chronology but only to underline the nature and extent of her adoption of the method of time-recording prevalent in different countries in different times and the way in which the alien and indigenous systems blended.

Let us briefly examine this foreign influence from the earliest known periods of Indian astronomy. In the history of Indian calendar the period extending from a very remote antiquity to about 300 A.D. is designated as the period of *Vedānga Jyotiṣa*. Whether the calendar of this period was subjected to or free from any foreign influence is a question regarding the answer to which there is no unanimity among scholars. Dr. Thibaut has discerned that the ratio for the duration of the longest day to that of the shortest night given in the *Vedānga Jyotiṣa* is $3/2$. As the same ratio has been found by father Kugler from Babylonian cuneiform records of the Seleucid period some believe that the ratio given by the astronomers of the *Vedānga Jyotiṣa* is a derivation from Seleucid Babylon. That this was very unlikely will be evident if we bear in mind the latitude of North-Western India where the vedic culture was primarily flourishing. A chart showing the ratios of the duration of day light to night on the summer-solstice day for different latitudes will reveal that the ratio at the latitude of Babylon is 1.45 and at Gandhara it is 1.42, the difference thus being almost negligible. Scholars who have noted that both Babylonians and Indians measured sub-divisions of the day by means of a sort of clepsydra have revealed that if refraction is also taken into consideration, the difference in the ratio between Babylon and North-west India will not be considerable. This

would rule out the supposed derivation of the ratio by the astronomers of the Vedāṅga Jyotiṣa from Selucidian Babylon.

But the alien influence on the Hindu calendar is clearly seen in the introduction of the seven day week. Like the ancient Hindus, the ancient Greeks, Romans and early Christians were unaware of the week day. The division of period into weeks, unlike the division into months or years, is artificial. This probably arose as a result of the need for a holiday or a day for religious observances after a given period of continuous work. The Egyptians had a ten-day week. A kind of seven-day week may be discerned in the Babylonian month which started on the day after new-moon and had the first, eighth, fifteenth and twenty-second days allotted for religious purposes; if, in this system, a lunar month had a length of 29 or 30 days the last week had necessarily eight or nine days. Though in the Iranian month each day was nomenclaturally fixed, a certain *Din-i-Parvan*, reserved for religious observances, intervened regularly in between approximately seven days, thus recalling to mind the Babylonian practice. When exactly did the seven-day week come into use? That it probably came only after the first century A.D. may be inferred from the fact that regarding the week day on which Christ was Crucified or the day of his ascendancy into Heaven, the writers of the New Testament have nothing to say. That these incidents took place respectively on a Friday and Sunday seems a later concoction in about the first century A.D.

The seven day week was introduced by Greek or Chaldean astronomers during the first century A.D. This was evolved purely on astrological grounds and the ancient Babylonians identified the sun, moon and the five planets with the primary gods of their own pantheon and attached magical significance to the number 'seven'. They divided each day into 24 hours and conceived of each of the seven planets as the presiding deity of each hour in rotation. Thus, if Saturn is to preside over the first hour of a particular day it was designated as Saturday. As the scheme of rotation was adopted Saturn was the presiding planet for the 1st, 8th, 15th and 22nd hours. By the scheme of succession we have Jupiter for the 23rd, Mar. for the 24th and Sun. for the 25th hours. As the 25th hour was the first hour of the next day it was designated as Sunday. This week with seven rotating days was introduced by Constantine into the Christian world in about 323 A.D. before

which it was unknown. It should have entered into India in about the same period for in early Sanskrit literature like the Vedas we have no reference to week days. The earliest known epigraphical mention of the week day is to be found in the Eran Stone Pillar inscription of Buddha Gupta dated in the Gupta year 165 corresponding to 484 A.D. and recording a dedication in the month of Āṣādha and on the 12th *tithi* of the light half which was a Thursday (*Āṣādha māsa (śukla) dvā) dasyām suragurordivase...*).

Like the seven day week the 'era' was also unknown in ancient India and the very concept of an era seems to be an import. The earliest era known to history is that of Nabonassar dating from 747 B.C. which was used for the first time by the Chaldean astronomers for dating astronomical observations. The Seleucid era dating from 312 B.C. in commemoration of the accession of Seleucus at Babylon was widely prevalent in many a region in the Middle East. Though Āśoka had diplomatic contacts with Greece, Babylon and Egypt, we do not hear of any era in his inscriptions, whose date-recordings are based on the *Vedāṅga Jyotiṣa*. We do not thus find any perceptible influence of the Graeco-Chaldean luni-solar Calendar on the Hindu Calendar at that stage of history. Mention should however, be made here of two interesting coins: one of them, discovered in the Kabul valley is that of Plato who has been identified by Tarn with a brother of Eucratidas, the ruler who founded the second Greek royal line in Bactria (175-139 B.C.); the symbols on this coin have been read as 147 of the Seleucid era, i.e. 165 E.C., though this is doubted by some scholars. The other coin is of the time of Menander and mentions his fifth regnal year, the Indian month of *Vaiśākha* and the 25th day. The Seleucid era was used for numbering years in sequence in the place of the regnal years of individual rulers. When the Parthians liberated themselves from the Seleucid rule they started an era of their own. This took place 64 years after the beginning of the former i.e. in 248 B.C. But the Macedonian months were followed without change.

The beginnings of the introduction of some eras of unknown origin in India can be found in some inscriptions from the North-Western Punjab and the Kabul valley. Some of them are assignable to about the first century B.C., and are mostly in Kharosthi while a few later ones are in Brāhmī. Though the era mentioned in these is taken by some to be the old Śāka era nothing certain can be said at the present stage of our knowledge. If

we take the coins of the Kushāṇās who ruled in North India in the second century A.D. a sort of Graeco-Chaldean method in date-recording can be certainly seen. In most of the Kushāṇa inscriptions in the Kharostī, the months are in Greek. The date-recording in the Brāhmī inscriptions followed the graeco-Chaldean method and deviated from the Sātavāhana mode by dispensing with the mention of *pakṣa*. Thus it was the Śāka-Kushāṇa rulers (50 B.C.—100 A.D.) who introduced the Graeco-Chaldean methods of date-recording, prevalent in the Near East, into India.

In the Gunda stone inscription of the time of Rudrasimha I we come across the blending of the Hindu and Graeco-Chaldean elements. In this, mention is made of the *tithi* and the *nakṣatra* also, thus making it to be fully in Siddhantic pattern. All this would in sum, show that the astronomical knowledge of the ancient Hindus was not a direct import from the Greeks but came through the west including Babylon and Persia. As the language of the intellectuals in these countries was Greek we have in Hindu astronomical parlance such Greek words as *Kendra* (centre), *līptika* (lepton), *hora* (hour) etc.

S. Thirumalachariar: I shall say a few words on Sankalpa, The post vedic period forms a significant landmark in the history of the evolution of the Indian Calendar. The period witnessed the rise of eminent authors who codified the rules governing the varṇās and their religious practices. It was the age of the *Dharma śāstras* when authors of different schools of philosophical thought and religious persuasions set to work to sanctify the prevailing conventions in social and religious observances.

When *dānās* were made, some preliminary oral rites were prescribed prior to grant of gifts. Stress was thus laid on a *Sankalpa* or preliminary oral determination or pious resolve to do a certain holy act. This became a condition precedent for the gift. Even today, we never fail to make a sankalpa for performing the *Nitya Karmas* like *Sandhyāvandana*, *Brahmayagnā* and others.

To perform such *sankalpas* certain fundamentals are to be followed. The *sankalpa* is virtually considered a part of the rite itself. The doer begins with the words "Now, at this time, I do this." It necessarily follows that a detailed statement regarding the implications of 'now' and "at this time" has to be set forth. The details to be specified are nowadays fifteen in number. They can be arranged in three groups namely the calculated part of

Brahma's life time, *Kalpa*, *Manvantara* and *Yuga* and *Yuga-pāda* (5), year, *Ayana*, season or *Ritu*, month and *Paksha* (5), and *tithi* (phase of the moon), *Vāra* (week day), *Nakshatra* (Moon's situation among the asterisms), *yoga* and *Karāṇa* (i.e. the half of a *tithi* counted as separate unit) (5). The Indian almanac is called *Panchāṅg* since it derives its name from the last five of these 15 details.

Thus arose out of a need for making a *Sankalpa*, the time elements to be specified, and a consequential body of literature, calculated to fix the elements.

C. B. Sulochana: There are some aspects of the Hindu calendar peculiar to Tamil country. Next to the five elements, an item called *Tyājyā* is invariably mentioned in the *Panchāṅg*, and completes one part of the computation. This is the part of the *nakshatra* which has got to be avoided for auspicious purposes. The importance attached to this shows that this must have its origin in some astronomical *Samhitas*, though it may not be possible to trace it (as most of these works are not available now). There are also *Tithi*, *Vāra* and *Lagna Tyājyas*, which luckily, do not find a place in the *panchang*. Two sets of days and half days in the month (*Karināl* and *Māsa Tyājya*) are to be avoided. In the day itself certain hours are asked to be avoided. What are called *Rāhukālam* and *Yamagandam* are avoided for auspicious purposes, and *Gulikaikālam*, for beginning or attending funeral ceremonies. These are associated with the week-day, as also the *Yogas*, *Amrita*, *Siddha*, *Marāṇa* etc., forming a combination of the week-day and the *Nakshatra*. Further whole *tithis* or whole days (some say a particular part of the day) are to be avoided to begin journeys, the *Yogini* giving the one and the *Vāraśūlam* giving the other. A host of other such things also can be mentioned.

The question arises as to when these things originated, and what their sanctity is. It is true that we respect what is rooted in the Vedas, the astronomical *Samhitas* and the *Dharma Sāstras*; but we have a tendency to disbelieve a comparatively recent and unscientific outgrowth. Certainly, the items associated with the week days do not have ancient roots. Many of them such as *Rāhukālam*, *Yamagandam*, etc., are restricted to certain parts of South India, indicating their parochial origin. It will be interesting to learn how and when these things came to be first observed.

This may help us to unfetter ourselves from blind belief and the consequent fear complex.✓

K. V. Soundararajan: The Hindu almanacs of today are the characteristic products of the centrifugal forces that played in Indian society from time to time. Since India was never a unified state until the mid 20th century A.D., there was full scope for federal outlook to prevail in all matters in the different regions. Another feature of importance was that ancient Indian scientific base, in respect of astronomy, was itself spasmodic in its empirical structure, and the lack of communications alone was not the only impediment. In the narrow regional spheres, the scheme of annual calendar was the outcome of a mixture of the tropical year and lunar day and thus was luni-solar in name, but without the systematically observed field-data of either reckoning. Naturally, the precession of the equinoxes was not noted, but adjustments were nevertheless made from time to time, on observed anomalous data and thus in effect the sidereal year prevailed, unconsciously. The awareness that intercalary corrections are necessary was itself, no doubt, modern for that age, and the method of solution was also serving the purpose temporarily. But in the absence of a full perception of the basic factors and the scientific reckoning, notional and variable factors came into play, resulting in a wide chasm between actual seasons of the year and the apparent names of the months, the actual equinoctial day and the observed *Sankrānti* festival etc.

This, by itself, should have normally warranted a deeper probe into the fundamental requirements, in the light of the then known scientific data of stellar astronomy. But the tendency was to 'drift', and in this, the fear that advanced science, being mostly in the hands of modern and pagan bodies, might totally undermine the ancient traditional edifice, was also a prominent and to some extent appreciable reason.

Thus, while we are in no two minds about the need for reform in the calendar, we are not so easily placed in regard to the *modus operandi*. It is important to note that a civil calendar is indeed a more urgent requirement for authentic documentation of national events, Government transactions, and a host of official and socio-economic processes. All can come together on the basic fact that we need a National Civil Calendar which is not unduly encumbered with imprecise and arbitrary data. But a national

calendar for each country, in this fast-moving nuclear age, should be an integral part of the world calendar, and thus would call for multilateral efforts at unanimity in reckoning. In fact, the civil calendar should be distinct from the religious calendar and should coalesce with the world calendar. The national epochs, events, synchronisms, etc., could be well delineated and tacked on to the civil calendar.

The religious calendar on the other hand, primarily needed as it is for the socio-religious observances, rites and rituals, should aim at fulfilling the aspirations of the people whose faith is rooted in the Vedic and post-Vedic mandates. The codification of the *Dharmaśāstras*, for a proper and rationalised approach to the observance of each rite, was thus a real contribution of our ancients. Nothing should be done to disturb their structure, or undermine their authority. In fact, the general approach should be to correlate the recommendations of the *Dharmaśāstras* with the rationalised reckoning of the diurnal position of the sun, moon, and the stars, and in actual fact, it would be noted that this was indeed the aim of even our ancients when they introduced *adhika* or *mala māsās*, *kṣaya māsās* etc. Only by sustaining the integrity of the *Dharmaśāstras* can our national culture and heritage be saved from erosions of pseudo-astronomical, omen-based callings, and from the onslaughts of the ultra-radical elements in society for whom the past is a dead-weight.

Thus placed, we should as much accept the changing (*sayana*) character of the year as well as star (*Aśvini* starting with *Mesha*), and their movements, as the inevitably seasonal or tropical structure of the Indian year best suited to our socio-economic and religio-cultural stand-points. The seasonal basis of the Hindu religious calendar is upheld by the fact that *Vedāṅga Jyotiṣa* started the year from the winter solstice, the Brāhmaṇa period from the *Vasanta*, and the *Siddhānta* astronomers from the vernal equinox or *Sankrānti*. We have to peg the lunar calendar to the solar year. By starting the tropical year 23°15' ahead of Vernal equinox we would keep the luni-solar calendar well within the seasonal framework of the tropical year. A reckoning based on *sāyana* season, but *nirayana nakshatra* would upset the *Dharmaśāstras*. Again, the *Siddhānta* reckoning which is basing itself on the *Dharmaśāstra* requirement of a mean value of the *tithis* (with only a variable 6 *nādis* for the hour of observance of a given ritual

on a day) is more acceptable than the *drik*-method of varying the value much more, which would have the effect of making the very observance of the rite of debatable use. The 'tithi' concept is essentially Indian and together with the *paksha* is fundamental to Hindu astronomy (from the Brāhmaṇa period) and the *vāra* or week, contrariwise, has no rational place in this scheme. It is because of the lack of perception of the true *tithi-and-paksha* concept, coupled with the belief that the week is also Indian, that has resulted in the various undergrowths of Hindu astrology like *rāhu kālā* etc., which are week-based. When the week is not Indian in origin, it is needless to say that the above pseudo-astronomical lore are, to say the least, rootless.

In ancient times, the observance of a rite could be modified to suit a changed calculation, by the learned *rishis* and *savānts*, and thus *Dharmaśāstra* was live then. But, since we do not now have even the capacity to understand the real import of the rites and observances, we should all the more be cautious not to tamper with the *Dharmaśāstras*. Thus, for a religious calendar, which would be based on the *tithi*, *nakshatra*, the equinoxes and the solstices, we should have a flexibility of local reckoning, side by side with the injunctions of practice according to *Dharmaśāstras*. This calendar would necessarily be luni-solar, and intercalary months could be avoided by shifting the notional 'first point of Aries' in conformity with the actual stellar movement, as related to the tropical year. The months, stars etc., would all then be actually '*sāyana*'.

A fixed civil-cum-religious calendar, for the whole country, is neither possible nor desirable, and is liable to create schism in the ranks of the religious. More observatories in different parts of India should be promoted by Government. The Central National Observatory at Ujjain should be revived. Study of calendric astronomy should be made a part of the curriculum in oriental research and in advanced courses. The lack of unanimous opinion on the religious calendar in India need not be viewed with pessimism. Almanac-makers, leading the different regions, should first come to an agreement on;

1. the needs for '*sāyana*' reckoning as the most tenable proposition, if we are to make, and make use of scientific calculations in astronomy;

2. the 'sāyana' character of the siderial year in relation to the lunar year, would have to be accepted; and
3. the variabilities between the *pūrnimānta* and the *amānta* reckonings should be regulated by correlative values in the almanacs.

The traditional Hindu calendar, duly improved for effective liaison with scientific astronomy, should not be incompatible with the secular march of society. But in the name of a civil-cum-religious calendar, the baby should not be thrown away with the bath-water. The calendar, as and when it emerges, should be a cementing factor and not a disintegrating one. The unique legacy of the organisation of a series of observances, festivities, rites, all through the year to elevate, enthuse, and to conserve our ancient traditions, on a tropical year basis, should be fostered with care and circumspection.

A truly scientific and yet prevailingly traditional almanac for religious use in India should be possible, with the initiative of erudite men well versed in the lore, and with the invisible support of the Government.

K. Srinivasaraghavan: According to the most liberal thinkers among western scholars, the Vedic Age of Indian History is about 1400 B.C. They assert that real Indian History begins only from the abortive invasion of Alexander the Great. They add that the astronomical books of India are all adaptations of Greek books, though the Indians do not acknowledge it, and that every thing good in Indian culture is borrowed from the Greeks.

What is the basis for this finding of Western Scholars?

From 1690 A.D. Bailly, Bentley, Burgess, Colebrooke, Cunningham, Davis, Delambre, Laplace, Playfair, Sewell, Thibaut, Wallis, Warren, Weber, Whyte and many Western Scholars took interest in the Indian system of Astronomy and began to study it. Then some of them ascribed great antiquity and originality to the Indian systems, while others maintained it was all borrowed from the Greeks.

This stalemate went on till 1820 A.D. when Bentley worked out the date of Kali Yugadi Era, the starting point of Indian chronology. He fixed the date of Kali Yugadi at Friday, 18th February, 3102 B.C. from the principles and methods of the

Siddhānta Astronomy. Then he worked out the positions of the planets by modern astronomical methods. According to tradition Kali Yugadi was on a Sunday, when all the planets were together. But Bentley proved that it was not so on Friday, the 18th February 3102 B.C. The *Meshādi* longitude of the planets as given by him are as follows:—

Moon	Sun	Mercury	Venus	Mars	Jupiter	Saturn
-1°34'	-7°52'	-41°3'	24°59'	-19°19'	8°37'	-28°1'

He also showed that the error decreased from 3102 B.C. to 493 A.D., and then began to increase in the other direction. He, therefore, concluded that Kali Yugādi was only an astronomical myth, and an extrapolated date by Indian Astronomers of 499 A.D. Immediately, all the Western Scholars joined together to condemn the Indians and their astronomy.

Thus on this slender evidence they concluded that Kali Yugadi was a myth, Parāśara, a mythical person, and that the Indian astronomers borrowed every thing from the Greeks after 300 B.C. Thereafter it was quite easy for them to write the history of India from their own distorted vision of Indian antiquity.

But the correct date of Kali Yugadi is Sunday, the 15th December 3105 B.C. Detailed calculation of the positions of the planets on this date shows they were together at the beginning of "*Sravishtha Nankshatra*" the first of the 27 *Nakshatras*. This can also be obtained by working back for 797 days, from Bentley's date. Thus this date satisfies the traditional definition of being on a Sunday, when the planets were together. Hence it is seen that Kali Yugadi is a real epoch fixed by Maharishi Parāśara, who actually saw the planets together, when he began the Era.

I shall now show how the error was committed by Bentley and others.

(A) A reference to the Indian Panchāṅgam (Almanac) shows three New Year Days. The Māgha Śukla Prathama, the first day of the bright half of the Luni-Solar month of Māgha is shown as Kali Yugādi. This is in agreement with the *Rig Vedāṅga* verses also.

But the chronologists took *Chaitra Śukla Prathama* as the beginning of Kali Yuga, since the present *Panchāṅgam* gives

Chaitra Śukla Prathama as the beginning of the *ritualistic year*. This beginning was established by the Siddhānta School of astronomers about 500 A.D. This is the first error of 2 lunations.

(B) Again it is an accepted fact of Vedic scholars that there were two kinds of years during the Vedic Age. The one was the pure astronomical year, beginning with *Māgha Śukla Prathama*, and the other was the ritualistic year whose beginning was fixed according to the position of the Vernal Equinox, which is retrograding due to the Precession of the Equinoxes. This was fixed once in 2000 years, during which time the seasons change by about one *rāsi*. Therefore two changes were made during the 3600 years from Kali Yugādi to 500 A.D., and at every change the counting of one year was dropped. Thus two sidereal years were dropped in reckoning. This is the second error of two sidereal years.

(C) Hence the two errors together amount to 797 days. Therefore, the correct date of Kali Yugādi is the 797th day before 18-2-3102 B.C. i.e. Sunday, 15-12-3105 B.C.

(D) The Report of the Calendar Reform Committee of the Government of India adopts the views of Western Chronologists and gives the following Meshādi longitude for the planets on Friday, 18-2-3102 B.C. as follows:—

Moon	Sun	Mercury	Venus	Mars	Jupiter	Saturn
355	351	317°57'	24°17'	339°36'	8°12'	331°57'

From this also the position of the planets on 15-12-3105 B.C. can be determined.

Thus is established the truth of the statements made by the Purāṇās and tradition. It disproves the statement of chronologists who say that Kali Yugādi is an extrapolated date and a myth. It affirms the fact that the actual phenomenon was seen by Mahā Rishi Parāśara and recorded by him. It also affirms the great antiquity and greatness of Indian civilisation.

L. Narayana Rao: I wish to speak about Panchang—old and new methods. The Panchānga controversy has become one of the burning problems of the day, namely which system—old or new—has to be adopted for preparing the Panchāng which we are using for our *Nitya*, *Naimitika* and *Kāmya* karmas. *Nitya* is daily or routine, *Naimitika* is occasional or special, while *Kāmya* is

optional. It appears, in the past, that there was only one system followed for all purposes. The tables of the equation of centre of sun and moon adopted by the Hindus based on the *Sūrya Siddhānta* were found to hold good during eclipses also, which is a verifiable phenomenon. This fact is borne to be true in the light of Modern Astronomy wherein certain major inequalities that are applied to the Moon are self-cancelling and we are left with the resultant value that agrees with the *siddhānta* figures for the maximum equation of centre.

The S. S. (*Surya Siddhanta*) provides that only the *Mianda-phalam* is to be applied to the Moon while finding out her true longitude from the mean longitude. The purpose achieved by this is that the maximum and minimum true velocity of the moon do not allow the duration of tithies to go beyond or fall below certain values *Bāṇavṛddhi rasakshaya*, (5 *ghatikās* and odd while increasing and 6 *ghatikās* and odd while decreasing). In the modern methods besides the major inequalities like the Equation of centre, Evection, Variation, the Annual equation and Reduction, a host of minor or smaller inequalities running into hundreds are also applied to the moon. Some of these disappear as some reappear. The effect of these inequalities is that the maximum and minimum durations of *thithis* increase up to 68 or fall below 50 *ghatikas* sometimes.

Thereby the rules for determination of ceremonies, fasts and festivities are overthrown. While the followers of the old system can follow these rules, the sponsors of the new school apply certain other rules which are only secondary (*Gaṇa*) while faced with an embarrassing situation.

At this juncture we are constrained to raise the question whether our old *siddhantins* had no knowledge of the need for such violent corrections to be carried out to the solar and lunar elements so far followed. The reply is to the contrary. For they had established a convention that in the matter of phenomena capable of check by observation empirical corrections should be applied periodically revising them if necessary, while in the other cases the original elements should not be interfered with. This was with the sole object of maintaining the regularity of observance of ceremonies, fasts and festivities, and keeping them free from any doubts as to their proper observance.

Pratyaham tithinakshtrānayanē munayo Vidhuh /
 Abījasamskritā grāhyā grhaṇādaṁ sabījakāh //
 Grahaṇē grhayōgeca Kāla bhāllagna sādhanē /
 Śṛṅgonnatyāda yāsteṣu grahē bījam vidhiyate //

The S.S. has for its Māna (measure or standard) of the *Kālapramāṇa*, a *Mahāyuga* whose period covers 4320000 mean solar years. It has specified the number of revolutions of sun, moon, moon's apogee (Candrocca) Rāhu (moon's node) and the planets and also the number of civil days in a *Mahāyuga*. It has also stated the positions occupied by these heavenly bodies at the end of the *Kṛitayuga* of the present *Mahāyuga*. These cannot be altered at our will and pleasure. The number of lunations in a *Mahāyuga* having been thus determined, and as the value of the mean motions of the moon adopted by the S.S. has been accepted as correct even by later astronomers like Hansen, Newcombe etc., we do not find any need to revise them. Ganesh Daivagna of the 15th century Saka in his work *Grahalaghava* has stated that the sun's position as ascertained from the S.S. was found to be true to observation. If we put these two together it will be amply clear that the positions obtained by adopting the S.S. elements of the Sun and moon are quite correct and suitable for our Panchāṅg calculation for *tithi*, etc. for the conduct of ceremonies, fasts and festivities. For other purposes (verificational items like astrological and horoscopic work) we should apply such empirical corrections as would make them agree with observation. In the matter of Lunar correction, the famous Munjulakās *Driksamskara*, may be cited as one. This *samskāra* is the equivalent of Evection and vanishes at full or new moons, appearing at other times. He did not however apply it to the Moon for finding out the *tithis* etc. This *samskāra* will not be sufficient to give us the correct true longitude of the Moon for all positions. We are thus driven to adopt the results of the modern methods. The *Drik panchāṅgs* furnish us the results obtained by the modern researches to very great accuracy as they are prepared from the Nautical Almanacs available sufficiently in advance, after converting the *Sāyana* positions to *Niryāna* ones. (The Nautical Almanacs give the solar, lunar and Planetary positions as from the first point of Aries of the moving zodiac).

The Ayanāmśa or amount of difference caused by precession, between the Hindu first point of reference Aswini Ārambha, and

that of the *Sayana* zodiac, has become of late highly controversial and speculative. Different people adopt different values for the so far accumulated amount of precession. Thus we find that no two *Drik* panchāngs agree. No original or independent calculations are made except subtracting each its own favourite value of *ayanāmsa* from the positions given in the nautical almanacs. It is not after all difficult to find out the present value of *Ayanāmsa*, but only personal prejudices on the part of modern panchāng makers stand in the way of accepting a common value.

My humble suggestion would be therefore to fix an epoch with known *ayanāmsa* ascertain the mean positions at the instant of the epoch after deducting the same from the *Sāyana* mean positions and do independent calculations for finding out their true *Niryana* positions. There also we should take into account all the major inequalities and ignore the minor ones which will not affect the final result to any appreciable extent. We should not depend on anybody, individual or country, for first getting the *sāyana* positions, for there may befall a time when these may not be forthcoming due to any strange, sudden cause.

I am thus in favour of sticking on to the S.S. method for our *Tithi*, *Nakshatra*, *yoga*, *Karaṇa* and *Thyājya* if we want to keep to our old *Dharmasāstras* and of adopting modern values for other needs, and making independent calculations. Of course it is a colossal work and there is no escape.

Odd as it may look, to have one system for non-verifiable items (*apratyakṣa*) and another for verifiable ones (*pratyakṣa*), one may be tempted to ask a question whether there are two sets of heavenly bodies to satisfy the *pratyakṣa* and *apratyakṣa* demands. The answer is not far to seek. Man has to adjust his civil duties on some uniform basis and not on things that are of a fluctuating character. Our clocks and watches maintain correct time; but do they show the true time? No! they do not. Clock time is only meantime while the sun shows the true time. True time is a variable figure with the changing equation of time almost daily. Civil life, maintaining of postal and railway services, Telegraph and Air communications, cannot be made to depend on a changing time reckoner but on something fixed and uniform at all places simultaneously. We thus adopt a mean standard time, fully knowing that it is not true time. On the same lines, there is no harm in having one system for our *Dharmasastraic* needs and the other for observational horoscopic and astrological purposes.

Before concluding, I wish to refer to certain new features pointed out as defects, by our Abhinava astronomers and to offer my humble views thereon.

The first one is regarding the length of the Hindu sidereal year, which according to the S.S. is given as 365 days—15 ghatis 31 Vighatis—31.38 tatparas. The modern value is given as 365 days 15 ghatis 22 vighatis 56.87 tatparas. The former is longer by $8\frac{1}{2}$ vighatis and hence these reformers want us to make good the accumulated difference so far. The tropical year, sidereal year and precession are inter-connected. The S.S. has its mean value for the annual rate of precession 54 seconds, while the modern value is 50.23 seconds. Each system is consistent with the annual rate to precession adopted by it. The moderners also want to revise the periodic times of the sun, moon and planets with the new length of the sidereal year. This has thus widespread repercussion.

By comparing the solar ingress time *Ravisankramana* as arrived at by the S.S. and that got by modern methods, one will find that some times there is no difference between them, though with a difference at other times. If *Ayanāmsa* is the only factor creating the difference between the two systems this cannot be. Thus it will not be correct to subtract *ayanāmsa*—known or varying—from the modern *sāyana* positions to get the corresponding *Niryana* one. Going a step further we can easily see that if we subtract the S.S. value of *ayanāmsa* from the modern *sāyana* positions we do not get the sphuta that we get by actual working on the S.S. method; similarly if we subtract the *Grahalāghava ayanāmsa* from the *sāyana* sphuta of modern methods we do not get the same value by actual working by the *Grahalāghava* method. The reason is that apart from the *ayanāmsa* difference each system of calculation to find out the *sphutagraha* from the Mean *graha* is different. Therefore we get sometimes a result with no difference and at other times with some difference.

After all we should realise that the purpose of *ayanāmsa* is to convert the latitude and longitude of a celestial body to R.A. and Decl. and for other uses involving these Coordinates. It is never intended to be a short-cut device to find out the *Niryana* position from the *Sāyana* value, which has an undetermined *ayanāmsa* content, merged in it transcendently.

There is a feeling that the weekdays were not known to our Hindu Astronomers till very recently. Nothing can be more funny than this. The week day is one of the *Panchāṅgās* of the *Sankalpa* which every devout Hindu has to repeat at the commencement of any religious act. We find reference to weekday in *Krishṇa Janma Jātaka*, read on *Janma Ashtami pūja*. A reference to Varaha Mihiras *Brihat Jātaka* which quotes still earlier authorities, would show its origin and that the word Hora is the mid portion of the word *Ahorātra*. Hora is also half of a sign (which on an average covers 2 hours). Thus in a day there are 24 horas (which by inflection changed to 'hour') or 24 hours. The *Kāla Hora* is based on 24 hours, and the order of the planets in the solar system."

"Tadadhah śanigurvāro sūryaśukrabudhēndavah", (sūrya instead of Earth and *īndu* taken at end). It has been clearly stated that the *Sṛiṣṭi* or creation was on a Sunday and that the present *Kaliyuga* started on a *Sukravāra* (Friday). The 24 hours spread out in 7 planetary groups in the order given above and starting from Sunday gives the weekdays with their names in the present order. I fail to understand how this week day scheme could have been borrowed from other countries in the face of so much cogent and convincing evidence.

It has been the fashion of the present day modern minded astronomers to condemn and criticise Indian systems and whatever originality our Rishis and sages have shown in astronomical literature. I refrain from detailing them here. We have therefore to proceed with caution before introducing the new features in our *Panchāṅg* which has withstood the tests of time from a hoary distant past.

Agnihotram Ramanuja Thathacharya: I shall particularly confine myself to the calendar of the Vedic period of mantras and *Brāhmanās*. Time is divided as follows in the Vedas: *Nimisha*, *Thruṭi*, *Muhūrtha*, *Ahas*, *Rātrī*, *Paksha*, *Māsa*, *Rtu*, *Ayana*, *Samvatsara*, *Yuga*. *Ahas* has been subdivided into *Prāta*, *Sangava*, *Madhyānha*, *Aparānha*, *Sāyānha*. The calculation of time ranges from the wink of an eye to the full span of a year 'Samvatsara'. *Ahas* denotes daytime. Each *Ahas* comprises thirty *muhūrtas*. The movements of sun and moon are strictly observed. Terms '*Pūrvapaksha* and *Aparapaksha*' denote the half month commencing after the newmoon and the half month commencing after the fullmoon day respectively.

Vedic rituals are based on time sense. So, it became necessary to have the calendar system in Vedic periods. In Ṛg Veda, (Asya-vamiya sukta) each year consists of 360 Ahas and 360 Rātris, as a year comprises 360 days. There is a mention about 'Yuga' also in Ṛg Veda. But we are not given any definite concept of it. Ṛg Veda states "Dhīrgathama māmātheyaha Jurjuvan Dasame yuge." "Devānān pūrve yugē Asataḥ Sat Ajāyata." "Uttarāṇi Yugāni."

According to the Yama-yami Sūkta of Ṛg Veda, social order and social discipline also deteriorate according to the change of yuga. 'aitareyabrāhmaṇa' refers to four yugas — Krita, Treta, Dwāpara, and Kali. But, we are not sure whether these grand Yugas consist of lakhs and lakhs of years. There is no adequate reference to 'Nakshatras' in Ṛg Veda. But, in later Samhitas and Brāhmaṇas, Nakshatras are mentioned by names. But, the number of Nakshatras is not uniform. Including 'Abijit', according to one school, there are twentyeight nakshatras. Other schools ignore 'Abijit'. 'Yajus samhitas' mention only twentyseven nakshatras in connection with the construction of altars (Cayanas). In the episode about Rōhiṇi, she is said to have thritytwo sisters. It is therefore taken that there are thirtythree nakshatras. It is only in the Taittirīyabrāhmaṇa that we come across mantras about nakshatras. In addition, these nakshatras are also deified and certain sacrifices are prescribed in their honour. According to them, the cycle of Nakshatras starts with 'Krittika'. The glorious Sūryanamaskāra mantra of the Yajur Veda describes the movements of the sun and prescribes seasons on the basis of these movements.

We have solar year and Lunar year depending on the respective movements of Sun and Moon. Of course, the year comprises twelve months. But when does the year commence? In connection with Gavām Ayana and Ādhāna, the commencement of the year is referred to as Samvatsara. According to one school, the Samvatsara begins from Uttara Phalguni. The text of Gavāmayana states that Chitra Purnami also is the commencement of the year. "Mukam vā ēthat samvatsarasya yat Chitrāpurnamāsa." The dark eighth day of Māghamāsa also is said to be the beginning of the Yuga.

More than the solar calendar, the lunar calendar is supported by the Vedas. The names of months are given in different ways.

Madhu, Mādhava are the names mentioned in one place based on the climatic aspect. There is no reference to Mesha and Vrishaba as names of the months. There is also no reference to the linking of sun's movement with the Nakshatras in Vedas. On the contrary, the movement of Full Moon is connected with particular Nakshatras in turns.

In the Nakshatramantras of the Yajurveda, there is a reference to the appearance of Krittika, chitra, etc., in the eastern sky. We infer from Gavām Ayana's story that once the year comprised only ten months; this story also refers to the phenomenon of vernal and autumnal equinoxes as 'Vishuvan'. Planets are not mentioned in the Vedas; but Kalpasūtras such as Vaikānasa and Bodhāyana take it for granted that the planets are mentioned in the 'Mantras'. The five year cycle comprising Samvatsara, Parivatsara, Idavatsara, Idvatsara, Vatsara is also mentioned.

Kuppanna Sastri (Summing up): Dr. Mahalingam's inscriptional references show clearly that at the time of Aśōka the year was divided into three main seasons called *cāturmāsyās* and used for calendrical purposes. This division is as old as the vedic times as referred to in section II. The vedic rites called *cāturmāsyās* also point to this. But whether this period was used for calendrical purposes in the vedic age is not certain. In relating these seasonal periods to the Indian reformed calendrical months we should be careful to avoid the confusion that may arise. The second half of the cold season, *śiśira*, is mentioned in the V. J. to begin with its first month Tapas at the Winter Solstice. This implies that our calendric *Phālguṇa* begins Vasanta, the first half of the warm-hot season. The Vernal Equinox beginning *Caitra* falls in mid-vasanta. As for the months being *Pūrṇimānta* in the Aśōkan inscriptions, there are references to both *Pūrṇimānta* and *Amānta* months in the vedas. The V.J. uses only the *Amānta* month. As now, even in olden times their distribution must have been regional.

Mr. Sundararajan seems to suggest that the adoption of the tropical year, in the place of the sidereal, would help us avoid intercalation. Intercalation is intended to peg the lunar year to the solar, and cannot be avoided even if we adopt the solar tropical year, for the eleven day defect will still be there.

A reference has been made to *Dīpāvali*. Its first origin is connected with the *Pitrs* or manes as the term "Nāraka caturdaśī"

shows, as also certain other factors. There is *Yama tarpaṇa* and *yama dipadāna* connected with this. The lights have their origin in the injunction that men with torches in their hands, must show the way to the manes to go to their world ("*ulkā hastā narāḥ kuryuh pitṛṇām mārḡadarśanam*"). In the dark fortnight of the month *Bhādrapada*, the manes are permitted to visit their relations in this world, and in this fortnight, called the *mahālaya pakṣa* (literally the fortnight of the great immigration), and also the next two, ending with *Āśvina*, they receive the offerings of their relations and then they are sent back to their abode on the *Naraka caturdaśi* day. The oil bath corresponds to the ceremonial bath after propitiating the manes. The *mahālaya pakṣa* itself has its origin in the original *śaḍaśīti* mukha of 16 days coming at the end of *Bhādrapada*. As usual different people of different regions and different religions have tacked other things on, once it has taken up the characteristic of a festival, and we have it as now, a national festival.

Mr. Sampath has asked about the significance of the word *Āgrahāyana* as applied to the star *Mṛgaśīra*. This is the reminiscence of a time when the sun at *Mṛgaśīras* began the *hāyana* or year. The determination of the actual time will depend upon which season began the year. (B. G. Tilak has dealt with this in his 'Orion'). There are also passages to show that *Rohini* next came into prominence, and after that *Krittika*. We have referred to these in Section II.

Śrī Agnihotram Tātācārya seems to think that there are no references in the *Rigveda* to the asterisms and in the veda to the planets. Our references, "*aghāsu hanyante gāvah, arjun yoh paryukhyate*", already given, as also the following: *brhaspatih prathamam jāyamāno mahō jyōtiṣah paramē vyōman*" (Rik Sam. IV 50-4); "*brhaspatih prathamamjayamanah tiṣyam nakṣatramabhisambabhūva*" (Taitt Br. III-1-1); "*ayam venas'cōdayat prṣni garbhjyotārjarāyū rajaso vimāne*." (Rik. Sam. X 123 and Vaj. Sam. VII 16)., "...*imāmuhaikē śukrasya purorucam kurvanti, ayam venaścōdayāt prṣni garghā jyotirjarāyū rajaso vimāna iti tadetasya rūpam kurmah ya eṣa tapatīti yadūha jyotirjarāyuriti*," (Sat. Brah. IV 2-1); "*vasvyasi rudrāsyaditir asyādityāsi śukrāsi candrāsi brhaspatistvā sumne raṇvatu*," (Taitt. Sam. I-2-5), will show that at least Jupiter and Venus were known. Perhaps he has in his mind the full list of asterisms, and planets.

Mr. Narayana Rao's statement is quite proper that the *Siddhāntic Tithi* etc., should be followed in general for the rites and rituals enjoined by the *Dharmaśāstras*, and the same corrected by Evection etc., are intended for things like eclipses, conjunctions, heliacal rising etc., where observation becomes the criterion. But his statement that no correction should be made to the *Siddhāntic* mean periods like the length of the sidereal year cannot be accepted. The errors, small as they may be, will accumulate in course of time and overthrow the *nakshatra-system* itself. As for the sanction of the *Śāstras* for this, the very difference between one *Siddhānta* and another implies this sanction, for otherwise one alone would have been accepted as correct and the others would have been discarded long ago, or even not have been written.

As for the origin of the week-day, we have not said it is a recent growth. The first century B.C. or A.D. is ancient enough. The *Purāṇas* in the modern form were written, and the *Dharmaśāstras* were written and crystallised long after this period. The *Siddhāntas* too were written later, many far later than this time. So the mention of the weakday in these does not disprove the statement made. True, it is one of the five principal elements, the *Pancaṅga*, but they did not all originate in the Vedic period. At the time of the early *Samhitās*, only *Tithi*, *Nakshatra* and *Karṇa* existed. *Vāra* or week-day must have been added during the Gupta period. The twenty seven *yogas*, *viṣkambha* etc., were unknown even to *Varāhamihira* and *Bhāskara I* (VI and early VII century), and most probably even to *Brahma Gupta* the relevant verse being considered an interpolation by scholars. So, being one of the five elements does not prove its antiquity or indigenous growth.

Mr. Srinivasaraghavan says two things that are unheard of viz., that *Kaliyuga* did not begin on 17/18, Feb. 3102 B.C. but on 15/16 Dec. 3105 B.C., and that the week-day was not Friday, but Sunday. All Hindu astronomical works, all tradition recorded in the *Purāṇas*, and all astronomical tradition, say that *Kaliyugādi* is a Friday, and give data in the Kali years to fix the date as 17/18 Feb. 3102 B.C. and all scholars western or eastern have fixed the date correctly as such. He must have confused the Sunday given for the beginning of creation or of the *Kalpa* as the day for *Kalyadi*. He also says one year was dropped from reckoning every 2000 years and so we must go back by two years. This is a thing unheard of, and is supported by no authority. Even assuming this

new idea of his, he cannot get two years. We grant him the one year at the end of the first two thousand years, Kali. But before the next period of 2000 years which would give him the second year, i.e., before 4000 Kali, most of the *Siddhāntas* had been written, and 3102 B.C. is fixed on the authority of these *Siddhāntas* (which, incidentally do not differ from the later *Siddhāntas* in this matter). Thus his assumption will not give him the two years he wants. Again he has assumed that on *Kaliyugādi* the sun and moon and all planets were together at the first point of the asterism *śraviṣṭhā*. But here too all astronomical works, *Purāṇas*, and tradition are against him for they all assert that they were then at the first point of *Aśvini*. He seems to have confused the V.J. year beginning with the winter-solstice, with the beginning of *Kali*. As for the ritualistic day, *Kaliyugādi*, mentioned by him, in connection with his attempt to get about 65 days more, the day is not *Māgha Prathama*, but *Māgha Amāvāsya* coming 29 days later, and the maximum he can get is 59 days. Not all associate *Kaliyugadi* with even this day. He is not aware that the *Yugadis* are symbolic associations, for the actual *Kaliyugādi* is *Caitra Śukla Prathama*, and taken by all as such. So he cannot have the odd number of days. Now all this he wants in order to shift *Kaliyugādi* to a time when, he thinks, the sun, the moon, and the planets were together, so that scholars might not conclude that the *Kali Era* is an extrapolated one. He thinks he has shown them to be at the first point of *Śraviṣṭhā* on Sunday 15/16 Dec. 3105 B.C. But actually on this day, they were not together, nor were they at the point mentioned. From his own instruction to deduct 797 days motion of each body from the position of each on 17/18, 3102 B.C. as given by Lahiri or Bentley) supplied by himself, the motion to be applied are, the sun: $-65\frac{1}{2}^{\circ}$, the moon: $-61\frac{1}{2}^{\circ}$, Mercury: $-21\frac{1}{2}^{\circ}$, Venus: -197° , Mars: -58° , Jupiter: -66° and Saturn: -27° . Thus these were in the positions, Sun: $285\frac{1}{2}^{\circ}$, Moon: 293° , Mercury: $296\frac{1}{2}^{\circ}$, Venus: 187° , Mars: 282° , Jupiter: 302° and Saturn: 305° . Now are these together and that at the first point of *Śraviṣṭhā*, which is $293^{\circ}20'$? The conjunction of the sun and the moon has taken place about half a day earlier, and that in the previous asterism *Śravaṇa*. Further, his instruction to go back 797 days will give Saturday and not Sunday, as he desires. (To get the Sunday, he has instructed to go back 796 days, in a pamphlet published by him, and he has changed to 797 now, because according to his original instruction the moon would be at C. 306° , going to the end of *Śraviṣṭhā* and differing from the

the sun still more). We see, at every examination his structure collapses. He could have at least spared the Indologists the remarks he has made about them.

Director: Winding up the seminar he said: I am grateful to Prof. Kuppanna Sastri for the very learned seminar he led; and I am also grateful to the participants who have contributed to the success of this seminar by their contributions on particular aspects of the subject of the seminar. I should not fail to take this opportunity of thanking Mr. S. Rajam who took great pains in helping me to organize this seminar.

SECTION III: BIBLIOGRAPHY OF BOOKS AND ARTICLES

(Note : Titles of books and periodicals are in italics; under each subject and country, books are listed first and then articles, all in alphabetical order)

Abbreviations

ABORI:	Annals of the Bhandarkar Oriental Research Institute
BSOAS:	Bulletin of the School of Oriental and African Studies
E & W NS:	East West New Series
FA:	France-Asie
IAC:	Indo-Asian Culture
JAOS:	Journal of the American Oriental Society
JIH:	Journal of Indian History
JRAS:	Journal of the Royal Asiatic Society of Great Britain and Ireland.
Phil. E & W:	Philosophy, East and West

ART

INDIA :

Auboyer, Jeannine; *Introduction a l Etude de l'Inde, Serie Orientale Roma XXXI* (Rev. E and W. N.S., Vol. 16, Nos. 3-4, Sept.-Dec., 1966, page 339) :

In five chapters the author treats the genesis of plastic Art in India, its role in life and thought, the character of religious architecture and the role and beauty of sculpture and painting, both mural and book illustrations.

Seckel, Dietrich; *The Art of Buddhism*; (Art of the World—A series of Regional Histories of the Visual Arts, London, Methuen 1964, 332 pp. with numerous coloured plates, 73 illustrations in black and white, several maps Rev. E and W, N.S. Vol. 16, No. 3-4, Sept.-Dec., 1966, pp. 333 to 336) :

The author considers Buddhism as a world religion, manifested in a universal art. He feels that the period from the second to the fifth-sixth centuries includes the first creative phases of Gāndhāra, Mathura and Amarāvati, the basis for everything that came later. Buddhistic art expanded to Indonesia, Indo-China,

China, Japan and Korea. The book is very useful to those interested in Oriental Art.

CULTURE

GENERAL

Unesco, *The Conservation of Cultural Property: (Museums and Monuments XI)*, Paris. Price: \$ 10.00; 60/-; 35 F):

Simple techniques exist for preserving cultural property, both in museum and at monument sites, but a major problem has long been how to ensure that those concerned know about these methods. In an effort to bridge this "knowledge gap", Unesco has just published a book entitled "The Conservation of Cultural Property", the eleventh in its series on museums and monuments. Its primary aim is to meet the needs of institutions in the tropical regions of the world.

The book, prepared in co-operation with the International Centre for the Study of the Preservation and Restoration of Cultural Property in Rome, examines the various factors harmful to cultural items and suggests practical measures to be taken. Climate and microclimate, moulds, pests are identified and palliative measures suggested. In addition, articles discuss the preservation and repair of metal, stone, textile, wood, leather, and paper objects, as well as paintings, in museums and libraries. The special problems involved in preserving monuments in the open air are also explored.

An important feature of the publication is an appendix prepared by the Rome Centre on synthetic materials such as plastics and adhesives used in conserving cultural property. This summarizes the qualities of most of the synthetic properties and lists the principal manufacturers in different parts of the world.—(*Unesco Features*).

Hunter, Guy: *South-East Asia, Race, Culture and Nation*; (pp. XIX, 190; 12 maps, 16 tables, London, Oxford University Press for Institute of Race Relations, 1966, Rev. *JRAS.*, Parts I & II, page 49):

"This ambitious book attempts to identify and explain over the vast range of South-East Asia, the functioning of ethnic factors in the establishment of nationhood and the transition from traditional to modern societies".

HISTORY

ASIA

Bloomfield B.C. (Compiler); *Theses on Asia*; (accepted by Universities in the United Kingdom and Ireland; published by Frank Cass and Co. Ltd., 67, Great Russel Street, London W.C. 1, pages X, 127, price 63 sh):

The work lists all those theses accepted by British and Irish Universities between 1877 and the academic session 1963-64 which in any way dealt with Oriental studies or the countries of Asia, ancient or modern. Over 2,500 titles are listed by region, country and then by broad subject headings, and there is an author index. A table gives a resume of the current regulations in British and Irish universities regarding the availability of these for consultation or copying.

The whole forms a guide to the often unpublished research work completed in British and Irish universities during the past ninety years in the field of Oriental and Asian research. It should prove of immediate value to librarians, university teachers and graduate students.

CEYLON :

Ludowyk, E. F. C.; *The Modern History of Ceylon*. (Asia-Africa series of Modern Histories), xi. 308 pp., 16 plates, London: Weidenfeld and Nicolson, (1966) 40s. Rev. BSOAS, Vol. XXX, pt. 2, 1967, pp. 428 to 429):

The author has laid special emphasis more on political leaders and their personalities than on the economic and humanistic side. The last 2 chapters of the book, entitled "The new facade" and "A recent conversion" are the most interesting and important as they summarise the activities of the leaders during the early days of independence. The book ends with the general election in 1965.

INDIA :

Jahn, Karl: Rashid Ad-Din's *History of India* collected essays with Facsimiles and Indices; (Central Asiatic Studies, pp. CXIX, 153, The Hague Mouton and Co., 1965 Fl. 40 Rev. JRAS Pts. 1 and 2, 1967, pp. 44-45):

Dr. Jahn has here edited the original, in Persian and the Arabic Translation of Rashid's *History of India* discovered towards the middle of the 19th century. He has given us facsimiles of three of the best preserved and most accurate Mss, the R.A.S. one of

the Arabic versions and the Topkapi Saaryi and B.M. ones of the Persian original. It deals with the history and rulers of Kashmir, the four world Ages (*Yugas*) of the Indians and the life and teachings of the Buddha.

Singh, Dr. Gopal; *Guru Govind Singh*; (National Book Trust, New Delhi, Price Rs. 2/- Rev. IAC, Vol. 10, No. 3, 1967, pp. 179-180):

Though Sikhism grew out of both Hinduism and Islam, yet it developed a personality of its own. The Sikh Guru Govind Singh revolutionised the faith by transforming the pacifist sect into a militant group called Khalsa. The book gives a good picture of the life of the Guru.

Sircar, Dr. D. C.; *The Guhilas of Kishkindha*; (The Sanskrit College, Calcutta, 1965, Price Rs. 10/- Rev. IAC, Vol. 10, No. 3, 1967, pp. 18-179):

The Guhilas ruled over a small area of Rajasthan and seem to be Brahmins. There were four branches of the family and that of Kishkinda is one such branch. The family dominated Mewar and its history is sketched here in detail.

LITERATURE

BURMA

Aung, Maung Htin (Collected and Translated) *Burmese Monk's Tales*; (pp. X, 181, New York and London, Columbia University Press, 1966, Price 44 sh. 6 d. Rev. JRAS, Pts. I and II, 1967, page 49):

"The tales in this volume derive from the teaching function traditionally accepted by the Buddhist monastic order in Burma. They owe something to the Jatakas and to secular folk tales but are of a kind of their own. A moral lies behind them but is not explicitly stated."

INDIA :

Sternbach, Ludwik: *Supplement to O.Bohtlingk's Indische Spruche*; (Deutsche Mongenlandische Gesellschaft Wiesbaden 1965, Rev. ABORI, Vol. XLVII, Pts. 1-4, 1966, p. 115):

This is the third supplement to O.Bohtlingk's work, detailing juridical studies in ancient Indian Law as well as on *Pañcatantra*, *Hitopadesa*; and *Cānakya's* aphorisms.

Chaitanya, Krishna; Al-Bīrūnī: A Pioneer of the Indian Synthesis; (IAC, Vol. 10, No. 3, July 1967, pp. 155-159):

Al-Bīrūnī, who came to India with Sultan Mahmud of Ghazni wrote the "History of India" wherein he has left a very valuable account of the different methods of recitation practised by the students of the Rīg Veda. He studied Sanskrit literature and believed that Koran was in all essentials, in perfect harmony with other religious codes. He has quoted from the Gīta, from Matsya, Aditya, Vayu and Vishnu Puranas and also from Vishnu-dharmottara.

Vaidya, R. V.; Dimensions of Time in India and concept of Yuga; (IAC, Vol. 10, No. 3, 1967, pp. 160-162):

The author here discusses the full implications of the concept of time as signified in the words Mahāyuga, Yuga, Kalpa and Manvantara, occurring in Hindu Tradition and Purāṇās.

JAVA

Venkata Subbiah, A: A Javanese Version of Pañcatantra; (ABORI, Vol. XLVII, Pts. I-IV, 1966, pp. 59-100):

This work consists of the *Nandakaprakaraṇa* only, containing 90 stories, among the 360 stories found in the Javanese version of the Pañcatantra. The stories were related by Tantri to the King. The other Prakaraṇas are Pakṣi, Maṇḍuka and Pisāca. The Naṇḍaka closely resembles the Laotian version. The author here gives a synopsis and one or two stories. Appendix B contains the Sanskrit stanzas, transliterated.

S.E ASIA

Monigold, Glenn, W.; *Folk Tales from Viet Nam*: (with illustrations by Jeanyee Wong, pp. 61, Mount Vernon, New York: The Peter Pauper Press, 1964: \$ 1.00 Rev. JAOS, Vol. 86, No. 4, Oct.-Dec. 1966, page 427):

The book is the latest version of Viet Nameese folk Tales, with proverbs, riddles and ballads, constituting the country's wealthy oral literature. Chinese domination introduced Buddhist and Taoist beliefs and the tales bear their influence.

Schultz, George, F.; *Vietnamese Legends*; (Adapted from the Vietnamese, pp. 163, Rutland, Vermont and Tokyo, Japan, Charles E. Tuttle Company, 1965, \$ 3.50 Rev. JAOS, Vol. 86, No. 4, Oct.-Dec. 1966, p. 427-28):

The book is an adaptation, not from Vietnamese, as the subtitle claims but from French rendition by Dr. Pham Duy Khiem.

The 32 tales are fairly representative. They emphasise the basic ethical tenets like filial piety, conjugal love, human righteousness, loyalty to friends etc.

PHILOSOPHY

INDIA :

Abhyankar, K. V.; (Ed.) *Śākta—Darsana of Hayagrīva*; (Cultural Research and Publication Department of the Sanskrit Vidya Parisamstha, 635 Sadashiv, Poona-2, 1966, pp. 1+XLIV+1-136, Price Rs. 10/- Rev. ABORI, Vol. XLVII, Pts. 1-4, 1966, pp. 111-112):

This work contains two Sūtra Texts on Śākta philosophy, namely (1) The Śākta Darśana of Hayagrīva, comprising 16 adhyāyas, and 1360 Sūtras and (2) Saktisūtra of Agastya, containing 4 adhyāyās comprising 305 sūtras. The Editor thinks that the Śākta philosophy is of vedic origin.

Devaraju, N. K.; *An Introduction to Sankara's Theory of Knowledge*: (pp. XIV+25, Varanasi; Motilal Banarsidass, 1962, Price Rs. 12/, Rev. JAOS, Vol. 86, No. 4, Oct.-Dec. 1966, pp. 431-433):

The author has tried to be strictly objective in presenting Sankara's philosophy; he relies only on his works and not on those of his direct disciples since their doctrines, on occasions, differ from those of their master. He is against comparing Sankara's philosophy with those of Kant, Hegel and Bradley. He emphasises differences and focusses attention on the methods and starting points adopted by the philosophers in systematizing their experiences and ideas and not in the actual conclusions reached by them.

Padmarajiah, Y. J.; *A Comparative Study of the Jaina Theories of Reality and Knowledge*; (Bombay, Jaina Sahitya Vikas Mandal, 1963, pp. XVI+424 Rev. E and W, N.S., Vol. 16, No. 3-4, Sep.-Dec. 1966, page 381):

In this posthumous work, the author deals with Ontology or the nature of Reality and affronts the important Vedantic and Buddhistic objection to the Jaina conception of reality (I part). The second part deals with epistemology. The author here discusses the themes of Anekāntavāda or theory of Manifoldness; the Nayavada or theory of standpoint and the Siyādvāda or dialectic of conditional predication.

Schmithausen, Lambert; *Maṇḍanamiśra's Vibhramavivekaḥ, mit einer Studie zur Entwicklung der indischen Irrtumslehre*.

(Osterreichische Akademie der Wissenschaften. Philosophisch-historische Klasse. Sitzungsberichte, 247. Bd., 1. Abb.; Veröffentlichungen der Kommission für Sprachen und Kulturen Süd und Ostasiens, Ht. 2) 269 pp. Wien: Hermann Bohlaus Nachf., 1965. S. 440. Rev. BSOAS, Vol. XXX, pt. 2, 1967, pp. 419-429):

Vibhramaviveka, a work by the Mimāṃsaka philosopher Maṇḍanamisra, of the 7th century A.D. deals with the problem of error. The text has been very carefully reconstructed from a MS first published in 1932. It presents a comprehensive study of an essential chapter in Indian philosophy, discussing the meaning and development of most epistemological and logical concepts current in the various systems.

Kalghatgi, T. G., The Doctrine of Karma in Jaina Philosophy; (*Phil. East and West*, Vol. XV, Nos. 3 and 4, July-October 1965, pp. 229 to 242):

The Jains have a realistic view of the *Karma* doctrine, which involves the idea of an eternal metempsychosis. After making a thorough analysis of the Jaina view of Karma the author concludes "Karma is in fact, a striking answer to the fathomless injustice of the nature of things" and it appeals "to the overpowering sense of the necessity of justice The conception of an all controlling law of natural retribution which links together the successive earth lives of each individual soul both satisfied my sense of justice and threw light on the problem of seemingly unmerited suffering. It is the expression of the highest knowledge and experience of the seers".

Prasad Rajendra; Tradition, Progress, and Contemporary Indian Philosophy; (*Phil. East and West*, Vol. XV, Nos. 3 and 4 July-October, 1965, pp. 251 to 258):

The author feels that our Philosophical tradition provides us with intellectual food and the best way to assimilate it is by creative thinking. The best means to stimulate this is to face an intellectual challenge. But "If we keep working along lines suggested by the traditional Indian Philosophy, it may happen that we will not get the needed intellectual challenge and stimulus and, as a consequence, we may not bring any originality or creativity to our philosophic endeavours".

RELIGION

INDIA :

Govinda, Lama Anagarka; *The Way of the White Clouds: A Buddhist Pilgrim in Tibet*; (Hutchinson, London, 1966, pp. 305,

illustrated, price 50 sh. Rev. *France Asie*, Vol. XXI, No. 2, 1966-67, page 262):

The author, a German, travelled with his wife Le Gotami, from Ceylon to Tibet and writes in a masterly fashion the physical presence and spiritual atmosphere of the places and monasteries he visited.

Jacobson, Nolan Pliny; *Buddhism: The Religion of Analysis*; (Allen and Unwin, London, 1966, 202 pp. 25 sh. Rev. *FA*, Vol. XXI, No. 2, 1966-67, pages 261-62):

This is a new approach in attempting to present Buddhism to the West. The author compares Buddha's views with those of Marx, John Stuart Mill, Hume, Nietzsche, Engels, Freud and others. Instead of a comprehensive treatment the author has "selected the central concepts and used modern intellectual resources, as vehicles for their clarification."

Renou, Louis; *The Destiny of the Veda in India*; (Ed. Dev Raj Channa, Motilal Banarsidass, Delhi, 1965, Price Rs. 10/-, pp. 105; with Editor's preface, pp. V-VIII Rev. *ABORI*, Vol. XLVII, Pts. I-IV, 1966, pp. 105-107):

This is an English Translation of the sixth volume of "*Etudes Vediques et Pāṇincennes*" under the fascinating title "The Destiny of the Veda in India." The book aims to describe in its historical perspective the relation of Veda to certain Purāṇās, Vedāṅgas, Darśanas, Epics, besides examining the impact of Vedism on Saivism, Vaiṣṇavism, Tantrism and the Nāstika "isms".

Schroder, Christel Matthias; (ED); *Die Religionen der Menschheit* (Stuttgart, W. Kohlhammer Verlag 1960 ff. Rev. *E and W*, N.S., Vol. 16, Nos. 3-4, Sept.-Dec., 1966, pp. 367-375):

The publishing firm W. Kohlhammer has finalised a century's work upon the history of religion by specialists and condensed it in 36 vols., that make up this series. Vol. II by Gonda is concerned with modern Hinduism, a logical continuation of ancient Hinduism. He shows that "The conviction is widespread (in India) that Hinduism, flexible and able to assimilate, can overcome the upheavels of the present time with greater success than dogmatic conceptions of the world". The picture of Buddhism drawn by Andre Bureau in Vol. III has solid philological and scientific foundations. Prof. Schubring of Hamburg makes a brief contribution to the history of Jainism.

Swami Shri Purohit (Trans.); *The Geeta*: (in English, from original Sanskrit with a preface by His Highness Sir Sayaji Rao Gaekwar, London, Faber and Faber, Ltd., 1965, 96 pp. Rev. *E and W*, N.S., Vol. 16, Nos. 3-4, Sep.-Dec., 1966, page 379):

This translation brings to the scholar of spiritual sciences and tradition a further mode of human thought's vibrations according to a mythical and sacred content at the origins. In this clear and modern way of expression the lofty mysticism and poetry of the *Geeta* flows easily.

SOCIOLOGY

INDIA :

Beteille, Andre; *Caste, Class and Power*; (Changing patterns of stratification in a Tanjore Village; published in India by Oxford University Press, Bombay, by arrangement with the University of California Press, 1966, pp. 238 price Rs. 18/-. Rev. *JIH*, Volume XLIV, Pt. III, No. 132, Dec. 1966, pp. 892-94):

This is the result of a field work of the author conducted in a village called Śrīpuram in Tanjore District to determine the changing pattern of social stratification. The author enjoyed the unique convenience of staying in a Brahmin's house and making the study. He has made an objective approach to the subject, as he is foreign to the soil.

Deshpande, G. T., Shastri, A. M.: Karam Belkar, G. T.: Ed.): *Dr. Mirashi Felicitation Volume*: (Vidharbha Samshodhan Mandal, Nagpur, pages LXX+458. Price Rs. 40/-. Rev. *ABORI*, Vol. XLVIII, Pts. 1-4, 1966, pp. 108-110):

The felicitation volume is a monumental work in 2 parts. Pt. I gives the life sketch of the Dr. and a bibliography of his writings in English, Marathi and Hindi. Part II comprises 42 articles, in eight sections, entitled, Vedic Literature, Dharmasastra and Arthasastra; Art and Architecture etc. The articles are by very eminent people like Dr. Velankar, Dr. Raghavan, Dr. S. L. Katre, V. M. Badekar and others.

Haq, Muhammad Enamul; (Ed.): *Dr. Muhammad Shahidullah Presentation Volume*; (Asiatic Society of Pakistan, 1966, price Pak. Rs. 25/-. Rev. *JIH*., Vol. XLVI, Pt. III, No. 132, Dec. 1966, pp. 901-902):

This felicitation volume is a fine tribute to one of the greatest linguists of the Indo-Pak. sub-continent who has contributed in no small measure to the cultural understanding between India and

Pakistan. It is published on the eightieth birth Anniversary of Dr. Shahidullah, one of the founders of the Asiatic Society of Pakistan. The topics are representative of all aspects of life and literature.

Madge, Walter Elliot; Henry Derozio — *The Eurasian Poet and Reformer*; Edited by Subir Ray Choudhuri — Metropolitan Book Agency, Calcutta, pp. X+59. Price Rs. 5/-. Rev. IAC, Vol. 10, No. 3, 1967, pp. 177-78:

Born in Calcutta of mixed parents, Derozio studied in the Hindu College, Calcutta (now Presidency College) and after mature study contributed much to Indian awakening. He was a good writer and a poet and he has contributed much for the understanding of Hindu culture during the early 19th century in North India.

Orenstein, Henry: *Gaon, Conflict and Cohesion in Indian Village*; (pp. VIII, 341, Princeton; Princeton University Press, 1965, Price \$ 8.50, Rev. JAOS, Vol. 86, No. 4, Oct. Dec. 1966, pp. 433-34):

Investigations carried on in Gaon, in Poona District of Maharashtra reveal the manner in which social change has affected the village tie, and the conflict, inequality in power and caste interaction have shifted with the weakening of village cohesion.

Sternbach, Ludwik; *Juridical Studies in Ancient Indian Law*; (pp. XVII, 544, Delhi, etc., Motilal Banarsidass, 1965, Rs. 50/-, Rev. JRAS, Pts. I and 2, 1967, pp. 47-48):

The eighteen studies, collected here, are of differing value. "The contributions on deposits, pledge, Suretyship, prostitutes, women subject to special regime, physicians, distressed persons' privileges, protection of plants, the forms of marriage, debts of spouses, and relations between employers and also the somewhat more slender treatment of infanticide, were original when published, thorough and pioneering."

S. E. ASIA:

Alisjahbana, S. Takdir; *Indonesia: Social and Cultural Revolution*; (IX, 206, pp. Kuala Lumpur etc.: O. U. Press, 1966, 32 sh. Rev. BSOAS, Vol. XXX, Pt. 2, 1967, page 474):

This is an admirable but elusive account of political, cultural and economic modes in contemporary Indonesia. Originally it

appeared in 1961 being a translation from Bahasa Indonesia by Benedict Anderson. In this edition 2 more chapters are added.

Hunter, Guy; *South East Asia — Race, Culture and Nation*; (XIX, 190 pp. London etc., O. U. Press for the Institute of Race Relations, 1966, 35 sh. Rev. *BSOAS*, Vol. XXX, Pt. 2, 1967, p. 475):

The book is the first in the series of comparative studies of race relations in South and South-East Asia, Central and South America, and the Caribbean, sponsored by the Institute of Race Relations, London and financed by the Ford Foundation. It deals with the familiar problems arising from the presence, in the region, of the large immigrant communities, the Chinese and Indians.

Chowdhary, Radhakrishna: *Slaves and Serfs in Mediaeval Cambodia, 400-1300 A.D.*; (*JIH*, Vol. XLVI, Pt. III, No. 132, December 1966, pp. 799 to 812):

On the basis of a vast mass of Sanskrit and Khmer inscriptions of Cambodia, the author outlines here the feudalistic pattern of landholdings there, with special reference to the prevalence of slavery. Slaves were dedicated to temples and slavery was an important aspect of the socio-economic life of Cambodia.

SECTION IV (A) : INSTITUTIONS

(Note: Country, Subject and Name of Institutions arranged in alphabetical order; institutions and their publications in italics).

GREAT BRITAIN

CULTURE:

The School of Oriental and African Studies (University of London, London):

Opened in 1917 by King George V. The original aim of the School was to provide training for British officers, administrators, traders, missionaries and Scholars taking up work Overseas. However, increasing numbers of men and women from Asia and Africa were soon attracted by the opportunity of studying their own languages and cultures under distinguished Western Scholars. Its development is summed up by the School's present Director, Professor C. H. Phillips. "Since the transfer of power from Empire into Commonwealth, the School has evolved from a great training centre into a university with its main emphasis on graduate and advanced studies. About 400-500 of our 1,000 strong students are post-graduates from some 70 different countries in Africa and Asia. The School's development today is aimed at meeting the needs of the new world which is slowly emerging.

"In a world where the relations between the industrialised countries and the developing nations are assuming an ever-increasing significance, it is necessary for Britain to deepen her knowledge of the peoples and countries of Asia and Africa and, if need be, modify her traditional attitudes towards them, and to incorporate these processes in all branches of national life and at all levels of education." The School's impressive library contains more than 300,000 books and the language index records that these are in 2,500 languages. The broadening of the school's departments to include the social sciences had given it a new place in British education.

History and law departments were added in the first 30 years of the school's existence. Since then the development of modern studies has grown to include departments of anthropology (1949), sociology (1961), politics and economics (1962) and geography

(1965). The School also sought by means of extra-mural activities to create close links with numerous other schools and training colleges. As a result, it arranges conferences with the sixth forms of secondary schools and varied programmes to interest persons outside the academic world.

One of the outstanding results of the School's research was the pioneer planning of crash language courses using highly specialised techniques of phonetics and linguistics. The success of such courses gave the first impetus to the development in Britain of linguistics as separate subject.

The Centre of African Studies was instituted in April 1966 to conduct and co-ordinate inter-disciplinary study and research on Africa. It is at the level of original research that the concentration of African specialist at the School—together with the library and archival facilities of London — offer unique facilities. (*Commonwealth Today* No. 130).

INDIA

ARTS:

The National Centre for the Performing Arts (Bombay):

The National Centre for the Performing Arts was promoted by the Tata Trusts as a separate public foundation in June 1966, for the conservation and development of the classical and folk arts of music, dance and drama and allied arts, including painting and sculpture. The Centre will commence early in 1968 to record on a massive and country-wide scale the performances of India's best surviving exponents of the classical and folk arts of music, dance and drama and at the same time to maintain the continuity of the great teachers and performers in these arts. The Centre, aims by means of special audio-visual recording equipment, acquired with the help of foreign exchange grants from UNESCO and foundations abroad, to record the performances of our best surviving exponents of music, dance and drama. The National Centre plans to record in city studios as much as possible of the performances of artistes living in urban centres. By means of imported audio-visual recording equipment installed in two air-conditioned vans, each manned by a musician and a maintenance engineer, it plans to send one mobile recording unit to cover the urban and rural areas of South India in accordance with a phased programme and another such mobile unit to cover North India in a similar manner.

Concurrently with this recording programme, the National Centre plans by means of professorship, fellowships and studentships to maintain the continuity of the great teachers in the performing and expressive arts of India. It is hoped to begin the construction of the permanent buildings and physical facilities of the Centre. The building programme envisages schools of music, dance and drama around one central multipurposes auditorium of about 3,000 seats with extensive modern seating facilities such as no other theatre in India possesses. In addition, it is planned to have a smaller cinema-cum-theatre with a capacity of between 700 and 1000 seats for the exhibition of instructional and art films and the staging of performances and plays better suited to a small auditorium. Smaller supplementary halls will also be necessary, if only to make possible the recording of performances under optimum conditions. Indian artistes, in particular musicians are reluctant to perform in an empty studio, because an appreciative audience, however small in number, serves to stimulate an artiste to give his best.

There will be a music library, not only for reference books and music scores (in the case of Occidental music), but for tapes, discs and films. The intention is to equip a sufficient number of seats in the library with tape-recorders and disc-players so that students using earphones may hear and study music without disturbing their neighbours. It is estimated that the construction of the National Centre will cost about Rs. 30 million, towards which the Tata Trusts are making a grant of Rs. 5 million. (IWI, dated 14th Jan. 1968).

Mrs. Susheela Rajni Patel's Dolls Museum: (No permanent home, but workshop at Churchgate, Bombay):

The origin of this private museum is told by Mrs. Susheela Rajni Patel, the founder herself: It started with the problem of decorating a corner of our drawing-room. I have a barrister husband, and it occurred to me that it would be appropriate if I prepared a scale model of Peshwa Raghunath Rao's durbar in which Ramshahstri the then equivalent of a Chief Justice, pronounces the death sentence on the Peshwa. This germ of an idea had a snowball effect, and soon I realised the possibilities in presenting the whole of our heritage with the aid of dolls. All in all, there are seventy tableaux. There are scenes from the Ramayana and the Mahabharata. The pathos of Sakuntala's leave-taking from

Kanva's ashram is vividly captured; the joy and colour of Holi are evocatively represented; and the Lord Krishna is there — his own naughty self. From the more recent past, we have glimpses of the tribulations of such social reformers, as Raja Rammohan Roy and Maharshi Karve. The whole spectrum of the Indian heritage — the glorious and the not so glorious, the Mughal and the British periods — has been brought to life. And, significantly, the last of the tableaux deals with the triumph and tragedy of Tashkent. Her most ambitious tableau is undoubtedly the one representing the city of Vijayanagar in the 16th century. It has 64 figures, and the costumes of the period are in themselves a delight to behold.

"My idea was to depict our ancient heritage. For this a sense of history is absolutely essential. Our culture developed by a process of assimilation and fusion. Today more than at any other time, when the world is facing a crisis of values, we have to decide what to retain and what not to retain from our past. Indeed, this was the criterion of my selection of historical events. I started with the Ramayana and ended with Tashkent. All these events I could recapture through the medium of cloth dolls. I prefer to call them 'image dolls', as they are *representative* characters, part of various episodes. Mr. Bhaichand Patel observes in IWI, 12-11-67 "A country of India's variety and past should have a cultural museum in which these dolls could find a place. Mrs. Patel's work is full of possibilities, with bigger dolls and larger sets. The Ministry of Education has already sent the dolls to Germany and the Soviet Union, while in March, they open in London to collect funds for the Prime Minister's Relief Fund. Mrs. Patel will be present at the exhibitions. Admittedly, a very large number of people in India have already seen the collection, but it deserves a wider audience. It has, for example, not yet gone to the eastern and southern parts of the country. The power and finesse of these dolls will be a revelation to a great many people. It may even put the ancient art of doll-making on its feet again, with the right environment and impetus." (IWI, 12-6-67, page 20-21).

CULTURE:

The Khuda Bakhsh Oriental Public Library (Patna):

Has one of the finest collections of Islamic literature in the World. The rare Arabic and Persian manuscripts date back to the early years of the 19th century. Mohamed Bakhsh, the donor,

came from North Bihar. A devoted scholar and poet, he spent his leisure hours in the acquisition of original books, whose number reached 1,400 in his lifetime. Three hundred of these had come down to him from his ancestors. On his deathbed, this learned man expressed the wish that his collection should not be dispersed, but should become the nucleus of a library to foster the cause of Oriental learning. As a worthy son, Khuda Bakhsh dedicated himself to the work of fulfilling his father's wish, and the foundation of the Khuda Bakhsh Oriental Public Library was laid in 1888.

As the collection increased and the library expanded, it became difficult for an individual to maintain the institution. In 1888, Sir Charles Lyall, the noted Arabic scholar, was so impressed with the valuable collection that he persuaded the Bengal Government to become its patron. In 1891, the Government accepted its trusteeship under a deed of trust. It was superseded by a high-power "Board of Management", constituted by the State Government of Bihar, in consultation with the Government of India.

At the time there were 6,500 books including 4,000 manuscripts, in the Library. In 1961, the Library was enriched by a gift of about 7,000 books belonging to the Al-Islah Library of Desna. This collection contains some very important manuscripts, journals, and magazines of the early 19th century. Mr. Salahuddin Khuda Bakhsh, son of Maulvi Khuda Bakhsh also inherited the family tradition and did his best to develop the Library. He was an ardent scholar of English, French and German, in addition to Urdu and Persian. The books of his personal collection, mostly European, were also donated to the library by his wife after his death. At present, the total number of manuscripts, books and journals on the shelves of the Library is 50,546.

Of the collection of manuscripts, special mention must be made of Part I of the Quran, written in Naskh, with an illuminated border of floral design, in A.D. 1269. Its writer is Yaqut-at-Mustasam, a reputed calligrapher (at the court of the last Abbasid Caliph, Al Mustasim Billah), specimens of whose work were ranked as precious seven during his own time. The *Tarikh Dimishq* of Siqutaddin Abul Qasim Ali bin al Hasan bin Hibatallah, called Ibn Asakir, written in Naskh in A.D. 1217-1222 is a rare work, a complete set of which is not known to exist anywhere. *Al-Luma'fi-at-Tasawwuf* of Abu Nasar Sarraj at-Tusi (A.D.988) is the oldest copy of the work known as yet. The *Kitab at-Tasrif* of Khalaf bin Abbas az-Zahravi, written in Naskh in A.D. 584, is an old illus-

trated copy of the work on surgical instruments which has earned high appreciation even from European scholars. *Al-Isharat-wa-at-Tanbihat* Ali al-Hussain bin Sina, written in Naskh in A.D. 520, is the last and most profound philosophical work of the author. It is in two parts — the first dealing with logic and the second with physics and metaphysics. The *Shahanshaahnamah* of Husani (composed between AD. 1003 and 1012) is a special account of Sultan Mohammad III of Turkey, which was written for him in Constantinople. The paintings in this volume are different from those in Indian and Persian style and bear a number of imperial seals and autographs of some of the distinguished nobles of the Timurid sovereigns of India. Among these impresses of royalty is a rare seal of Jahanara Begam, the daughter of Shahajahan. This unique work was treasured in the Royal Library, Turkey, and somehow or other was brought to India and preserved in the Imperial Library of Shahjahan. A *Diwan-i-Hafiz* (Lyrics of Hafiz) of the 9th century A.H. is a slim and unostentatious volume, its pages mellowed by time. The remarkable thing about it is that it was consulted for omens by Humayun, Jehangir and even the puritan Aurangzeb, when their destinies were hovering between success and failure.

There are folios of paintings from the court of Delhi, covering the period from Humayun to Shahjahan. The tragic tale of Mirza is recorded by Princess Gulbadan in her *Recollections of Humayun*. The only copy of the *Diwan Mirza Kamran* bears the autographs of Jehangir and Shajahan and of distinguished nobles of the court of Akbar. There is also a *Safinat ul-Auliya* (Lives of the Sufi Saints) by Darashikoh, Shajahan's chosen successor. There are about 700 miniature paintings, including 132 depicting Hindu deities. Also, the collection includes numerous volumes of verse, works of renowned poets from Saadi to Amir Khusru, the pages of which are illuminated in gold, vermilion, green and scarlet. The objective of the Library is to provide facilities for research in Arabic, Persian, Medieval Indian history and various other branches of Islamic culture and learning. It remains open six days in a week (closure being on Friday) and reading-room facilities are available in both morning and evening hours. The average number of readers in the manuscript section and the reading-room section is approximately 20 and 50 per day respectively. About 5,470 manuscripts and 6,000 books were issued to research scholars and other readers for use in the library in 1966. The manuscripts are

not allowed to be taken out of the premises. (Only once was this rule waived, in 1911, for the *Shahnamah* and the *Padshahnamah*, which were taken to Delhi for King George and Queen Mary. These volumes bear the imperial signatures as a mark of their admiration). However facilities are available for the supply of microfilm, photostat and transcribed copies of the material to scholars and institutions at moderate charges. About 117 photostat and 225 microfilm copies were sent out in 1966. The Library possesses its own well-equipped photography section and is also equipped with modern scientific material for micro-filming and making photostat copies. There is a scheme to prepare photocopies of all the rare and important manuscripts of the Library and place them (instead of the originals) at the disposal of readers so that the delicate manuscripts may not be damaged by constant use. The Library has attracted many foreign notables. From 1905 to 1966, about 15 such distinguished guests visited the Library to see its treasures. Amongst the eminent personalities who visited the Library in the past and have recorded their high appreciation, special mention may be made of Lord Curzon, Viceroy of India, Lord Wavell, Viceroy of India, C. V. Raman, the scientist, Ali Ashkar Hekmet, Ambassador for Iran in India. Efforts are afoot to organise the library on modern lines. Card-indexing has been taken up and about 500 of the collection has been catalogued. For better functioning, the Library has been divided into five sections, viz., (i) Manuscript Section, (ii) Book Section, (iii) Reading and Reference Section, (iv) Photography and Preservation Section and (v) Administrative Section. The day-to-day administration is looked after by the Director. The Librarian is in charge of the Reading and Reference Section. The total number of the sanctioned posts is 43. The Library is financed through grants-in-aid by the State as well as the Union Government. It has its own income, also through annuity payments and the sales proceeds of microfilm and photostat copies and other library publications. (Abridged from S. M. Sabni in *IWI*, 22-10-67, pp. 26-27).

THEATRE

Lalitkaladarsha (Bombay):

Probably the only theatrical company in Maharashtra which has survived the threat posed by the advent of the talkie in the thirties. It was founded in 1908; its sixtieth anniversary was recently celebrated in Bombay at Hubli by Keshavarao Bhonsle gifted

with extraordinary musical and histrionic talents. The theatre for him was a passion, a mission. Technical polish and aesthetic elegance marked his productions. Apart from presenting popular musical comedies of classical playwrights, he introduced to the Marathi stage, Veer Vamanrao Joshi and B.V. ("Mama") Warekar, whose slant on social themes created a stir in theatrical circles and enabled Lalitkaladarsha to establish itself as one of the most significant dramatic troupes of Maharashtra. He passed away in 1921. The management was taken over by V.B. ("Bapusaheb") Pendharkar and during his time the company resorted to various experimental devices in the matter of decor and stage craftsmanship, and discarded some of the obsolete conventions of the professional theatre. Most of its sets were modelled on modern architectural design. These innovations revolutionised the technique of drama production in Maharashtra. With the passing away of Bapusaheb Pendharkar the company went into oblivion in 1937 but his son, Balachandra Pendharkar revived the glory and splendour of the company after many years.

Lalitkaladarsha, like other professional companies of Maharashtra, has no theatre of its own, and is committed wholly to a touring policy. In its present form, this repertory company does not maintain a permanent body of actors, technicians and backstage artists. But Balachandra Pendarkar has gathered around him a highly talented team, and he seems to have awakened to the value of technical perfection in drama production. (IWI 18-2-68).

U.S.A.

CULTURE

Educational Resources Centre (New Delhi):

Started in 1966; Director: Dr. Ferguson of the Union College in Schenectady, New York. The major effort of the Centre is to make suitable materials which are already published in India widely available in the U.S. Where they are not several ways are adopted: to get Indians to write books; to develop book exports and collect authorised material for recommendation to U.S. educational institutions. As a result of initiative taken by ERC, six books are now in preparation stage. These include: a book to help American teachers at high school level to teach about India; a series of personal vignettes to illustrate India in transition; a

study of the changing life of Indian women; a brief geography of India; an introduction to Indian music.

In addition, ERC is helping a group of Indian specialists to edit a series of hard-to-find articles, pamphlets and government documents which will illustrate Indian administration. An important book planned is titled *India Votes*—a comprehensive survey of the four General Elections held in India since Independence. This pilot project has been sponsored by the University of the State of New York in Collaboration with the University of California, Berkeley.

SECTION IV (B) : SCHOLARS AND ARTISTS

INDIA

ARTS AND CRAFTS

Sethna Nelly (Bombay):

An inspired designer and qualified weaver. Head of a Design Studio at a Bombay Textile Mill, first formal education in art at the School of Applied Arts Bombay; studied for the three year Diploma course in weaving on a scholarship at the Cranbrook Academy of Art in Michigan, U.S.A.; worked for some time as a graphic designer in Stuttgart and various other places in Europe and in England; attended in 1964 as an individual delegate of India the World Congress of Craftsmen in U.S.A.; then she lectured and showed films on craft in many Universities and Craft Institutions in U.S. She has also held exhibitions of her wares in several places. Her recent exhibition was in February 1968 at the Triveni Kala Sangham, New Delhi. She is a visiting Consultant in textile for the National design Institute, Allahabad and advisor to the Madhya Pradesh Government weaving Centres.

"But impressive as all her achievements may sound they are not half as impressive as her work—which has to be seen in order to be fully appreciated. For words have obvious limitations and photographs can at best provide two-dimensional approximations that do not convey the texture or the feel of a fabric. It is a pity that such exhibitions cannot be carried to the corners of the country, as seeing such work would be a rich experience not only for art lovers and those in search of exclusive rugs for their parlours, but also for those innumerable weavers who live isolated from the main-stream of this vital moment towards rejuvenating an ancient craft." (*I.W.I.*, 25-2-68, pp. 20 following for photographic specimens of her textile art).

CULTURE

Neelkanta Tathaji (Chikka Tumbla, Adoni Taluk):

A modern mystic; born of lowly parents who eked out their livelihood by hard work on their farm; married in his fourteenth year; he was seized by an intense spiritual hunger from his child-

hood; at twenty three while at worship in the Ramalingheswar temple at Gurjar he is said to have had divine realization and from then on he dedicated himself to devotional activity and social service. Hundreds of devotees go to him at his residence Prashanta Mandir around which has grown a new township called Omnagar. Besides the continuous stream of visitors that tour into Omnagar, a very large number of devotees go to this place particularly on his birthday, 7th August and on the day of Shivaratri. His devotees are drawn from every walk of life and include even celebrities like Sir S. Radhakrishnan, Mrs. Indira Gandhi, Jayachamaraja Wodeyar, General Sri Nagesh, Satyanarayana Sinha, Ramkishan, K. L. Rao etc. Gifts from devotees include the Neelakanta Tatha Vishva Seva Niketan which has a high school with seven teachers where students are provided free boarding and lodging. He constantly tells us that miracles and material benefits are not what matters but man's realization of himself and much can be achieved by prayer towards this end. (*Sunday Standard*, 15-10-67).

DANCE

Tiruvengadam Pillai, (Cheyyar):

Nattuvanar; Born in 1885; father, a reputed Nattuvanar of Cheyyar; was given training in Natyam, early in life, by his father; more than 50 disciples, of whom the leading are Kumari Kalyani, Thangamani and Pollachi Kamala, Vasantaraman and Sadasiva. Was honoured by the Raja of Venkatagiri; a dance teacher of high technical talents, Mr. Pillai dedicated his life for the spread of the art in its pure scientific form; talent recognized by the grant of the award in 1966 by Tamil Nad Sangita Nataka Sangam.

DRAMA

Annathurai, C. N. (Madras):

Playwright; born at Kancipuram in 1906, educated in the Pachaiyappas College and got the M.A. degree of the Madras University; a fluent speaker and writer in Tamil and English; was a member of the Madras Legislature from 1957 to 1962; is the Chief Minister of Madras; his greatest plays are Chandrodayam, Chandra-Mohan, Nididevan Mayakkam, Ore Iravu, Velaikkari and others; acted in some of his dramas; his Rangoon Radha, Thai Makkalukku Kattiya Thali; Ethayam Thangum Ithayam have appeared in the stage; is a good short-story writer and essayist; popularly called 'Arignar Anna'; was given the award in 1964 by the Tamil Nad Sangita Nataka Sangam.

Kannappa, N. N. (Coimbatore):

Stage Actor; Born in 1922 at Nanjayya Gounden Pudur, Coimbatore Taluk; Nanjappa Gounder and Subbammal were his parents; early at 15 joined Nawab Rajamanikkam's Devi Bala Vinodha Sangita Sabha; acted women's part in the early stages; subsequently successfully took the part of hero, heroine, Villain, Anjaneya, Hiranya etc; took to cinema stage in 1949 in more than 15 films; chose not to forget the stage and acted in the performances conducted by S. T. Sundaram, A. P. Nagarajan, T. S. Balayya, Sivaji Ganesan, Y. G. Parthasarathy and others; has started Nava Sakti Nataka Sabha, which is staging 'Kulappen', 'Parobakari', 'Kavichakravarti Kambar' and 'Yoga-sangamam'; was awarded the title 'Kambar Kannappa' in Mylapore Fine Arts Club on 26.1.64 under the presidentship of Thirumati Soundaram Kailasam; was given the award in 1966 by the Tamil Nad Sangita Nataka Sangam.

Ponnuswamy Pillai, T. P. (Madura):

Dramatist and Organizer; born at Tiruvathavur in Madura District; now aged 60; became well up in acting at the age of 12; acted, in his own native place, in the Tatva Minalochani Vidwabalasabha run by Srilasri Sankarados Swami; served as an instructor and actor for 15 years in the Madura Bala Mina Ranjini Sangita Sabha of Jagannatha Iyer; ran his own drama troupe styled Madura Sri Bala Gana Sabha; hundreds were trained as actors in his sabha; leading actors honoured him under the presidentship of late N. S. Krishnan; had a part to play in rejuvenating the art; was the recipient of the award from Tamil Nad Sangita Nataka Sangam in 1966.

Pandari Bai (South Kanara):

Actress; Born at Patkal in S. Kanara in 1928; father Ranga Rao and mother Kaveri Bai; acted, very early in life, in Kannada stage; took to Harikatha performance also from the age of 12; Patronised by A. V. M. she acted in Telugu, Hindi, Tamil and Malayalam stages also; joined S. V. Sahasranamam's dramatist Troupe in 1953 and acted in a number of stages and Cinemas; started the Sri Krishna Chaitanya Nataka Sabha in 1962 and acted in more than 250 dramas; her acting is of a very high order, appealing to the audience; gained a lasting reputation in the field from connoisseurs; was honoured with an award in 1966 by the Tamil Nad Sangita Nataka Sangam.

MUSIC

Chitti Babu (Andhra Pradesh):

A contemporary Vīṇa artist of great promise in his twenties; is the foremost disciple of the celebrated *vainika* Emani Sankar Sastri (see *Bulletin*, 1960, Part II, p. 314 and 1967, Part II, p. 340). "while accepting and adopting the innovations in the mode of playing and further use of the potentialities of the instrument, clings to *sampradaya* with a missionary zeal and refuses to sacrifice the *raga bhava* of the lyrical value of the *kṛiti* With astonishing control, telling precision in *laya* and a *nidana* which normally comes out of long experience and maturity, Chitti Babu plays a variety of ragas with flair and abandon. In some of the popular ragas, like Mohanam and Shanmukhapriya, he travels into unfathomed depths with arresting *manodharma*, and the melody he creates with his deft fingers reminds you of Dwaram Venkataswami Naidu, the violin vidwan. In fact his mastery over the strings seems to be so complete that he is able to produce sounds from nature, sounds of birds, and certain nuances and subtleties of sound which when projected over the contact mike create, not just a resonance, but even an echo. Chitti Babu's repertoire is fairly vast for his age and consists of Telugu, Kannada, Tamil and Samskrit compositions, as also of folk songs. In Hindustani ragas and lighter tunes, he really excels, carrying the youth with him all the way. It is no wonder that such a gifted young artiste should have soon attracted the attention of the scholar-prince, the Maharaja of Mysore, who has decorated him with a pendant and the title of *Vainika Sikhāmaṇi*".

Thakur Pandit Omkarnath (Banaras Hindu University, Varanasi-5):

See *Bulletin* 1958, p. 17. Died recently at the age of 72. In an appreciation of his music, (in *I.W.I.*, 21-1-1968, p. 32) Gurudev Sharan observes: "Omkarnath's music has come in for some hard, unkind criticism from diehard purists. He was accused of importing Western airs into Indian melody. Omkarnath, on the other hand, maintained that Indian music recognised as many as fifteen *gamakas* and that quite a few of these were similar to the tremolos and shakes employed in Western music. His use of these devices, he asserted, had the full sanction of tradition and he would quote chapter and verse from the *sastras* to drive home his point.

Omkarnath was an uncompromising exponent of the *Raga-Ragini* (or the *Nayaka Nayika*) *Bhava* theory. He held that each raga or ragini personified a male or female character. He pointed out how the masculinity of a raga and the femininity of a ragini should be fully portrayed in their melodic delineation.

PAINTING

Mukherjee Sushil (Calcutta):

Painter. A familiar name in Art circles; he has earned a name in U.S.A. where he remained for long, as a painter and critic. "Though a little influenced by contemporary American painting, Mukherjee is a competent painter, and his works though characterised by contemporary urges and attitudes, sometimes verge on the horrible. Apart from his oils marked by strong tonal variations, his water colours are sensitive and reveal a poetic mind." (*Cultural News from India*, Jan. 1968, p. 24).

Panchal Naren (Bombay):

Painter. Panchal sticks an aluminium sheet on to plywood, and by pressing it in places produces his pictures. They are like friezes which imbibe the spirit of indigenous folk art. There are medallions with figures of gods and goddesses and there are also larger works devoted to the themes of warriors and their strongholds from the artist's native Rajasthan. Panchal also uses college-like effects boldly by making use of such material as a derelict lantern, a lock and bunch of keys and the ornaments of the Rajasthani women. These are integrated into the total work in an intelligent way". (*Cultural News from India*, Novr. 1967, p. 9).

Shankar Krishna (Bombay):

Contemporary Indian painter "Not enamoured of any style or school brings to her compositions an individuality of vision, constructing her pattern in a thoughtful manner, without following any tested formula. Thus her paintings take shape on the canvas unhindered by set syllogisms, colour and form communicating with each other, so to say—and one feels an inherent sense of discipline restraining every brush-stroke from extravagant display of emotions or any imbalance. The subdued treatment helps towards reflecting her studies on a tranquil note and one

admires, too, her method of careful construction which treats with equal emphasis the entire canvas area". An exhibition of her paintings were on view at the Taj Art Gallery, Bombay in January 1968. Two specimens of her art are reproduced on page 48 of IWI., 21-1-1968.

PHILOSOPHY

Krishnamurti, Sastriar Brahmasri (Madras):

Scholar in Nyaya Vedanta. Born in 1912 in Seruvamani (Tanjore Dist); After studying Sama Veda in Chidambaram he joined the Madras Sanskrit College and studied Vedanta under Brahmasri Ramachandra Dikshitar, Nyaya under Sri V. Subrahmanya Sasiri; was sometime research student and lecturer in Nyaya at the Annamalai University; was Professor of Vedanta in the Veda Vedanta Patasala, Jambukeswaram from 1944-46. From 1946 he became Professor of Vedanta in the Madras Sanskrit College and is now its Principal. Pub: *Yoga Sutra Bhashya Vivarana of Sri Sankara Bhagavat Pada* in collaboration with Sri Rama Sastriar.

Ramamurti, Sastriar, Brahmasri (Madras):

Scholar in Mimamsa. Born in 1914 in Krishnarayapuram in Trichy district; son of Pandit Ayyah Sastriar; studied Nyaya under Annanur Venkatarama Sastriar and joined the Madras Sanskrit College; studied Mimamsa under Sri Balasubramanya Sastriar and Vedanta under Sri K. Krishna Sastriar and Sri Ramachandra Dikshitar; was for some time Sahitya and Nyaya teacher in Sri Nilakanta Iyer's Patasala, Tiruvisalur and Vedanta Adhyapaka in Sri Sankaracharya's Vedanta Patasala, Kanchipuram; later he was Professor of Mimamsa in the Madras Sanskrit College.

Subramanya, Sastriar, Brahmasri, K. (Madras):

Scholar in Nyaya and Vedanta. Born in 1907 in Tiruvisalur; son of Brahmasri Venkatarama Srouti, Professor of Samaveda, Maharaja's Sanskrit College, Darbhanga; studied Nyaya in the Maharaja's Sanskrit College, Tiruvaiyar and Vedanta under Sri Viswanatha Sastriar at Jambukeswaram; was Professor of Nyaya in the Annamalai University; Publications: *Vyupattivada Vivaranam*; Edited *Nyayaratnam* of Manikanta.

SCULPTURE:

Arora Sudha (Lucknow):

Sculpturess. Disciple of Sculptor Panwar. She exhibited in November 1967 at the Lal Bardari Art Gallery, Lucknow 37 sculptures in various media, wood, terracotta, plaster and clay. Her devotion to art is richly demonstrated in these exhibits. Though she seems to claim herself as belonging to the very modern trends in her art, yet she defies any label. She is strongly influenced by the figurative forms of the Negra sculpture (as in *The Gossip and The Kiss*) and Harapan faces (as in *Tasher Desh*). Yet she gives strong evidence of breaking through the bounds of physical limits in her *Hindola/No. 4* (The Swing) which indeed is by far her best creative modern work on show. (*Cultural News from India*, Novr. 1967, p. 29).

THEATRE:

Mitra Sombhu (Calcutta):

Stage-artiste in the Calcutta Theatre world. His strength and popularity lie in the strong impetus he has given to carry the stage in Bengal to a progressive and purposeful end. His views on some problems of the stage and the theatre as ascertained by S.V.V. in person (IWI, 7-1-68) are as follows:—

Selection and methods of treatment in the adaptation and translation of foreign dramas:

“Adaptations or translations from old masters (from the Greek plays, or say, Ibsen, Pirandello and others) have been taken up to break the insularity of our theatres. We need to know about the high watermark of the achievements of other theatres. Every country today is the inheritor of the world's culture. But here, in India, we have to bring out the significance the plays have for contemporary lives and not produce them just for the sake of being termed ‘progressive’.

Technique for Production and Direction:

“To find a distinctively Indian theatrical expression, we need a technique which includes all the techniques of the realistic stage of Europe, and something more. It is an arduous process, but it gives the actor the technique to express the poetry of emotions with

felicity. The actor should not seek merely to become a character; the actor or actress must strive to create a character."

Stabilization of the Theatre in India:

"I'm sure that we are going to have regular drama theatres in all the States very soon. But to keep the theatre movement alive, so that the players do not sink to the level of mere entertainers, is a very different matter. This naturally will depend on society's reaction to serious theatre. If the people only hanker after entertainment—well, they will have only commercial entertainers. And the serious artistes will choose some other medium which will give them the necessary scope."

Seminars on the Theatre :

"Just recently I attended two seminars: one in New Delhi and the other at Ahmedabad. And the main quest in these seminars was for a distinctive Indian theatrical expression which will be modern and also be able to forge a link with our valuable traditions. In other words, to build a bridge between our past and present. This has naturally made me very hopeful, because that precisely has been the aim of myself and my colleagues from the beginning." (IWI, dated 7-1-1968, p. 43.)

SECTION V : EXHIBITIONS

THE FIRST TRIENNALE: INDIA 1968, NEW DELHI

The first Triennale India-1968 opened in New Delhi on February 10th this year. Inaugurated by the President of India, the show had exhibits from 32 countries. France was represented by six of its young artists and ten old painters among them an Op painter, and a neo-realist. Britain was represented by ten painters and twenty paintings. Victor Pasmore's 'Relief in White Black, Brown and Lilac', on wood was a nice piece. Two canvases by Ceri Richards won him the gold medal in the International section. While selecting paintings from the United States the American Commissioner, Professor Ellen H. Johnson, had to take into consideration the fact that, last April India had seen the 'Two Decades of American Painting' exhibition circulated by the Museum of Modern Art New York. Thirty-five artists were represented by their works.

Young talent

A chance therefore had been given to the younger generation of artists. The older generation had not been left out altogether. Two canvases by Jackson Pollock, who died in 1956, and three award-winning miniature sculptures "Celestial Navigation by Birds". "Hotel Andromede" and "Hidden Bird" all made with simple wood boxes in the fifties by Joseph Cornell were delightful to see. Most of the works were pop and minimal which was a combination of architecture, sculpture and painting. Eight paintings by eight painters, all over forty, constituted the Australian section. Both figurative and abstract were knit together to present a good show. Belgium, Burma, Ceylon, Chile, Cyprus, Czechoslovakia, Germany, Finland, Hungary, Iraq, Ireland, Malaysia, Nepal, U.A.R. Vietnam, Spain and Switzerland were other participating nations. The Netherlands and Poland had sent some interesting graphics in bright reds and greens. Mexican paintings were based on mythology.

Well represented

Mr. Nasayoshi Homma, the Commissioner, took special pains to send representative works of contemporary art by three sculptors and four painters, nineteen pieces in all. 'When One Prays', made in 1967, was a delicate Japanese figure with bowed head and folded hands with solid black granite. 'When kept Waiting' was a wonderful facial study in granite by Kimura Kentaro. This sculpture received the highest award of the Triennale for his two masterpieces. The International jury comprising Dr. Mulk Raj Anand, Chairman Lalit Kala Akademi; Mr. Norman Reid, Director Tata Gallery, London; Mr. Nasayoshi Homma, Curator in-chief, Museum of Modern Art, Tokyo; and others were impressed by the challenging contribution. In fact there was neither any challenge nor competition as two types of awards, Indian and International were instituted by the host country.

The Indian section was no doubt, very well represented. The limitation of twenty paintings from any one country had been waived. Ninety works by fifty-four artists occupied the well-lit basement of Ravindara Bhavan which was the main site of the Triennale (U.S.A., U.S.S.R., the Netherlands, Poland, Nepal, U.A.R., and few others were housed at the first floor of the National Gallery of Modern Art, Jaipur House). The sculpture wing of the Indian section was weak. No award had been given for an outstanding national sculpture. The gold medal was transferred to painting and the exhibits, 'All Is Always Now' and 'Falling Figure' by Tyeb Mehta scored. Raza Padamsee and Krishna Reddy who are now permanent residents of Paris happened to be in India for a short period and were represented by 'Trishna' and 'Grey landscape', both painted in January for the Triennale, Dyptich — an old canvas from a private collection — and two etchings respectively. Four miniature-like figurative paintings done in 1963, and a charging horse, 1967, were the work of M. F. Husain. Better works could have been included if the selectors had taken some pains to do justice to the painters as in the case of Kashmiri painter Santosh who was having a one-man show at Bombay, when the selection was being made for the Triennale. In spite of protests one of his earlier paintings from a private collection had been selected and was on display. At this juncture, a very important question arose. Works liked by the artists should be selected for the event or the judgment and selection of the Commissioners,

who were entrusted with the difficult job of choosing should be taken as final. In an international exhibition of this magnitude, important artists were invited to participate and asked to send some of their works for final selection. As this number was small how could it give an idea of the direction in which the artist was moving? It was impossible to know from one or two canvases what exactly the painter was trying to communicate. (Hungary with twenty works by three artists, the Netherlands with twenty graphics by three artists, and Poland—twenty works by five artists—had been to a great extent, correctly represented).

Ambadas was left out because he did not agree with the choice of the Commissioners. Rajesh Mehra insisted on being represented by his current works rather than old water-colours, and was dropped. Hobbbar, Ara and Kulkarni, it seems did not do anything worthwhile in the past five years (in the Indian section this was the yardstick judges went by).

Wider choice.

A lovely print, "Cart, Crayon and Water-colour" from the collection of the Kunika-Chemould Art Centre won a gold medal for K. G. Subramanyan. Two (Allan series) etchings by Devyani Krishna, also from the collection of the Kunika-Chemould Art Centre, gave the artist an Honourable Mention. She along with her painter husband, Kanwal Krishna, who had on display two graphics was representative of the art of the modern school. Four huge, colourful canvases have been kept near each other. Two were by Krishna Khanna whose 'Rider and Cyclist' won him the gold medal in the Painting section. He was one of the Commissioners who selected, participated, competed and won an award. The other two canvases were by Bal Chaabda from Bombay. Shanti Dave who did an excellent mural in the Indian Pavillion at the Montreal World Fair was represented by one painting. Biren, Ram, Gaitonde, Swaminathan (Honourable Mention), Gujral, were represented by two exhibits each. Bhupen Khakhar (Honourable Mention) Bimaldas Gupta and Palsikar with one each exhibit, were well represented.

(From *Sunday Standard*, Madurai, 10-3-68)

INDIA AT EXPO — 67

Into the very construction of the Pavilion a good deal of material has gone which was brought all the way from India—the

Makrana marble, the Kotah stone, pebbles from the bed of the sacred Ganga, teak and rosewood. Amongst the scores of giant-size structures of the 11,000-acre spectacle in the middle of the St. Lawrence River, the Indian Pavilion stands out as an articulate, essay in design and theme, pattern and style. The first thing to strike one in the Pavilion is a graphic representation of the magnificence of the Indus Valley civilization, with a number of handicrafts from the Harappa days portrayed on screens. Here one gets a glimpse of India, "ancient as a country, young as a nation", her culture and climates, costumes and creeds, habits and regional traits, ancient traditional handicrafts and new, roaring machines. To the accompaniment of folk tunes and melodies there they all are: narrow, cobbled streets, as also spacious open vistas. Forty long centuries coexist: the bullock-cart, the hand-plough, the oil-lamp and some of the most sophisticated artefacts of modern life. And the Pavilion faithfully portrays the continuity of Indian history, the heritage and the strength of Indian social life through travail and vicissitudes. There are numerous objects d'art, pieces of sculpture, paintings, textiles of exquisite weave and musical instruments. An unusual aura permeates the whole display and, stressing the crucial unity in the acknowledged diversity, weaves a spectrum of colours, contrasts and concords. One gains a peep into a staggering homogeneity, despite the heterogeneous ethnic groups, into the different languages and faiths which make India a cradle of religions, into the old social and political structures and the largest living democracy of the world. The visitor establishes a ready rapport and strolls through the Pavilion in an atmosphere of warmth, now standing awestruck before the mirror-stucco wall in Rajput style, now walking a little further on, to where his wife has, meanwhile, discovered the decorated mud walls of our villages brought to life. The one fingers the soft, hand-woven silk of various hues; the other examines the azure and gold thread of a Banarasi fabric. As they are doing this, the lady suddenly observes an object of curiosity. She advances, apologetically almost, towards the dove-eyed girl from Bombay. "May I ask you a question? What is this mark on your forehead? Is'nt it a castemark tattooed at birth?" With a soft smile on her face, the girl explains, as she has done and will to so many others.

Yet, the grace and smile of the girls, and their sarees — those "full length, flowing gowns" — the cosy softness of the Indian rugs, are all these. Then the visitor ascends and steps off the escalator

to face the "Wall of History". Something of a sombre feeling seems to pervade the representational remains of the Mohenjo-Daro days, almost 5000 years ago. There is an atmosphere of legendary lore of science, mathematics and medicine. The thread is picked up by the ancient books, the Rig Veda and the great epics. Soon there follow the founders of Buddhism and Jainism and then the great Asoka. A chronological account of what has made Indian life and tradition rich and varied Nagarjuna, Susruta, the great Hindu Kings, the master musicians, the architects and temple builders, the Moghuls, the British, the great struggle and the Mahatma, Independence, and then Jawaharlal Nehru, the man of the "tryst with destiny". A great deal of interest the "Wall" elicits, and then follows the portrayal of a cross-section of our people and places — the village homes and bustling townships, the old quiet hamlets and sprawling industrial centres; the people's hopes and yearnings, their achievements, the stupendous tasks they face, their marriages and festivals, the parched land and fertiliser complexes, illiteracy and a great democracy in action, the whole array of household goods and industrial machines. There is an Indian bazar opened, as it were, in which one finds, *inter alia*, tea, coffee, cashewnuts, tobacco, liquor, condiments, leather, minerals, textiles, carpets, handlooms, medicines, electronics and nuclear instruments. The old and the new have been juxtaposed; with a replica of the porch of Gandhiji's hut at Sevagram, his charkha and a cart-wheel, there coexist the Jet 2500 engine, the streamlined, elegant passenger cars of the Indian railroads, the sleek and sturdy diesel-electric locomotives. All this the visitors feel and touch—and while they do so, most of them go into raptures over the soft fragrance of the sandalwood tree, the veneer of the teak and rosewood floorings and the general vignettes of Indian life brought to the Expo. The elderly lady visitor had hitherto thought of India only as a land of soothsayers and snake-charmers, of ill-clad, starving multitudes of cows roaming the streets. She halts for a while in thought.

By R. Dayal in *I.W.I.*, 22-10-67, pp. 36-39.

MARATHI THEATRE EXHIBITION, NEW DELHI: NOVEMBER 1967

A history of Marathi Theatre through rare photographs, stage-props and other material, formed the theme of the Marathi

Theatre exhibition sponsored by the Maharashtra Information Centre.

The exhibits were part of an extensive collection made by Shri K. T. Deshmukh of Bombay after wide travels, study and research in the history of the stage, for over a decade.

The highlights of his collection included puppets four centuries old found during his Gomantak travels and the 125 year old puppets and dolls made by Vishnudas Bhave, the Father of the Marathi Stage.

The four centuries old specimen of Chitra-Katha and Chitra-Purana throw light on the old forms of stage entertainment and were an interesting attraction. The Chitra-Katha, or the mode of screening, on dhotis (sheets), multi-coloured transparent pictures engraved on leather, proved that "magic lantern" shows were not unknown in India, 400 years ago. Similarly, the Chitra-Purana or the depiction of mythological stories in pictures painted on drawing paper and slide on to a plank put on the stage are a testimony to the old pioneering efforts in stage entertainment.

Also exhibited here, were the old bromide photographs done in sunlight. They date back to the year 1863 and indicate the origin of photography in India. The pictures are now faded and worn out and had they not been revived by Shri Deshmukh they would have receded into oblivion. He had discovered and revived about 3,000 such photographs through this process, quite a number of which were on display.

The pictorial history depicted in pictures included photographs of Balgandharva and Ganpatrao Joshi, the doyens of the Marathi stage. their personal life, art, career, their associates—song writers, painters etc. and also pictures of the old Kiloskar Sangit Natak Mandali, Gandharva Natak Mandali and the Shahu Nagarvasi Natak Mandali.

Pictures of Garrick and Ganapatrao Joshi, the Garrick of India, pictures of Shakespearean artists, and eminent artists of Hindi, Urdu and Parsi plays, provided an interesting comparative study of the Stage.

A few old and rare dramas printed on the lith presses, rare issues of magazines, now extinct, devoted to theatre, old MSS., old handbills dating back to the year 1884 and masks of puranic

Gods in puranic dances used on the stage of yore formed part of the interesting material.

(*Sangeet Natak Akademi, News Bulletin*, Nov.-Dec 1967).

AN EXHIBITION OF INDIAN DOLLS

Only a few dozen metres separate the Museum of Oriental Culture on the quiet and somewhat old-fashioned Obukh Street in Moscow from the old mansion of the Indian Embassy. The museum has a rich collection of objects representative of the ancient and modern cultures of the Eastern peoples. It has many remarkable works of Indian masters and they are all well known to Muscovites who are interested in Indian art and have been examined and studied by them on many occasions. However, the present exhibition which was timed for India's Republic Day was something unusual for this rather severe and academic museum—dolls made by Sushila Rajni Patel, a remarkable artist from Bombay. Large posters on the city's streets announced: "India's History in Dolls." Incidentally, there is no need to persuade Muscovites when it is a matter of Indian art, music, dance and cinema. The hearts and minds of the Russians are open to everything connected with India, her history and literature, her worries and joys. While opening the doll exhibition, S. Than, the Charge d'Affaires ad Interim of India in the U.S.S.R., jokingly remarked that many singers, musicians, dancers, writers and journalists from India had visited Moscow and had sung, danced, spoken of their country and had written a lot. "On this occasion," he said, "we have brought you only dolls which will not say a word, will not make a single movement and will not write a single line, but they will give a more eloquent account of India than human beings." And the thousands of Muscovites who visited the exhibition have become convinced of this. Old-timers even claim that there has never been a more original and interesting exposition in the museum during the 50 years of its existence.

The exhibition impresses one by its simplicity and clarity. It has caused delight among Moscow school children who have enthusiastically commented on it in their paper, *Pionerskaya Pravda* (which, incidentally, has a circulation of 9.3 million copies). And here is the opinion of Dr. S. Tyulyayev, a grey-haired expert on Indian art: "This exhibition is unique. We for the first time see the history of India in such a graphic form. All the events take

place before the eyes of the fascinated audience in personages, and it seems as if the silent dolls will start talking at any moment."

From I.W.I., d/17th March 1968, p. 56.

EXHIBITION OF MYTHOLOGY IN MASKS, BOMBAY 1968

At the Jehangir Art Gallery, Bombay an exhibition of masks was held in February 1968. It was organised by the Indian Folk Arts Foundation and presented by Mr. Satyavan. More than 300 masks of India were on display.

Among the authentic masks are those from Mathura, Orissa, Bhubaneswar and Varanasi. The entire Ramayana is told in masks in puppet style. There are characters from the Mahabharata in the Yakshagana style of Mysore. Krishna Leela is done in a decorative style, the devils that Krishna defeated standing out in rich colour and expression.

The mask of Narasimha Avatār is the one used in the Bhagavat Mela of Tamil Nad, a highly coloured and bejewelled face depicting the blood-curdling fury of Narasimha. An attempt has been made to present the faces of temple statues in the temple masks of Shiva and Parvati.

From Bengal come the Gambhira masks used at the Durga pūja festivals, from Varanasi come those of Hanuman. There is also a Kola style used exclusively by the dancers of South Kanara. Also exhibited are Chau masks and a few reproducing the elaborate make-up of the Kathakali dancers. All the masks in India's folk art, from the most primitive to the most sophisticated, are on view in the open gallery, their effect heightened by the use of clever lighting.

From *The Times of India Bombay*, d/24-2-68.

SECTION VI: ARTS AND CRAFTS

ARTS AND CRAFTS OF BIHAR

From time immemorial the people of Bihar have made art one of their main preoccupations, and some of the old traditions survive today. Lyrical wall paintings illustrating the Radha-Krishna theme and the marriage of Siva and Parvati are painted by women even today on the walls in many a Bihari home. The costumes and ornaments of the tribal people, the musical instruments and even the objects of daily use testify to the design-consciousness of Bihar's artisans. Objects of great sophistication, elegance and beauty excavated from places like Pataliputra, Nalanda, Vikramasila, Vaisali and Rajgir speak of the rich social and agricultural advancement of the people in ancient times. The major crafts that have survived in Bihar to the present day include calico-printing, the making of zardozi and lacquered wooden articles, stone-carving, wood-carving, toy-making, papier mache work, metal work, pottery, terracotta, embroidery and zari work. Calico-printing is one of the most important crafts of the State. It is practised by Muslims all over the districts of Patna, Gaya, Bhagalpur, Monghyr, Saran, Darbhanga and Champaran, but is particularly concentrated in the cities of Bhagalpur and Muzaffarpur. The designs are simple, mostly consisting of circles, cones and stripes, printed all over a ground of yellow or dull pink. Bihar is a major producer and exporter of raw lac, which is used in the manufacture of lacquerware. Different kinds of lacquered articles are made in many parts of the State. The art of stone-carving flourished in Bihar even in pre-Mauryan days. But under Muslim rule, the art of making stone images became practically extinct and the artisans had to limit their production only to utility articles of stone. A large number of the artisan population of the State are still engaged in this craft, and they are to be found in Gaya, Sasaram, Chandil and Ranchi.

Bihar is rich in mineral deposits. Naturally the craft of making brass and bell-metal ware has been in existence since long. In the tribal areas of Santal Parganas and Chota Nagpur there is a community known as the Malhor, who do fine metal moulding and casting work. Their products, which have traditional motifs and

designs, are in great demand even in foreign countries. It is the woman's love of personal adornment that has kept the art of jewellery-making alive in this country through the centuries. Even now thousands of artisans skilled in this art are found all over Bihar. An interesting aspect of this State is that the people of each region have different customs, festivals and rituals, and naturally each area has its own crafts depending on the raw material available and the skill of its inhabitants. For instance, in the tribal areas, there is one community which specialises in making utility articles with bamboo. (N. Maharathi in *IWI*, 24-3-68, pp. 40-41).

THE KALIGHAT PATUA

"In 1920 almost all the descendants of the original artists had ceased to paint and by 1930 the school had ended." Such was the verdict on the Kalighat Patuas of W. G. Archer, Britain's well known historian of Indian art, in his book, *Bazaar Painting of Calcutta*. But Rajani Kanta Chitrakar (who died early this month), a recipient of the President's Award, claimed in an interview broadcast by All India Radio a couple of years ago that he was the last of the Kalighat Patuas living. The interviewer was a Calcutta art critic. The critic one week later found himself faced by three or four shabby and emaciated individuals who had come to lodge a protest against the statement of Rajani Kanta. At their request he visited their bustee at Parbati Chakravorty Lane, Calcutta. There about fifty persons greeted him, claiming to be descendants of the original Patuas of Kalighat.

In Kalighat, today, there live some three hundred Patua families. Not all their members, of course, are painters. Their main occupation is clay-modelling. But many talented painters are found among them, some of whom, including a woman of seventy, demonstrated how they paint their *patas*. Their brushes and colours were prepared by themselves from indigenous materials. They did not bother themselves with pencil bases for the drawings. They applied the brush directly sometimes putting on the body colour first and afterwards outlining the forms. Their subjects were mainly deities encircled with floral patterns. The old woman painter gave particular attention to the patterns, while the others concentrated rather on the figures.

These folk artists in the heart of Calcutta live in appalling conditions. There is one tubercular member, at least, in every

family. They cannot go to the doctor because they are too poor. They have frantically appealed to the Government for help, but the Government seems quite reluctant to save the community and its culture from extinction. Apparently, one official even advised them to sell *pakauras* and *aludams* to earn their livelihood, instead of drawing *pats*, since *pats* are no longer in demand today. Some fifty years ago Rudyard Kipling carried away from India a few water-colours by Patuas of Kalighat and placed them before art experts in England. These experts were the first to acknowledge the aesthetic merits of the Kalighat *pats*, since when they have become internationally famous. They created a tremendous impact upon art-lovers and artists of the West with their refreshing naivety, wholesome concentration on essentials and with that approach to God, man and animal which a modern artist aspires for. The work of a contemporary Patua of Kalighat lacks nothing in spontaneity, but where it does fall short is in the wash which his forefather used to apply when modelling a form. The Patua of today uses opaque colour and depicts solid forms with controlled brushwork. Compared with the best of the old works, now in museums and private collections, the *pats* produced today may appear inferior, but what is important is that tradition is not dead and the innate artistic ability of the Patuas remains unimpaired. However, today's society is different from that of a hundred years ago and the Patuas will probably have to change their outlook if they are to flourish again. If they can do no more than repeat the same time-worn subjects of ritual and religious significance, they are unlikely to find many buyers. Curio-hunting, globe-trotters and enthusiastic art-collectors cannot by themselves keep alive the last remnants of a decaying culture. Sophisticated modern artists may draw inspiration from old Kalighat *pats* and friendly critics may extol their virtues, but what a surviving Kalighat Patula has to do today is to pick out that which is of value in his traditional art and adapt this to the tastes of a changing society.

The Kalighat Patuas originally came from the 24 Parganas, Birbhum, Murshidabad, Burdwan, Midnapore and Bankura and settled in the neighbourhood of the Kali temple of Kalighat, drawn there by the huge demand for hand-painted pictures of Hindu gods and goddesses among pilgrims of an earlier generation. Though the paintings sold very cheap, the artists derived a good income from them. But some seventy-five years ago their works began to face competition from imported prints of deities and the demand for hand-painted *pats* gradually waned. The belief among the

Patuas is that hard times came because they were cursed by the Brahmins, who became incensed with them when they declined to follow their instructions in preparing religious representations.

The Patuas say that their first forefather was himself the offspring of a Brahmin and milk-maid. For a long time their ritual functions were performed according to Islamic usages, by maulvis, because the Brahmins refused to have social relations with them. Later on, however, their contact with the Brahmins was re-established, following meditation by social reformers. But the social position of the Patuas remains anomalous even today. They desired to have recognition as a scheduled caste community, in order to draw benefits in the field of education and Government employment, but their appeal was turned down. For lack of money they cannot educate their children nor can they enjoy the advantages of a depressed community in obtaining work. Their condition deteriorates from day to day. But they want to live as Patuas and they must be encouraged to do so. They are eager to have an art school in Patuapara at Kalighat before it becomes too late. But without Government and public support this is hardly possible. And there are interested parties bent upon convincing the public that in Kalighat no original Patua survives today. The year before last in proof of the community's survival the Banga Sanskriti Sammelan of Calcutta organised an exhibition of Kalighat *pats* by contemporary Patuas. At this exhibition the Patuas demonstrated their skill in their traditional work, and one of them, excited at the attention of so many interested visitors, collapsed and died of joy.

This artist community thus certainly needs some stimulus to save it from extinction. (From *IWI*, dated 31-3-68. pp. 49-51).

SECTION VII: FOLK AND OTHER ARTS

BENGALI PICTURES OF KALIGHAT STYLE

"Old Bengal 'Patas'—the paintings and drawings which formed the traditional art of the country and were bound up with its national life—are now forgotten ... Though drawn firmly and unerringly, not only is there no lack of flexibility in their draughtsmanship but there is in it an exquisite sensibility ... In the first half of the last century when the work of the Patuas, the Pata painters, reached a remarkable degree of excellence these artists were scattered all over Bengal ... Bankura, Birbhum, Burdwan, Nadia, Hoogly and Calcutta were known for their 'Patas', but most famous of all are the 'Patas' of Kalighat in the vicinity of Calcutta." These words of appreciation were written by the Indian ethnographer, Ajit Ghose and published in the journal *Rupam* in 1926. At this time the Patuas settled beside the temple of the goddess Kali, Kalighat, were living out their last days, without having taught their art to the oncoming generation. Ghose's appreciation had come too late—the traditional art of Bengal could not be revived.

Ghose, however, had another aim in mind. He wished to turn the attention of specialists and amateurs, whose interest was directed towards the classical art of India, towards Ajanta, Ellora, Amara-vati, Bharhut, and others, to the Patas, as the continuation of the old classical tradition and the manifestation of the creative spirit of contemporary India. He evidently hoped that his article would inspire some of them to a deeper study of the genre, but another thirty years was to pass before two books appeared dealing with the subject: 'Bazaar Paintings of Calcutta, Style of Kalighat,' and 'Kalighat Drawings,' in which the Keeper of the Victoria and Albert Museum in London, W. G. Archer, acquainted the public with the Patas which Ghose had declared to be the most famous—those of Kalighat style.

Despite the fact that they were long not appreciated as they deserved, about a thousand examples are preserved in various European collections, public as well as private. They have come down to us mainly thanks to the missionaries, officials of the East India Company, teachers, geologists and others who, in the 19th

century, spent part of their lives in India and, especially, in Calcutta. The greater number of Patas is in the possession of the Victoria and Albert Museum. A number of other European countries have also examples in their art collections, and today we may come across them, for instance, in the State Pushkin Museum of Fine Arts, in Moscow, and in the Naprstek Museum, Prague.

Unfortunately, as to the course of development in their initial stage, we have no knowledge. The extant materials, from about the middle of the 19th century, the second half of the 19th century and the beginning of the 20th century, show that they were pictures of icons representing Hindu deities, scenes from the Indian epics of Ramayana and Mahabharata, as well as from Indian legends, Puranas, and also secular motifs and motifs drawn from Islam. A favourite secular motif was, above all, Bengali courtesans at their toilet, with a peacock in their arms, smoking huqqa, playing on the sitar, dancing and so on. Among them, too, are pictures showing a critical attitude to the decline in morals of the Brahmans and Vishnuists, ridiculing man under the sway of women and the uncritical admirers of the Western way of life. Of islamic motifs, those have survived which were related to the celebrated feast-day of the Muslims, Muharram. The Patas were thus pictures covering a wide range of theme and represented an art which, in the true sense of the word, served the broad masses of the people of Bengal, both Hindu and Muslim, as well as those whose interest was purely secular. They were, it would seem, on sale both beside Hindu temples and at the Calcutta bazaars, as also in nearby places through which the processions passed on their way to celebrate Muharram.

They were painted for the most part on thin sheets of paper, about 28 by 46 cm. The central motif of each picture was a human or animal figure, not realistically rendered with all its details, but highly stylized. The stylization derived from the artist's intention namely, to render most aptly the essence of the theme, all else, all mere accessory detail, being reduced or altogether suppressed. The outcome of this conception was an artistically economical style, in which there was not a superfluous line or brushstroke. For every detail a typical form was chosen, whether it was a matter of parts of the body-head, trunk, hands or feet, or even such seemingly unimportant items as an ear, mouth, jewels, iconographic symbols, and so on. Thus a whole inventory of stylized forms arose which their creators brought to life in their works, and not only they,

but their pupils after them. These forms became the traditional schemes of all generations of painters of this type of pictures, who took them over practically without change through the whole course of their development. Insofar as any divergences occurred, they were connected with changes in the colour scheme or with a different conception of the form of one or other minor detail, the majority, however, are due to a varying mastery or, in the case of washed drawings, the use of a different technique. But nowhere do we find a change in the original conception of the picture or a change in the style.

The simple stylization and the striving after typization is also strikingly reflected in the conception of the background. It loses its significance so far as to be practically or altogether suppressed (the background is represented by the blank, uncoloured surface of the paper). If it does feature, then it is only indicated symbolically and the symbol chosen represents a whole complex of concepts, for instance, a single tree stands for a landscape or a wood, a baldachin, carpet, hair or charpai symbolizes an interior, a blue strip along the top edge or a green strip along the bottom is intended to evoke the impression of an exterior.

The style was not a chance invention, it linked up with the older local tradition. A striking resemblance between its characteristic stylization and the stylization of reliefs on the terracotta West Bengal temples of the 18th and 19th centuries points to the creators of the pictures of the Kalighat style having their roots in the art tradition centred, for instance, in Mirzapore, Nadia and Birbhum. It is quite possible that, as the result of the social and economic changes through which Bengal passed at the beginning of the 19th century, these artists moved to Calcutta from just these parts.

The basis of each picture was a drawing, which indicated in rough outline the layout of the different parts of the composition, the dimensions and the main contours of the theme depicted. Originally the drawing was in pencil. Later, with the development of the printing industry, there sometimes appeared lithographs which were an exact reproduction of the original pencil drawing. Not till the end of the 19th century were more complicated lithographs made use of, and then only exceptionally.

When the drawing was completed the Patuas went on to the next procedure — colouring or the application of wash. In the

colouring of religious and mythological themes, the Patuas were bound by iconographic rules. These prescribed exactly what colours should be used for the depicting of the various deities: for instance, the body of Krishna had to be coloured dark blue, of Rama—green, of Durga—yellow, of Kali—black, and so on. In the case of secular motifs, even though there was greater freedom, they used for the colouring of women's garments carmine, dark blue or purple, for men's garments white or yellow. A part of the colouring process was the modelling of the coloured drawing by means of shading. The Patuas' method was to run a darker tint into the still wet areas of basic colour, so that the darker shade merged imperceptibly with the lighter colour. All the surfaces were not shaded, however. Shading was regularly applied to the flesh surfaces, and to those parts where the cloth clung closely to the body. When the colours were dry certain details, such as the nose, eyes, ears, fingers and toes, were accented by a contouring line. For this purpose carmine was used, only the eyebrows and upper lids were outlined in black and the lips in red. Worthy of special notice is the use of a silver line. This appears in the majority of pictures and is one of the characteristic expressive means of the Kalighat style. It served especially to heighten the decorative element in the picture. With it the Patuas rendered ornaments, jewels, textile patterns, embroidery on hems and girdles. Exceptionally it was used, for example, to accent the Hanuman. Silver pigment was applied with a brush and when contouring line in representations of Krishna, Vishnu, Kali and perfectly dry was polished till it gleamed. The material used for this colour was not silver, but tin. For the Patuas it had the advantage of being cheap and, unlike silver, it kept its polish.

As regards washed drawings, the Patuas achieved artistic effect with other technical means: they reduced the colour palette to one colour—black, and then outlined the contours drawn in, in pencil, with the brush. They added only a few details indicated in the drawing, such as jewels, ornaments etc., and the picture was complete: It was conceived altogether in the flat and the colour scheme was confined to a black line on the white surface of the paper.

It is curious that an art as conservative as that of the pictures in Kalighat style created, while preserving that style, two such divergent variants in respect of technique. What was it that made the Patuas give up the colouring technique and substitute

another? The answer is to be found in the pictures themselves and in the few notes on them in the literature. If we look more closely at those dating from the second half of the 19th century, we see that the level of technique and also the artistic value show a continuous decline. The drawing loses its lightness and the finishing touches are less careful. The colour scheme is often not well balanced and the individual colours are apt to clash. The pictures show traces of excessive haste. And, indeed, the Patuas had good reason to try and speed up their production. The high position which they had occupied in the first half of the 19th century, as painters of pictures popular among the broad masses of the population was threatened. Cheaper prints, woodcuts and lithographs were beginning to make their appearance at the bazaars and soon found ready buyers. The Patuas had to try and meet this competition. Some sought to increase productivity by cutting down the time needed for colouring. Others thought to attract customers by changing the format of the pictures or the traditional colour scheme, as by colouring the whole surface of the paper and substituting a white line for the silver line. At this time, too, washed drawings made their appearance as the means for achieving a maximum simplification of the creative procedure. The technique of wash was advantageous for the Patuas in the competitive struggle, for the reduction in the number of colours meant lower cost and then it required much less time than the colouring technique, so that the Patuas could devote more time to drawing, and so increase their output.

But not even these counter measures were sufficiently effective. It delayed the disappearance of this art, but could not prevent it. At the beginning of the 20th century the traditional pictures of Kalighat style disappeared from Bengali life. They were forced off the market by the technical possibilities of modern printing methods.

If the pictures of Kalighat style still attract our interest to-day, it is mainly because of their artistic treatment, even though the thematic content is also worthy of attention. The approach of the Patuas to the motif depicted comes very close to the requirements of modern art. We admire their high technical level, the masterly draughtsmanship, its fluidity and sureness, the ability to express in a simple line the character of the form and by its rhythm to set it in motion. We are also fascinated by the feeling of the Patuas for colour and the way they make use of it. It is

an artistic means by which they increase the effectiveness of the drawing and so also the expressiveness of the whole picture. We rate highly too, their creative fantasy, inspired by reality, and the ability to transform this reality and create pictures of high artistic quality, worthy of comparison with the works of the modern painters of our time. (*New Orient*, No. 3, 1967).

MUSICAL INSTRUMENTS IN TEMPLE SCULPTURES OF HALEBID AND BELUR

These sculptures throw a flood of light on contemporary life and manners. The carvings of dancers, musicians and the numerous musical instruments are there for the musicologist's scrutiny. These tell us what instruments were in popular use, and also help us to trace the fashioning and evolution of a few of them. Thanks to the sculptors' gift for detail, their efforts to reproduce the originals in stone guide us a lot in our study of the past. The Hoysala rulers were excellent patrons of art. History records that some of them were musicians and connoisseurs of the fine arts; their queens were expert dancers and well versed in the theory and practice of the art. Naturally they encouraged artists and popularised music and the dance among their subjects. In these temples in Halebid and Belur, the sculptures display numerous musical instruments belonging to the three main categories, the stringed, percussive and wind.

The frets on the stringed variety are so realistic that you almost feel the metal in their making! The tubular lutes are there too. The instrument that curves at the top into the shape of a serpent's hood with cross-sections on its entire length is another object of musical interest and investigation. We recall references to Bhujanga Veena and Naga Veena in books and wonder if the illustration can be identified with any of them.

From what we see in the carving, the position or method adopted to play the instrument seems more suitable for rhythmic accompaniment. We guess the mallets in view will serve better to strike than to play a tune.

A survey of these stringed instruments also gives an insight into the different shapes and sizes of their resonators. Most of them have spherical gourd-like supports at the upper ends to enable the players to rest them on their shoulders or chests comfortably. Their lower ends are attached to resonators varied in appearance,

and the different stages by which the bowl-shaped resonator of the Veena now in use was evolved will be interesting to follow.

It was in the mediaeval period, in the history of Indian music, the era to which these sculptures may said to belong, that an impetus to the study of *srutis* was given and their importance in the formation of musical scales realised. Scholarly interpretation was given to the vital part they played in the allocation of *swaras* — *thanas* in the musical scale and on the length of the stringed instruments.

Experiments followed in succession which ultimately helped in the systematisation of the ragas or musical scales of Carnatic music, a few centuries later. Sculptures belonging to an earlier period in the history of the Deccan in India picture very few musical instruments with frets in their galaxy.

Varieties of drums with bewitching ornamental designs on some of them, are found in plenty. Drums are classified according to their functional use. They follow music and the dance, providing the necessary accompaniment; they serve as good accessories to ballad music and religious and ceremonial rituals. The single drummer in the corner brackets, the drummers in pairs or in groups look as different from one another as are the drums they carry. The use of fingers to manipulate the rhythms seems to have gained importance over the use of drum sticks, and the *Urdhva* — *vaka* method of playing on the drums is not much in evidence. Every detail in the structure of the drums, the grooves, the drum-heads, the sticks, the ornamental coverings and even the strap links, none of these has escaped the sculptor's attention. A few illustrations are even suggestive of the adjustment of the links to keep the instrument in tune.

The wind instruments have their representation too. The flutes, some of them larger and longer than what they are today, seem to have had a prime and significant role in dance music. Another wind instrument on view looks curved and horn-like, and we are inclined to surmise that it heralds an announcement rather than play any tune.

But certainly, music flows out of Venugopala's flute — in Belur — as we see him balancing on his crossed legs with a poise all his own. Saraswathi dances and in her *lasya* dance we feel her suppleness of movement. Perhaps the foremost in claiming our attention is the dancing Ganesa who looks really cute and

wholly adorable. He dances with joy and contentment radiating an infectious cheerfulness all around. (*The Hindu*, 22-10-67).

CHHAU DANCES OF MAYURBHANJ

The origin of Chhau is traced to the martial craft of dexterously wielding the sword and the shield. In the initial stage Chhau was limited to 'Rook-Mar Nacha' which means defence-and-attack dance. In this dance group of dancers dividing themselves into two parties used to perform a sort of mock-fight, each holding a sword and shield.

Later on, thematic and narrative elements were introduced in the dance and heroic stories from Mahabharata and Puranas were brought in. These necessitated more stylisation. Life and nature provided further themes and motifs to Chhau dancers.

Under royal patronage by the former princely state of Mayurbhanj, Chhau was not only developed to classical heights but was institutionalised also. The annual festival of Chhau was held at the time of Chaitra Samkranti. The festival used to last for three days and the custom continues to exist even today. During these three festive nights the much guarded gates of the palace were thrown open to the public. In the vast courtyard of the palace the Chhau festival used to be staged for the entertainment of thousands of spectators.

When the dance outgrew its formative stage the themes of the dances embraced all varieties of stories in addition to the heroic ones. All the Puranas, Mahabharata and Srimad Bhagabata were the sources from which stories were taken to inspire dances. They often portrayed mythical character; Krishna, Radha; Shiva, Parvati, Arjuna and Vishnu. Dances were also created on non-thematic and abstract ideas.

There are three types of Chhau dances: Foot Nach (Solo dance), Joodi Nach (duet dance) and Mela Nacha (group dance).

Each dance has four stages of development:

- (1) Rangbaja: Hidden from the eyes of the audience behind the screen the dancer is inspired to rise from his corporal level to the artistic level and to work into an aesthetic mood.

- (2) Chali: The gait. The dancer maintaining his characteristic pose comes down from the stage to the dancing arena.
- (3) Nach and Badtala: The theme of the dance is elaborated and the drama is built up at this stage.
- (4) Nataki: The finale. This is characterised by fast movement and intricate choreographic patterns.

Chhau has a traditional grammar of its own. Chowk is the basic posture of taking the stance. Holding of the sword and the shield imparts Dharan or character to the Chowk. Six types of Topkas are the modes of locomotion in which the body expresses the imagery and the footwork follows the movements of the body. Each Topka when ornamented with intricate foot-work is called Ufli. There are 36 types of Uflis. The imagery that inspired Uflis come from the following four sources:

- (1) The daily routine work of an Oriya housewife.
- (2) Nature and sub-human creatures and their movements.
- (3) Casual work done by rural youth.
- (4) Martial crafts.

Footwork in Chhau is most intricate as well as eloquent. Movements of hands, body, facial expression etc. are only employed to heighten the eloquence of the footwork.

Formulation of Tala, that is rhythmic pattern, in Chhau is a very complicated and specialised art. The Bol of each Tala is composed by three percussion instruments, viz.

- (1) Dhol — the barrel-shaped drum.
- (2) Chodchadi — the short cylindrical drum.
- (3) Dhumsa — a huge bowl-shaped Kettle-drum.

Tunes in Chhau, inspired by the folksongs as well as ragas and raginis, are played on the Mahuri, which is much like the Shahnai.

The Mayurbhanj style of Chhau dance represents a harmonious blending of classical, traditional, folk and tribal dance techniques. The movements in this dance are highly stylised exulting and express a unique sensibility of rhythm. — (From Sangeet Natak Akademi News Bulletin. Sept-Oct. 1967, pp. 1-3).

"MALLA-KHAMB" GYMNASTICS

"Malla-Khamb" or "Stambha" is a system of gymnastics now included as a special item in the Gymnastic Championships in India. "Malla-Khamb" literally means the jumping pole. There are four types of these exercises, viz., fixed, hanging, cane or rope and exercises supported on glass chimneys or bottles. All of them provide good exercise for the sinews, joints and the vertebral column. Malla-Khamb is a smooth and oiled column made from the trunk of a tree. The equipment needed is not expensive. And the nature of the exercises and the postures assumed by the body in performing them show what the gymnast can gain in the form of strength and suppleness from these exercises.

Maharashtra is the homeland of the Malla-Khamb. Malla-Khamb exercises prevent corpulence and keep the body slim. Each and every muscle is hardened, and the Mulla-Khamb exercises ensure the proper degree of tension for each. One can perform various types of exercises on the Mulla-Khamb. Each has its effect on the body and all the exercises help in strengthening the heart. Malla-Khamb exercises not only help to strengthen the body but also promote determination and courage in the Malla-Khamb gymnast.

Mr. D. K. Hirlekar, who is a devotee of "Malla-Khamb" gymnastics organised recently a performance of this sport under the auspices of the German Consulate General, Bombay and the Maharashtra Gymnastic Association. All the Germans who witnessed the performance echoed the compliment of Mr. Herbert Kunze, (General Secretary of the Organising Committee for the twentieth Olympic games to be held in Munich in March 1972) who said "Germans can learn a lot from Indians in several fields of sport". The Maharashtra State Gymnastic Association would like to send a Malla-Khamb to Prof. Werner Korgs, the Director of the Sports College in Cologne and hopes that this Indian Sport would gain a footing in Germany.—(*German News*, 4-11-67).

THE CHRIST THEME IN INDIAN ART

The history of Christianity in India may be considered to have started with the mission of St. Thomas to the court of Gondopharnes. In the third century apocryphal work attributed to Bardesana and entitled "Acts of St. Thomas", there is an interesting narration as to how Judas Thomas declined to go to India

saying: "I have not strength enough for this, because I am weak. And I am a Hebrew: how can I teach the Indians?"

The Lord, therefore, sold St. Thomas to Habban, an Indian merchant who happened to go there in search of a skilful carpenter for Gondopharnes. The purpose behind this mission, however, appears to have been to "convert India".

This work, "Acts of St. Thomas", through all the nine acts of which it is composed, narrates to us the various anecdotes involving St. Thomas in the act of converting various people including Gondopharnes and his brother, Gad. History has it that St. Thomas was ultimately speared to death on the order of the King Mazdai, apparently because he was instrumental in converting Queen Terttia. Though historians have not been able to identify this king, it is presumed that he lived sometime during the first or second century of the Christian era.

It would be of interest to mention that the Rev. R. A. Trotter has written about a community of fakirs from Sind who are known as followers of Thuma Bhagat, evidently meaning St. Thomas. These fakirs call themselves Barthomai, the sons of Thomas, and claim a direct descent from the Christians baptised by St. Thomas himself.

St. Thomas according to a South Indian tradition landed at the ancient port of Cranganore after establishing a Christian community on the island of Socotra. It is almost after fourteen centuries that we again have a reference to a neglected community as observed by St. Francis Xavier in 1542. St. Thomas founded seven churches at Cranganore, Palur, North Parur, South Pallipuram, Niranam, Nellakul and Quilon. Fr. Hambye has at one place referred to a document entitled Nagargrandhavaryola which mentions: Kali year 3153 (A.D. 52) the foreigner Thomas Sanyasi came to our village, preached there causing pollution. We, therefore, came away from that village." Fr. Hambye also refers to a place called "Juda Kannu"—hill of the Jews—near Palayur. These testimonials go to prove the antiquity of the tradition of the Christians at these places.

There had been no successful attempts at establishing missions almost till the thirteenth century, when John of Monte Carvino, a Catholic missionary, arrived in Mylapore en route to China. Monte Carvino's work was followed up by a friar-preacher,

Jordan of Severac. At that time a party of missionaries which was bound for Quilon reached Thana instead and set up a mission there, in spite of the opposition of the Muslim Qadi. Later the martyrdom of Jordan gave a setback to the Catholic mission in India. During the subsequent period only one missionary, John de Marignolli, visited India on his way back from China. And finally in the year 1498 Vasco da Gama landed in India. The history of Christianity in India becomes more coherent thereafter.

However, no evidence of the earlier period is available to us to indicate the nature of art as influenced by Christianity. Behind the ancient church at Kuduttaruthi in Malabar is a monolithic Cross on a pedestal decorated with lotuses, elephants and other motifs which are usually found on the walls of ancient Hindu temples. Barring this and a few other temple facades with the Cross and floral motifs that have existed through centuries, we have practically no evidence today to indicate the existence or otherwise of the Christ theme in Indian art. The political situation as prevalent in India during that period also was not congenial to the spread of Christianity or its art.

Naturally, therefore, we are confronted with positive influences of Western art and subjects only in paintings of the Moghul period. But despite their temperamental bent of mind towards realism which inspired them to appreciate the European subjects, the artists of the period did not copy the themes in Western art until they were expressly ordered to do so by the emperors. That the presence of the Portuguese in India during the sixteenth century opened new vistas for a free east-west intercourse is evident from later events. The Venetians, who had maintained, through the Arabs, flourishing trade relations with merchants in Gujarat, and also the caravan routes across Persia, had failed to create that impact even though they had been on the scene much longer. The setting for a free interchange of thought was provided by the healthy atmosphere at Akbar's court. This great religious tolerant was also a connoisseur and patron of arts. It has been observed: "Hindu art had been cramped by the rigid ritualistic prescriptions imposed by the Brahmin priests, who were not artists like many of the Buddhist monks, but a purely literary caste. The illiterate but broadminded Akbar gave both Musalmans and Hindu artists their intellectual and spiritual freedom. In adapting itself to the new social order Indian art enlarged its

boundaries and renewed its former vitality, assimilating the foreign technical traditions, but always maintaining its own ideals."

Akbar's first contacts with Western or European art were in Gujarat, where he remained campaigning during the early periods of his reign. But even then the impact of Western art was not so obviously felt. The first ever reference we have is to 1570, when Brother Aranha of Lisbon was responsible for designing and building many original churches. Emperor Akbar's attention towards 'occidental novelties' resulted in the deputation in 1578 of Haji Habibulla to Goa. His assignment not only included a detailed survey of the arts and crafts practised in Goa, but he had in his retinue expert craftsmen who were to make faithful copies of the articles that could not be brought back home.

The year 1580, however, is of great importance to the history of Christian art in India. In February of this year a party of three Jesuit priests from Goa reached Fatehpur Sikri and presented the Emperor with a magnificently bound copy of Plantyn's Polyglot Bible printed in 1569-72 for Philip II of Spain. It consisted of eight large volumes illustrated with engravings by Flemish artists of the school of Quentin Matsys. They were not only well received but were allowed to set up a chapel within the palace where they displayed their pictorial and other material. Overwhelmed by their art, the Emperor directed his own artists to copy pictures of Christ and the Virgin. The extent to which this was carried on is evident from the fact that Kesavadasa or Kesu the elder, one of the well-known artists of Akbar's court, started painting a series of miniatures among which are copies and imitations of Christian pictures. He presented these to the Emperor in 1588.

This appreciation of Western art did not end with Akbar but was followed with equal earnestness even during Jehangir's reign. As Prince Salim, he was trained in Akbar's court and is known to have been in close contact with the Jesuit missionaries. To his period belong some of the noted miniature paintings with Christian themes, now scattered in many collections of Indian miniature paintings. "Scoffing at Christ" is one such careful copy, probably executed by a Hindu painter and now in the British Museum. The Bodleian Library has a portrait of the Virgin, also of similar quality. A striking feature in the painting "Holy Family," in the

Prince of Wales Museum, is the muscular treatment of the child. In the garment of Mary and the treatment of the tree, too, the Western influence is clearly felt. In another painting in the same collection, the Virgin is seen seated by a window and the male figure on the left is raising the screen. The apparel and the head-dress of the female figures on the left are obviously derived from European paintings. The only interesting feature here is the tilak mark on the forehead of the Madonna indicating that a Hindu artist may have painted this picture. Both these paintings illustrate the aptitude of the remark "an Italian fresco in miniature". And yet one can easily discern the Moghul idiom on closer observation.

It would be pertinent to observe here that painting, however, was not the only medium to express the Christ theme. Other media such as ivory and wood had come into fashion. There is an interesting reference to a chest in the memoirs of Jehangir. The reason that provoked his pertinent attention to this chest presented to him by one of his slaves can best be described in his own words: "In the shell of a filbert four compartments had been carved out of ivory....In the fourth compartment there is a tree, below which the figure of the revered (hazarat) Jesus is shown. One person has placed his head on Jesus's feet and an old man is conversing with Jesus and four others are standing by." Jehangir was so impressed that he conferred additional favours on the slave.

Though the origin of this piece is still to be determined, considering the sophistication achieved by ivory carvers and lapidary artists during the Moghul period, one sees no reason why it could not have been carved by an Indian craftsman. Moreover, in a letter written on March 8, 1546 by the King of Portugal to his Viceroy in Goa he mentions among other things: "It being a general rumour here, that the images of our Saviour and the Virgin Mary are made and sold by the Pagans, a thing unseemly and unbecoming the Christian Name, the same ought not to be allowed of." It, therefore, is not hard to surmise that by this time Indian craftsmen must have done quite a few Christian themes.

There are hardly any literary references to this art in later times. More of this art has come to light only during the last few years following the military action in Goa. It appears that the popular themes have been Christ, Virgin Mary, the Good

Shepherd, Winged Angels, and also the Pieta. The head of Mary, now in the Prince of Wales Museum, apparently belongs to a bigger composition and is a classic example of emotional modelling. The introvert eyes are a typical characteristic of Indian sculptural art, while the face generally reflects compassion for human suffering. Even from a formal viewpoint the face is a fine example of deft modelling and skilful composition. The second, a lean figure of Christ clad in drapery reminds us of its counterpart in European countries during the 15th-16th century, from which it is obviously derived. Like its European counterparts this figure was also painted as is seen from the traces of colour still remaining. A third piece in the Museum's collection is "The Good Shepherd", seated cross-legged, holding a lamb on his lap and another on his shoulder. From a similar exhibit in the British Museum it appears that the portion depicting the hill is missing from the Prince of Wales Museum piece. At the Fr. Heras Institute, St. Xavier's College, is another piece carved from a palm tree, interesting from an iconographic point of view. Christ is shown emerging(?) from fire, and holds a globe—symbolising Earth—in his hand. In most of these and the pieces like the winged golden angel, one can easily discern the influences of the early Spanish and Florentine schools.

Besides these, there are quite a number of smaller ivory figurines of Christ, apparently parts of the Nativity scenes. A beautiful Child Christ at the Victoria and Albert Museum, London, of the Nativity scene, too, is replete with vigour, so commonly seen in Balakrishna figures. To the seventeenth century belongs a wooden panel (approx. $2\frac{1}{2}' \times 1\frac{1}{2}'$) depicting the Crowned Virgin. This octagonal panel, now at the St. Xavier's College, formed a part of a larger composition of similar figure carvings at the Fort of Bassein.

This Indo-Christian art, the foundations of which were quite unobtrusively laid by the Moghul painters, does not figure prominently during the later centuries. Stray examples from Pondicherry, Visakhapatnam and other centres help only in suggesting that influences of European art did continue in the French settlements. This darkened shadow is suddenly ripped open during the early thirties by a painting reproduced in *Catholic Action*, a magazine published from Bombay. The artist was Angelo Fonseca and the theme of the painting, the Annunciation. A disciple of A.N. Tagore, Fonseca gave a purely Indian touch to his

painting which naturally provoked criticisms. He followed this up by painting a mural of St. Francis of Assisi at the Christ Prem Seva Sanga, Poona. However, in the midst of the controversy raised by such Indianised Christian themes, Fonseca's work was received with admiration by the late Rev. Fr. Heras. At the latter's instance he painted a historical scene depicting the meeting of Emperor Akbar and Prince Salim with Fr. Rodulfo Aquaviva, Fr. Antonio Montserrat and Fr. Henriquez at Fatehpur Sikri. While he copied the face of R. Aquaviva from a Moghul painting in the Bharat Itihas Sansodhak Mandal, Poona, Fr. Heras impersonated Fr. Montserrat in this painting. Rev. Leo P. Kierkels, C. P. First Apostolic Internuncio in India, later patronised Fonseca by acquiring many of his paintings, thus putting to rest the controversy raised by his paintings.

A good account of this movement is recorded by Fonseca himself. He attaches importance to three of his paintings. The first of these is the "Tree of Religion", painted after the concept of urdhva-mulah or tree with inverted roots in the Bhagvad Gita. On either side of the Cross, on the inverted roots are shown seated the Supreme God and Jesus. The second is, "Two Birds of Paradise", one dark and one light, symbolising eternal bliss. The third painting depicts the Supreme God in deep meditation. He is shown seated in the classical Indian dhyanamudra and corresponds to the Upanishadic concept of the "bodiless being" (transparent), with his eternal knowledge generated from his forehead in the form of a golden glow.

The impetus given by the Exhibition of Christian Art at the Vatican in 1950 brought to the fore many Indian artists who were encouraged by the insistence on "works based on indigenous traditions devoid of all influences of European ideas", Angelo Fonseca's "Tree of Religion" and "The Last Supper"; Frank Wesley's "La Magdalena"; Alfred Thomas's "The Annunciation"; and Chandrakant Mhatre's "La Asuncion de la Virgin" were some of the paintings that symbolised the school of Indo-Christian art at this exhibition. At the same exhibition, was also an ivory triptych mounted on ebony which Fr. Heras had got carved from a firm in Trivandrum, depicting "Our Lady Queen of India flanked by St. Thomas and St. Xavier". The life-size statue of Jesus Christ as an Indian guru modelled by A. P. Pai of Goa was also commended at the exhibition.

Almost contemporary with this period in Bombay, Jamini Roy in Bengal, chose Christ as a theme for his paintings, between 1937 to 1940. His works, "Head of Christ", "Christ with Disciples", and "Christ with the Cross", reflect certain affinities with the Byzantine art. His own explanation given in 1943 analyses his shift of emphasis in subject matter. He comments: "This is my latest period. I am not a Christian. I do not read the New Testament or any other writing but I meditate on what I have heard or what I know. There have been few, if any, satisfactory paintings of Christ for the expression of the significance of his life. This is a great theme and I shall continue to struggle to find a fitting expression in modern terms." To Jamini Roy, this theme manifested a dormant satisfaction of expressing the agony of the oppressed Indians. On the other hand Francis Newton Souza's portrayal of Christ is an example expressing more of the inner conflict in the artist's mind.

The Christ theme was employed at different times by different artists obviously with various motives. If the Moghul artist was influenced by the formal aspect of European art and did portraits of Christ and the Virgin with singular respect, in later times, as is obvious from the scenes represented on the stained glass windows, it was used as an instrument of propaganda to impress the superiority of Christianity over other faiths. Nevertheless, the universality of the theme has always ended in the assimilation of the basic idea with the indigenous styles, whether medieval or modern, whether as a fresco in miniature or in contemporary cubism.

The inclusion of Christian themes gave an incentive to the Indian artist to incorporate the finest elements of both European and Indian art into his works. The result was not a mere conglomeration of styles but a discriminative attempt on the part of the Indian artist to assimilate Western influences and interpret them through the Indian medium. (IWI, 23-12-1967).

SECTION VIII: NOTES AND NEWS

26-9-1967. A meeting of Experts on race and racial prejudice was held at Unesco House, Paris from 18 to 26 September 1967. The Experts were from Sudan, France, Brazil, Jamaica, U.S.A., U.S.S.R., Yugoslavia, Kenya, Israel, Belgium, Poland, Senegal, U.K., Cuba, Japan and India. They unanimously adopted a statement deprecating racism and racial prejudice. The statement has been published by Unesco and the following are a few extracts from it.

"All men are born free and equal both in dignity and in rights". This universally proclaimed democratic principle stands in jeopardy wherever political, economic, social and cultural inequalities affect human group relations. A particularly striking obstacle to the recognition of equal dignity for all is racism. Racism continues to haunt the world. As a major social phenomenon it requires the attention of all students of the sciences of man.

Racism stultifies the development of those who suffer from it, perverts those who apply it, divides nations within themselves, aggravates international conflict and threatens world peace.

The conference of experts meeting in Paris in September 1967, agreed that racist doctrines lack any scientific basis whatsoever. It reaffirmed the propositions adopted by the international meeting held in Moscow in 1964 which was called to re-examine the biological aspects of the statements on race and racial differences issued in 1950 and 1951.

In order to undermine racism it is not sufficient that biologists should expose its fallacies. It is also necessary that psychologists and sociologists should demonstrate its causes. The social structure is always an important factor. However, within the same social structure, there may be great individual variation in racialistic behaviour, associated with the personality of the individuals and their personal circumstances.

Law is among the most important means of ensuring equality between individuals and one of the most effective means of fighting racism. National legislation is a means of effectively outlawing racial propaganda and acts based upon racial discrimination. Moreover, the policy expressed in such legislation must bind not only the courts and judges charged with its enforcement, but also all agencies of government of whatever level or whatever character.

Racial prejudice and discrimination in the world today arise from historical and social phenomena and falsely claim the sanction of science. It is, therefore, the responsibility of all biological and social scientists, philosophers, and others working in related disciplines, to ensure that the results of their research are not misused by those who wish to propagate racial prejudice and encourage discrimination.—(Unesco).

21-10-1967. The Ganga and the many moods of this holy river provided the inspiration for a large number of paintings, made by Alfred Harbich, a young German artist who is also working as Lecturer in German at Patna University.

His works — more than 50 on paper and some six on long sheets of cloth — were on display at a six-day Exhibition which opened at the All India Fine Arts and Crafts Society, New Delhi. Drawing his inspiration from the eternal flow of water in the River Ganga, Harbich has given his imagination free play while executing his paintings in big bold strokes of the brush.

Oct. 1967. Mr. Rene Maheu, Director General of Unesco took part in the conference on "The World Crisis in Education", organized by Cornell University in Williamsburg (Virginia). The following are a few extracts from the address he gave on the occasion: Are our educational systems, inherited from the not very distant time when education was the monopoly of more or less limited groups of citizens in a relatively stable society, really suited to the education of the masses, which is one of the prime requisites of our day? Do they meet the needs of a world in the throes of intellectual and material development? In view of the rapidity with which scientific and technological knowledge is advancing and the far-reaching economic and cultural changes taking place in the most tradition-ruled and the most modern societies alike, is it possible to retain unchanged the educational systems, syllabuses and methods of the past? I personally think that a radical revision alike of the content of the methods and of the system of education is needed.

There has been a spectacular increase in public expenditure on education over the past fifteen years. Many economists believe that it will be impossible to maintain the rate recorded over the past decade without seriously compromising the investments necessary in other sectors. Despite all these efforts and the progress made in recent years, the fact is that one-third of the children of school age still have no school to go to, and that there are still over 700 million illiterate adults in the world. Speaking here personally, as a citizen like any other, I should like to say that each of us must know that, if our generation were obliged to acknowledge that it did not have enough money for education because it was spending a large proportion of its resources on the production of means of destruction, it would incur a burden of guilt for which there might be no pardon. Now, apart from the fact that mankind as a whole is still spending too little on education, it appears that the sums available are not always used to the best advantage.

Much has been said in the last ten years or so about distributing pupils rationally among the different branches of education, with due regard to economic planning targets. In point of fact, very little has been done in this direction, and there is still too often a marked discrepancy between the training that the school provides and the requirements of the economy. Technological and vocational education taken as a whole, is still the "poor relation" in our systems of education, which still bear the stamp of a system of values inherited from an outdated economic and social order or taken over from a foreign one. In particular, agricultural education and, more

generally, education in rural areas, are suffering from gravely inadequate resources and from a poverty of ideas which is even graver. This is obviously at variance with the needs of an essentially agricultural economy and the requirements of the overall progress of a preponderantly rural society. As regards the reform of the content of education, curricula continue, almost everywhere, to be overcrowded and overdiversified so that the majority of pupils are unable to assimilate their content properly. A rational reform of curricula is thus clearly imperative. The same applies to the reform of teaching methods which should lead, this time at relatively small cost, to an appreciable rise in educational standards.

9-11-1967. A seminar for college and university faculty members in the social sciences and other relevant academic fields on the role of science and technology in the developing countries is being planned for the second semester of the 1967-68 academic year at Columbia University, New York City. The Institute for the Study of Science in Human Affairs of Columbia University is organizing the Seminar in collaboration with and under the sponsorship of the Center for International Programs and Services of the New York State Education Department. The purpose of the Seminar is to review existing knowledge, to identify promising lines of further exploration, and to enlarge understanding of the subject. It is hoped that through the Seminar participants will be able to strengthen their back-ground in this relatively new area of academic concern about an important aspect of human affairs in the contemporary world. The Seminar will consist of nine sessions to be held at Columbia University on alternate Mondays from 4:30 to 9:00 p.m. (dinner included) starting February 5, 1968. It will be under the general chairmanship and direction of Christopher Wright, Director of the Institute for the Study of Science in Human Affairs. Leading scholars and experts, from academic institutions and government service, who are concerned with the role of science and technology in the less developed parts of the world will make presentations and serve as discussion leaders for particular sessions.

Nov. 1967. A summer faculty seminar on Buddhism sponsored by the Associated Colleges of the Midwest will be held from July 27 to August 24, 1968, at Carleton College, Northfield, Minnesota. The seminar will be the third in a series of seminars held in three successive summers on Hinduism (1966), Islam (1967), and Buddhism (1968) jointly organised by the Great Lakes Colleges Association, The University of the State of New York, and the Associated Colleges of the Midwest. The 1966 seminar on Hinduism sponsored by the Great Lakes Colleges Association was held at the College of Wooster, Wooster, Ohio. The 1967 seminar on Islam sponsored by the University of the State of New York was held at McGill University, Montreal, Canada. Each seminar is designed to provide an intensive summer study to faculty members teaching courses dealing with Asian religions or planning to teach such courses. Faculty members in fields such as religion, philosophy, history, anthropology, art, music and literature, for whose teaching a background in Asian religions would be relevant, are eligible to apply. The program at Carleton will focus on the teaching of Buddhism at the undergraduate level and on the impact of the religion on Asian culture and society. Attention will be given to the historical and cultural background,

to religious practices, to the arts, to a systematic study of Buddhist philosophy and to literature. The seminar will be under the leadership of recognized authorities, both Asian and American. The Director of the program will be Joseph M. Kitagawa, Professor of History of Religions, University of Chicago. Bardwell L. Smith, Dean of Carleton College, will serve as Associate Director of the seminar.

1-12-1967. The French Association for Children's Theatre has announced the creation of the "Leon Chancerel Prize" which will be awarded every two years for a new play written for children. The winning play will be published and will be guaranteed performance in France and certain other countries. The prize will be awarded for the first time in May 1968—(*Unesco Features*, No. 515/516, November (II)/Dec. (I), 1967).

1-12-1967. Ten thousand toys is the target of a drive being organised in Canada by a young journalist from India, Mr. Veerendra Adhiya. Mr. Adhiya launched the "Share your Toys Foundation" in New Delhi in 1958, which has led to the exchange of over 50,000 toys between India and six other countries — Afghanistan, Denmark, Germany, Israel, Japan and U.S.A.

Last year, a thousand toys were collected in Toronto and shipped free to India by the Scindia Steamship Co. of Bombay. Early in 1968, the same company will carry the ten thousand toys which Mr. Adhiya hopes to collect for India. The Canadian toys will be used to start ten more toy libraries where children can borrow toys like books: such libraries have already been started in New Delhi and Bombay by the Share Your Toys Foundation.—(*Unesco Features*, No. 515/516, Nov. (II)/Dec. (I), 1967).

2-12-1967. The fourth "Documenta" international art exhibition will be held in Kassel, Germany, in 1968. A Committee of 28 museum curators, art historians and art critics has already been formed to prepare the programme and select the exhibits. The theme of "Documenta IV" will be "World Art 1968", and for the first time town-planning will also be included. An international competition for the future planning of large cities is also to be held under the auspices of the exhibition.—(*Unesco Features*, No. 517, Dec. 1967).

16-12-1967. Dr. Suresh Awasthi, Secretary of the Sangeet Natak Akademi, New Delhi, was one of a seven-man delegation that visited Germany recently.

The delegation studied the organisation and working of music academies, opera companies, ballet training institutions etc. in several German Cities. In an interview with a *German News Weekly* representative, Dr. Awasthi said: "Two impressions are dominant in my mind: (1) that there is an intensive art activity in Germany and that art is supported by the State at every level; and (2) that the entire administration of art and culture is well planned, providing the fullest scope for the free expression of art."

Dr. Awasthi explained that the Government subsidy to the theatre, opera and ballet training institutions in Germany varied from 40 to 60 per cent of the entire budget of each institution.

The theatre art in Germany was one of the most striking manifestations of art activity. During the last ten years a large number of theatre buildings and concert halls had been built—many of them exciting pieces of architecture. Apart from the support extended to art by the Government, the people at large also took keen interest in every form of art. At almost every performance by an opera company or a ballet troupe one could hardly find a vacant seat.

Many of the academies and training institutions were keenly appreciative of Indian art. Dr. Awasthi said, "I discussed with the experts in the field contemporary trends in Indian art as compared with those in Germany. I was happy to find that at a ballet training institution in Berlin, the Indian yoga practices are a part of the syllabus of training."

December 1967. On the recommendation of the Indian National Commission for Unesco, Unesco has agreed to give assistance to Kalakshetra, Madras, Rs. 15,000 for providing the services of an expert in dance and Microfilm Reader for Dr. U. Swaminathiyar Library, costing about \$ 500. (*News Letter*, Volume V, November-December 67, No. 5).

December 1967. The Kalinga Prize for the popularization of science was presented at Unesco Headquarters to French astronomer and science writer Paul Couderc by the Director-General of Unesco, Mr. Rene Maheu. The prize worth £ 1,000 was founded by the Indian industrialist Bijoyanand Patnaik. His Excellency the Ambassador of India, Mr. C. S. Jha, took part in the ceremonies. The prize is awarded each year by an international jury named by Unesco.

20-1-1968. Russian epigraphists have deciphered the inscrutable Indus Valley script, it is learnt.

Seals similar to the Harappan seals and terracotta figures, resembling in all important details the Harappan figurines, specially those of animals, were excavated in S.E. Russia.

Though no official announcement has been made, it is said the Russians processed their data through a computer to unlock the 4,000-year-old script. A time-gulf of over 2,000 years separates the Indus Valley characters from the Brahmi script, the earliest deciphered Indian writing.

Since 1925, when Sir John Marshall and R. D. Banerjee first unearthed the remnants of the lost valley civilisation, hundreds of scholars, both in India and abroad, have been trying to make the silent pictures speak. (*The Indian Express*).

January 1968. Preliminary work has already begun for setting up a Music University in Calcutta in the name of Tansen, according to the announcement made by Shri Sailen Banerjee, Secretary of the Tansen Sangeet Sangha, Calcutta on the occasion of the inauguration of the 20th annual Tansen Sangeet Sammelan. (*CNFI*, Jan. 1968, p. 23).

1-2-1968. The most delicate and difficult part of the International Campaign to save the monuments of Nubia—the reconstruction of the Abu Simbel

temples—will be completed in mid-1968. The two temples cut up into 1,035 blocks, each weighing between 20 and 30 tons, have been transported and re-erected on the cliff-top nearly 200 feet above their original position, well out of reach of the reservoir waters at their peak level. The last block of the Great Temple was placed in position last September, the joints are now being filled, and the temples will appear once more to be carved out of the solid rock.

In the final phase, particular care is being taken to re-create the temple's original surroundings as closely as possible. This entails the building of an artificial hill behind each temple with 320,000 cubic metres of rubble brought from nearby. To ensure they suffer no damage from the weight of the overlying rock, the temples have been backed with huge concrete domes.

No modern elements are to be allowed in front of the temples: coach parks, refreshment stands, souvenir shops and other tourist facilities will be located some distance away, screened by trees, and visitors will have to walk the last 500 yards to the temple along a beaten earth path.

This whole remarkable operation has been carried out by engineers, technicians and workmen from firms from 5 countries, and was made possible by contributions from more than 50 nations. Meanwhile work has been continuing on the dismantling and reconstruction of 22 other threatened temples in Egyptian and Sudanese Nubia.

One final task, fraught with difficulties, remains: the preservation of the group of monuments at Philae. This islet, situated on the Nile between the two dams at Aswan, has long been a shrine and is known as "the Pearl of Egypt". Its monuments—temples, pylons, colonnades and kiosks—date from the 4th century B.C. to the end of the 1st century A.D. and are of great archaeological and historic value. Until now the monuments have survived the floods which have covered them for nine months of the year for the past half-century. Now the new dam is in service, the temples are permanently submerged to nearly half their height and the stone is being gradually eroded by the daily fluctuations of the water level.

Two possible solutions are being studied: the first involves isolating the whole island behind dykes; the other, dismantling the monuments and re-erecting them on nearby Ajilika Island. (*Unesco Features*).

1-2-1968. A discovery of considerable anthropological interest was made recently in Israel by a French expedition led by Mr. Bernard Vandermeersch of the Sorbonne palaeontological laboratory. The team found two skeletons from the Mousterian epoch in the Qafzeh cave, near Nazareth, similar to those discovered in 1930 in the grotto of Sukhul on Mount Carmel. Some 40,000 years old, the Carmel man bears a strong resemblance to the Cro-Magnon man who first made his appearance in Western Europe several thousand years later.

It would seem that during the period when Europe was inhabited by Neanderthal man, two different types of *homo sapiens* existed in the Near East, one similar to Neanderthal man and another, much more advanced.

It is not yet known if this latter represents a transitional phase or if he was a cross between Neanderthal man and a more recent type, of central or South-West Asian origin. Pending the results of further research, carbon 14 tests have already confirmed the age of the Qafzeh men as being between forty and fifty thousand years old.—(*Unesco Features*).

1-2-1968. The Erasmus Prize for 1968, worth 100,000 Dutch Florins (roughly \$ 27,700), has been awarded to the British sculptor Henry Moore. The Prize is awarded annually to persons or institutions for outstanding artistic, scientific or social achievements. Part of the prize-money must be spent on a project which contributes to the development of European culture.

The Prize will be awarded by Prince Bernhard in Arnhem on May 3rd. At the same time, an important retrospective exhibition of Moore's works is to be opened in the gardens of the Kroller-Muller Museum at Otterlo.—(*Unesco Features*).

1-2-1968. Glowing silks from Thailand, decorated calabashes from Chad, intricate Indian embroidery, chased metal pitchers from Morocco—these are some of the traditional products of craftsmen and craftswomen from all over the world shown in the latest set of Unesco Art Education Slides to be put on the market.

But these traditional skills are also being used—or occasionally revived—in the creation of uncompromisingly modern designs, and the set includes examples of experimental ceramics from Italy, a ricepaste resist batik from Japan, a piece of contemporary glass from Czechoslovakia, elegant silver jewellery from Bolivia, hand-made furniture from Denmark.

There are thirty colour transparencies in the collection, showing works of craftsmanship from thirty different countries: all of them, whether in metal, wood, ceramic, textile or glass, reflect the uniqueness, painstaking care and devotion which is the mark of the hand-made product.

At a time when there is increasing concern about the decline of the crafts—in the developing as well as in the industrial countries—these slides give evidence that in many parts of the world the crafts are very much alive, and they may well serve to foster a greater interest in the subject, so that craftsmen will come into their own once more as truly creative artists.

The slides, with an introduction and detailed commentary in English, French and Spanish, were produced by Unesco in co-operation with the World Crafts Council. (*Unesco Features*).

1-2-1968. The International Music Council Congress will meet in the United States in September 1968. Theme of the meeting: "Music and Communications". (*Unesco Features*).

9-2-1968. The late Sri Karaikudi Sambasiva Aiyar used to play Sama Veda hymns on his Veena during prayers. It was delightful treat to hear the vedic chants produced on the veena by Sri K. V. Santhanagopalachariar, who is now giving a series of lectures on the Ramayanam under the auspices of Sri Kanchi Kamakoti Seva Samiti in Triplicane. On February 5, he demonstrated the reproduction of Vedic syllables on this instrument.

Sri Santhanagopalachariar pronounced the Vedic syllables and explained their structure consisting of the Udhatham, Anudhatham, Swaritham, Itheerga Swaritham and Sarwanurhatham. He commenced the recital with Śānthi-pāṭam and followed it with playing the Samhitas, Sri Suktham, the Rudram, Chamakam and different Ghanas and wound it up with excerpts from Upa-nishads and the Narasimhashtakam. (*The Hindu*).

17-2-1968. Eight sculptors from the Federal Republic of Germany are represented at the First Indian Triennale (Feb. 10 to March 31) organised by the Lalit Kala Akademi, New Delhi.

The display, arranged in two galleries—at Rabindra Bhavan and Jaipur House—was inaugurated by Dr. Zakir Husain, President of India. Bringing together about 700 paintings, sculptures and graphics from 32 countries, the Triennale presents a cross-section of world art.

The Indian section is note-worthy and the international jury, which judged the entries and awarded seven prizes, described the collection as a “challenging contribution”. Art critics have commented that the Exhibition compares favourably with the well-known exhibitions in Venice, Sao Paulo and Tokyo. (*German News Weekly*, Vol. X, No. 8, New Delhi).

17-2-1968. Seminars in Tamil on German literature, organised in cooperation with the Tamil Ilakkiya Sangham, have been serving as an effective medium of cultural exchange at the Max Muller Bhavan, Madras.

The third of these seminars, which was held last month, brought to the forum four Tamil scholars, and the German authors discussed were Schiller, Heinrich Heine, and Rainer Maria Rilke.

Last year, two such seminars were held, the first in March and the second in September. They were devoted to a discussion of Heinrich Boll, Wolfgang Borchert and Franz Kafka. The Tamil versions of two short stories by Borchert were read, and Mr. Ka Na Subramaniam, a leading writer in Tamil, drew a scholarly comparison between Kafka and Pudumai Pithan, a Tamil author. (*German News Weekly*, Vol. X, No. 8, New Delhi).

17-2-1968. Promoting East-West cultural appreciation and stimulating tourism are among the objects of a nine-day cultural festival, which is being inaugurated in Jaipur on February 17 by Mr. Hukam Singh, Governor of Rajasthan. The event, which was conceived by Prof. Dr. J. H. Koellreutter, Director of the Max Muller Bhavan, New Delhi, and put off from last year, is sponsored by the Max Muller Bhavan, jointly with the Government of Rajasthan and several cultural organisations in Jaipur. The programme includes a Bharata Natya recital by Kamala and her troupe, a sitar recital by Nikil Banerjee of Calcutta, an opera by the Leubeck Chamber Ensemble from Germany and a music recital by Mrs. Margarita Schack (Soprano). Prof. Koellreutter, the moving spirit behind the Jaipur Arts Festival, disclosed to Press Correspondents on Wednesday that the festival would be an annual event in future in Rajasthan's colourful capital. The “German News Weekly” will report on the event. (*German News Weekly*, Vol. X, No. 8.)

23-2-1968. A \$ 3000 prize is to be awarded every two years by Unesco for an outstanding scientific contribution to the development of a country or region. The prize has been created following a decision of the last Unesco General Conference in 1966 and the award will be made for the first time at the next General Conference to be held in 1968.

Entries should describe the scientific or technological work that has provided practical benefits to a developing country or region, in the fields of either research and education or engineering and industrial development.

Any team or individual may enter the contest provided they are proposed by the government of their country in consultation with the National Commission, or by a non-governmental organization which has consultative status with Unesco. The winner will be selected by the Director-General on the recommendation of an international panel of five scientists and engineers.

(United Nations Weekly Newsletter, p. 3, dated Feb. 23, 1968).

1-3-1968. The USSR remains top of the list of the translating countries with 3,968 titles (including translations of works already published within the country), according to the 19th edition of *Index Translationum*,* just published by Unesco. The Index lists 39,267 translations published in 70 countries during 1966 plus a few earlier publications not hitherto listed. The USSR is now followed by Yugoslavia (3,452), which lay eighth in 1964, and whose production has more than doubled since then to nose out Germany (3,095). (It should be noted that, for translation statistics, no attention is paid to the political division of the country).

Another noteworthy advance is that of Spain, which comes up to fourth place (2,429), ahead of the USA (2,069), Italy (2,010), the Netherlands (1,846), France (1,809), and Czechoslovakia (1,763), which it followed in 1964. Tenth place is held by Japan (1,669), whose translation output has increased by 50% since 1964 and is now ahead of Sweden (1,345) and Denmark (1,126).

Thirteen other countries have published more than 500 translations. They are: Hungary (949), India (840), Belgium (839), Portugal (808), Poland (806), Rumania (791), Norway (771), United Kingdom (752), Finland (730), Switzerland (720), Turkey (660), Brazil (629), Bulgaria (573). Among these, Hungary and Brazil have made the most advance since 1964.

During 1966, there were 197 translations of the Bible. Lenin remains the most translated author with 201 translations. In 1964, immediately after him came Shakespeare whose four hundredth anniversary it then was, and then Jules Verne. Their places were taken, in 1966, by Georges Simenon (137) and Tolstoy (122). Karl May, German author of youth adventure stories, was translated 114 times. He is thus ahead of old favourites such as Agatha Christie (99) and the brothers Grimm (97). Shakespeare and Dostoevsky with 96 translations each are closely followed by Ian Fleming (95). Hemingway, with 91 titles is the tenth most translated author.

* *Index Translationum* 19. International Bibliography of translations. Published by Unesco, Paris. Price \$ 32: £ 9.10s; 112 Fn.

Lower in the list are such famous names as Jules Verne (86 translations), Alexandre Dumas (84), Hans Christian Andersen (79), Mark Twain (75), Jack London (71), R. L. Stevenson (55), Edgar Wallace (49).

Among the fifty authors most translated during 1966 occur ten well-known modern authors. Hemingway has already been mentioned. After him come Pearl Buck (77 translations), J. Steinbeck (76), A. J. Cronin (74), Sholokov (66), Moravia (59), Graham Greene (53), J. P. Sartre (48), E. M. Remarque (42), and Camus (37). (*Unesco Features*).

23-4-168. Kala Vikash Kendra, Rastrabhasha Road, Cuttack, has undertaken to conduct through its College of Indian dance and Music, an advanced course in Odissi Dance for three months commencing from 15th May to 15th August this year for (1) Training teachers, (ii) for giving intensive training to advance students learning at various sister institutions in India.

Guru Kelu Charan Mohapatra, recipient of the President's Award for Odissi Dance and Senior teacher in the College will be the Director in charge of the scheme. He will be assisted by other qualified teachers.

SECTION IX : REVIEWS

INDRAS; LOST SARASVATI: (Sardar Patel University, Vallabh Vidyanagar, India, First Edition, February 1968, pp. XXI + 285 with a map, a chart, a table about the chronology of ancient Iraq and India and an Index. Price Rs. 30/- or \$ 7).

This book is the outcome of the author's extensive research into the human institutions and the human past for more than two decades. It has been published under a financial grant from the Ministry of Education, Government of India. The preface covering 18 pages, is a fair summary of the scheme, aim and subject matter of the Research as it is mainly centering on the early history, even from Vedic times, of the lost river of Indian history, namely the Sarasvati. The river was located at the junction of the two realms between the Ganga and the Indus, which served as a place of synthesis and meeting ground between the Indo-Pacific of the East and Indo-Asiatic of the West, later joined by the Dravidians from the South and the Tibeto-Burman from the Northern sector. The author feels that the different communities representing varying cultures "Crossed one another and on the Sarasvati, and from this process has resulted a unique synthesis of humanity in history on the soil of India." (page 1). This is well documented in literature, art and mythology and the author gives a number of examples from Hindu literature in support of this fusion of cultures.

The river was in an earthquake belt, and it watered the area between the Indus and the Ganges till it reached the highly saline Ranns of Kutch. As a result of a major catastrophe, in the form of an earthquake, the bed of the river was raised and was dried up in the 2nd Millenium B.C. This was followed by a 12 year drought in the reign of Emperor Santanu, as recorded in ancient literature. Hence the migration of the Rgvedic Aryans to the Gangetic Doab. The ruthless Assyrians ("Asuras") routed them with the aid of war weapons of iron. The climax to the calamity was reached in the Mahabharata war of Circa 14th-13th century B.C.

The author has pursued this line of approach to trace the origin, culture and decline of the Sarasvati basin civilization. He has quoted copiously from Vedic and Purāṇic texts in support of

his argument about the tribes, kings and geneological list of dynasties of Kings of North India. He points out that the area of the dried up Sarasvathi river is now drenched by the Ghaggar channel which is being replaced by the Rajasthan canal.

The 2 sections of the book (pp. 1 to 216B, 217 to 277) deal extensively with (1) "Sarasvati basin and its strategy to History" and (2) "As Archaeology depicts, distorts and drops." The map of North West India on page 24 is highly useful in the study of details about the region furnished by the author. The chart on page 148 (A) gives "a new theory of the philosophy of the essence of the human history" while the genealogical Table on page 276 (A) gives a rough idea about the chronology of Ancient Iraq and India.

The publication is highly informative and will be useful to students of ancient world civilization with special reference to that of North India.

K. A. N.

RATNĀKARĀVATĀRIKĀDYAŚLOKASATĀRTHĪ OF VĀCAKA ŚRĪ JINA MĀṆIKYA GAṆĪ, Edited by Pandit Bechardas J. Doshi (Research Professor, L. D. Institute of Indology), Ahmadabad-9. Lalbhai Dalpatbhai Series No. 12; Bharatiya Samskriti Vidyamandir, Ahmadabad-9, pp. 8 + XXIII + 117; 1967. Price Rs. 8/-.

This book by Jinamāṇikya gaṇi (1600 A.D.) the disciple of the reputed scholar Cāritratna is a clear example of the Jaina Acarya's unique scholarship. Composed in the Anuṣṭup metre, it is in the form of a commentary on the beginning verse of *Ratnākara Avatārikā* by Ratnaprabhasūri. The work serves also as an introduction to the Syādvāda Ratnākara by Devasūri.

The following is the verse for which a hundred interpretations have been beautifully furnished:

Siddhaye Vardhamānastāt Thāmṛāyannakhamanḍalī |
Pratyūhaśalabhplōṣe Dīpradīpāṅkurāyate ||

Each interpretation is the outcome of the variations in the derivative meaning of the words used in the verse. The entire hagiology and codes of conduct from Vardhamāna Mahāvira on-words have been copiously interpreted and in the process, the vedic gods like Brahma, Viṣṇu, Sūrya, Candra, Śiva and Pārvatī have also been brought in while giving the variations of meanings for that

one verse. The basis for such derivations is from the grammatical work of Siddhahemacandra, and in particular the *uṇḍisūtras*. As a citrakāvya, the work is a fine example of the author's width of knowledge. It is no easy task for the Editor to scrutinize a work of such a novel conception as giving a hundred interpretations for a single verse, all being based on subtleties in grammatical derivatives. The work is sure to be of immense value to a keen student of sānskrit literature and we have no doubt that it will give real pleasure to interested scholars.

R. THANGASWAMI.

ACĀRYA MALAYAGIRI'S ŚABDĀNUŚĀSANA with auto-commentary; Edited by Pandit Bechardas J. Doshi (Research Professor, L. D. Institute of Indology, Ahmedabad), Lalbhai Dalpatbhai Series No. 13. Bharatiya Samskriti Vidya Mandir, Ahmedabad-9, pages 8 + 563, with an index of 43 pages, 1967. Price Rs. 30/-.

It is easy to master the Sanskrit language, if only one is well versed in the study of its grammar. In this context, we have to remark that Pāṇini's grammar is highly helpful in understanding easily the word derivatives and their meanings. When, in course of time, the technical terms and restrictions imposed by him became too elaborate, those interested in simplifying it set to work to produce easier works for the benefit of intending scholars. Such works like *Laghū Pāṇinīyam* (Kerala pāṇinīyam) followed Pāṇini's regulations. On the other hand some Jainācāryas interested in this work, originated independent sūtras. To this category belong Śākatāyanasūri, Buddhiśāgara sūri and Hemacandra. Now the Editor of the Book under review has done yeomen service to the cause of Sanskrit by publishing this grammar by Malayagiri.

The work is also given the alternative name of Muṣṭivṛāṇa. It is derived from the word Muṣṭi meaning fist, thereby conveying the idea that it is a smaller publication of easy approach.

The sūtras of Pāṇini are 3671 in number while those of Malayagiri are only 2210. Even these are not abridged from Pāṇini's but are the outcome of an original composition. The author has also sketched a commentary on his own sūtras. Pāṇini has first described the Māheśvara sūtras elucidating the combination of Akṣarās, followed by certain restrictions. Malayagiri on the other hand bases his work on Varnasamāmnāya (as a common feature—lokād-

varṇakramah sūtra No. 2), and points out short long and longer forms. As codified by Pāṇini, from the shorter vowels, the long and longer ones were evolved by a set of regulations e.g.—*Aṇuditsa-varṇasya*. While Pāṇini combines vowel with an *ith* consonant, naming them *Ach* and *Hal* Malayagiri names them *svara* and *vyañ-jana*. This *svara* has been made use of by Baṭṭoji Dikṣita in his work. By following his own coinage of *varṇakrama* Malayagiri uses *ik*, *aṇ*, etc.

To find out the derivative for a word Pāṇini handles a number of sūtras while Malayagiri uses one. Here and there, Pāṇini's sutras are used in a changed order by Malayagiri, e.g.

- ikōyaṇaci (Pāṇini No 6/1/77).
- ikah Asvēyāñ (Malayagiri No. 3/2)
- ecoyavāyāvah (Pāṇini 6/1/78)
- ecah svarē ay, āy, av, āv, (Malayagiri 3/1)
- ēvēcāniyōgē (Vārtika)
- ēvē, niyogē (Malayagiri 3/13)
- Otvosthayoh samāsevā (Vārtika)
- Vā oṣṭha ōtau samāsē (Malayagiri 3/14)
- jātē rastrīviṣayā dayōpadhāt (Pāṇini 4/1/63)
- jate rayanityastrīśūdrāt (Malayagiri 2/5/37)

Malayagiri (13th century A.D.) and Baṭṭoji Dikṣita (15th to 16th century A.D.) agree in the major examples and pratyudāharaṇas... If Malayagiri's example for *pararūpasandhi* is śramaṇo sti, Baṭṭoji's example is śivo, ryah. In *kṛcāḍanta prakaraṇa* in the sūtra *Ānah carēh Agurau*, Malayagiri uses *Ācāryo deśah* *Ācāryo hemacandrah* while Baṭṭoji uses *Ācāryo deśah*, *Ācāryo guruh*. The suffix *giri* is not common among the Jain monks. In as much as Malayagiri uses that suffix to his name, he might have started life as a Brahmin. Hence he has chosen to follow the traditional introduction left by Pāṇini in his work. To Malayagiri has been attributed about 20 vṛttis, and hence he is famous as a vṛttikāra. Though an excellent work, the book is left incomplete eg. in the *Thaddhitaprakaraṇa*, chapters 1, 3 to 6 are not available.

The Editor has scrutinized this work with great care and has analysed the works of the author with reference to their priorities. He has also discussed his date, place and whether he has chosen to follow sākaṭāyana. The Editor has also made a comparative

study of the works of Malayagiri and Hemacandra. Has Malayagiri originated any work in the prakṛt grammar, and have the others taken quotations from Malayagiri's are factors also studied by the Editor, in addition to furnishing various useful indexes. The words and alphabets misused or miscopied have also been corrected. Some square brackets are used where references are left blank. The print and the get up are upto the mark and the the mistakes in printing are very few.

The work of the Editor is very commendable as the book is a valuable contribution useful to students of sanskrit grammar and to scholars interested in that study. It will be a useful addition to any library.

R. THANGASWAMI

VIRATARANGINI: By Shashidhar Sharma Vachaspati, Punjab University.

This exquisite poem in two sections, containing 83 and 156 Arya verses respectively, on the treacherous attack on India by the Chinese and the valiant defence offered by the Indian soldiers, is a noteworthy contribution to modern Sanskrit poetry. Shashidhar Sharma is an accomplished poet with a good command of the language, and is inspired by noble ideals. He has added a detailed commentary in Sanskrit and a Hindi translation of the text.

K. KUNJUNNI RAJA

SECTION I: ARTICLES

ANUBHÜTISVARŪPĀCĀRYA :—

His contribution to Advaita Vedānta

by

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I

Anubhūtisvarūpācārya — His works, identity, and date

Anubhūtisvarūpācārya who is known in the Advaitic tradition as the *prakaṭārtha-kāṇa* or the author of the work *Prakaṭārthavivarāṇa* — an independent commentary on the *bhāṣya* of Śrī Śaṅkara on the *Brahma-sūtra* is one of the most important among the Advaitic writers of the post-Śaṅkara period. He has been well-known in the history of grammar as the author of the *Sārasvata* grammar. His works in Advaita are of the nature of commentaries. Of these, some were mentioned in Mr. Tripāṭhi's introduction to the *Tarkasaṃgraha* of Ānandagiri.¹ For the first time, the attempt was made by Dr V. Raghavan to discuss and set forth the identity of the several works, written by Anubhūtisvarūpācārya in the field of Advaita in his paper entitled—*Anubhūtisvarūpācārya—Author of the Prakaṭārthavivarāṇa, Iṣṭasiddhivivarāṇa* etc.² As a result of this paper we are now in a position to know more fully of the writings of Anubhūtisvarūpācārya. He wrote mainly commentaries. All the three prakaraṇās of Ānandabodha received his attention and we have manuscripts of his glosses on the *Nyāyamakaranda* (*Saṃgraha*), the *Nyāyadīpāvali* (*candrikā*), and the *Pramāṇamāla* (*Nibandha*). Among the other standard authors on whose works Anubhūtisvarūpācārya commented upon are Gauḍapāda, Śaṅkara, Vimuktātman, and Śrīharṣa. On Śaṅkara's com-

1. *Tarkasaṃgraha*, Gaekwad Oriental Series, p. ix.

2. See *Annals of the Bhandarkar Oriental Research Institute*, Silver Jubilee Number, pp. 352-68.

See also *New Catalogus Catalogorum*, Vol. I, p. 158. (University of Madras, 1949).

mentary on the *Māṇḍūkya-kārikā* of Gauḍapāda, a brief *tippana* was written by Anubhūtiśvarūpācārya and three manuscripts of this work are known to exist. On Śaṅkara's *Brahma-sūtra-bhāṣya* Anubhūtiśvarūpācārya wrote the commentary called *Prakaṭārthavivarāṇa* which has been published anonymously in the Madras University Sanskrit Series. On the *Iṣṭa-siddhi* of Vimuktātman published in the Gaekwad Oriental Series, Anubhūtiśvarūpācārya wrote an extensive commentary known as *Iṣṭasiddhivivarāṇa*. This work has been available in manuscript³ without its identity being found out. A careful study of this commentary shows that this is a work of Anubhūtiśvarūpācārya. It also shows that the commentary of Jñānottama made known to the scholars in the Gaekwad Oriental Series Edition on the text is really derived from Anubhūtiśvarūpācārya's commentary on the *Iṣṭa-siddhi*. The other standard writer on whose work Anubhūtiśvarūpācārya commented is Śrīharṣa. The commentary of his called *Śiṣyāhitaiṣiṇī* on Śrīharṣa's *Khaṇḍana-khaṇḍa-khāḍya* is also unprinted and it is available in a single manuscript in the Big Bhaṇḍār at Jessalmere.

In the *Gītā-prasthāna* Anubhūtiśvarūpācārya made his contribution in the form of a brief gloss on Śaṅkara's *Gītābhāṣya*, which is still in manuscript. Naturally, we would expect that our author did not omit to do something in the *Upaniṣad-prasthāna*. There are evidences of Anubhūtiśvarūpācārya having commented upon Śrī Śaṅkara's *bhāṣya* on the *Upaniṣads*. There are manuscripts of *Upaniṣad-bhāṣya-tippanas* mentioning *Prakaṭārtha-kāra*, that is, Anubhūtiśvarūpācārya as the author. But the same texts are also current as the productions of one Narendrapuri in some cases and Ānandagiri in some other cases. Narendrapuri was closely associated with Anubhūtiśvarūpācārya both in grammar and in Vedānta and Ānandagiri is well-known as the pupil of Anubhūtiśvarūpācārya.⁴ These make the textual problem of the *Upaniṣad-bhāṣya-tippanās* referred to above somewhat complicated and this problem requires careful and immediate investigation.

We have thus only seven works of Anubhūtiśvarūpācārva, namely, the *Prakaṭārthavivarāṇa*, the *Gītā-bhāṣya-tippana*, the *Gauḍapādīya-bhāṣya-tippana*, the *Iṣṭasiddhivivarāṇa*, and the commentaries on the three prakaraṇas of Ānandabodha.

3. Government Oriental Manuscripts Library, Madras, Ms. No. 4384.

4. See *Tarkasaṅgraha*, pp. x-xi.

As to the identity of Anubhūtisvarūpācārya, it is clear that the Advaitic writer is the same as the author of the Sārasvata grammar; for, between the grammar on one side and the Advaitic commentaries on the other, and also among the Advaitic commentaries themselves, there are agreements which are of a conclusive nature about the identity of the authorship in all these cases. Similar agreements of a very conspicuous nature are to be seen between the *Tattvāloka* of Janārdana and the *Prakaṭārthavivarāṇa* and the other works of this cycle. Janārdana has been held by scholars to have been the civil name of the prolific Advaitic commentator Ānandagiri or Ānandajñāna. Prajñanānanda who has commented on the *Tattvāloka* refers to Anubhūtisvarūpācārya as his *parama-guru*.⁵

Ānandajñāna, a pupil of Anubhūtisvarūpācārya has been assigned by Mr. Tripāṭhi to the middle of the 13th century, a date which Das Gupta also accepts. Amalānanda the commentator on Vācaspatimiśra's *Bhāmātī* replies without mentioning the name to Anubhūtisvarūpācārya's criticisms of Vācaspatimiśra. Amalānanda flourished in the first half of the 13th century; and, this is evident from his statement at the end of his *Kalpataru* that he wrote his work under the Yādava king of Devagiri, Kṛṣṇa (1248-1259 A.D.) and his brother Mahādeva. Anubhūtisvarūpācārya must, therefore, be taken as having flourished in the first half of the 13th century A.D.

II

His Times and The Historical Background

We have so far reconstructed the personality of Anubhūtisvarūpācārya and shown the extent of his contribution on the basis of the evidences supplied by manuscripts. Anubhūtisvarūpācārya no doubt became a forgotten author in the history of Advaita. His commentaries on the *Iṣṭa-siddhi*, *Khaṇḍana-khaṇḍa-khādyu*, *Nyāya-makaranda*, *Nyāyadīpāvalī*, *Pramāṇamālā*, Śrī Śaṅkara's *bhāṣya* on the *Gauḍapāda-kārikā* and the *Bhagavad-gītā* fell into oblivion. But his commentary on the *bhāṣya* of Śrī Śaṅkara on the *Brahma-sūtra*, namely, the *Prakaṭārthavivarāṇa* which may be rightly described as his *magnum opus* was remembered in the Advaitic

5. See *Annals of the Bhandarkar Oriental Research Institute*, Silver Jubilee Number, pp. 352-68.

tradition. Even in respect of this his real identity was lost as he was remembered only as *Prakaṭārtha-kāra* (the author of the commentary *Prakaṭārthavivaraṇa*). We have clear references to him in the writings of Ānandagiri. This is, as it should be; for Ānandagiri, as has already been mentioned, was a pupil of Anubhūti-svarūpācārya, and his *Tattvāloka*, as he himself says, was directly based on the *Prakaṭārtha-vivaraṇa*.⁶ Anubhūti-svarūpācārya vehemently criticises Vācaspatimiśra's distinct views on Advaita that are embodied in his commentary *Bhāmātī* on Śrī Śaṅkara's *bhāṣya* on the *Brahma-sūtra*. Amalānanda-Vyāsāśrama in his *Kalpataru* on the *Bhāmātī* answers Anubhūti-svarūpācārya's objections. He, however, does not refer to Anubhūti-svarūpācārya by name. The details of these criticisms can be had in Prof. Hiriyanna's article entitled *Gleanings from the Prakaṭārtha*.⁷ But for the present it is necessary to point out that the references in Amalānanda could easily be identified as one to Anubhūti-svarūpācārya. Govindānanda in his commentary *Ratnaprabhā* on the *bhāṣya* of Śrī Śaṅkara on the *Brahma-sūtra* identifies a reply in Amalānanda as directed against the *Prakaṭārtha-kāra*.⁸ Puruṣotama—the disciple of Rāmātīrtha Yati⁹ who flourished in the middle of the 16th century in his commentary *Subodhinī* on the *Samkṣēpaśārīraka*¹⁰ of Sarvājñātmamuni and Appayya-Dīkṣita in his *Siddhāntaleśasaṃgraha*¹¹ make references to *Prakaṭārtha-kāra*. Govindānanda, already referred to, has had access to the *Prakaṭārtha vivaraṇa*; for there are several contexts in which he shows the influence of that work.¹² Dhanapatisūri in his commentary

6. Ibid.

7. See *Journal of Oriental Research*, Vol. 15, pp. 1-8.

8. *prakaṭārthakāraistu pāṭakaprasiddha-antōdātta svarāḥ pāribhāṣikāḥ iti vyākhyātam, tat kalpatarukārair dūṣitam,*

Ratnaprabhā, p. 311.

9. See the Article — *The Date of Pāmātīrtha Yati*, by P. K. Gode, *Adyar Library Bulletin*, Vol. VI, Pt. II, pages 107-110.

10. *Samkṣēpaśārīraka*, Ānandāśrama Sanskrit Series, Vol. II, p. 628.

11. *Siddhāntaleśasaṃgraha*, Vol. II, pp. 2, 12, 23. (Publications of the Department of Indian Philosophy, Madras University No. 4).

12. (i) *parākrāntaṃ cātra darpaṇatikāyāṃ ācāryaiḥ ityuparaṇyate,* *Ratnaprabhā* (Nirnaya-Sagar Press, 1909), p. 561.

See *Prakaṭārthavivaraṇa*, p. 660.

This work will hereafter be referred to as 'PV'.

(ii) *ctatsūtrabhāṣyabhāvanābhijñāḥ sannyāsāśrama dharmaśraavanādau vidhīrñāstīti vadanti,* *Ratnaprabhā*, p. 818.

See PV., p. 989.

Bhāṣyotkarṣadīpikā on Śrī Śaṅkara's *bhāṣya* on the *Bhagavadgītā* makes¹³ reference to a particular view on *avidyā* and this view could easily be identified as that of Anubhūtisvarūpācārya. All the above references do clearly point out that some of the criticisms and specific views of Anubhūtisvarūpācārya were remembered in the writings of the later Advaitins.

To appreciate the place occupied by Anubhūtisvarūpācārya in the history of Advaita in the post-Śaṅkara period, it is necessary to refer to some of the authors who preceded him in the immediate past — authors who belonged not only to the Advaitic school, but also others who were active in opposing the philosophy of Advaita. The latter opponents of Advaita were mainly of two groups — the Naiyāyikas and the Bhedā-bheda-vādins or the Brahma-pariṇāma-vādins. The two formed the main targets of the criticisms of the Advaitins in the centuries immediately following Śrī Śaṅkara.

Of the exponents of the *bhedā-bheda-vāda*, Bhāskara who appeared on the scene immediately after Śrī Śaṅkara led the opposition against the exposition of Śrī Śaṅkara. In the introductory verse to his commentary on the *Brahma-sūtra*, Bhāskara says that his commentary is to refute the interpretation of the *Brahma-sūtra*, by those who read their own ideas into it thereby distorting its sense.¹⁴ A study of the *Brahma-sūtra-bhāṣya* of Bhāskara shows that he has Śrī Śaṅkara in his mind. In his wake appeared Keśava and the author referred to as Brahma-prakāśikā-kāra, one Mādhava and a writer named Amṛtānanda.¹⁵ The Advaitic dialectics against this group of critics of Śrī Śaṅkara had two of its leading protagonists in our author Anubhūtisvarūpācārya and another named Ānandānubhava who also lived almost in the same age. He wrote two works *Padārtha-tattva-nirṇaya* and *Nyāyaratnadīpāvali*. We could also add to this the earlier writer Ānandabodha on whom our author Anubhūtisvarūpācārya wrote commentaries. Bhāskara upheld not only the old pre-Śaṅkara philosophical positions of

13. *anādhiranirvācyā bhūtaprakṛtiḥ cirmātīa-saṁbandinī māyā, tasyāṁ citpratibimbāḥ īśvaraḥ, tasyā eva āvaraṇavikṣepa sakti-madavidyābhidhāneṣu parichinna anantapradeśeṣu cit pratibimbo jīva iti kecit, Bhāṣyotkarṣadīpikā*, p. 357. Cf. PV., page 3,

14. *sūtrābhiprāyaśaṁvṛtīyā svābhiprāyaprākāśanāt vyākhyātām yairidaṁ śāstraṁ vyākhyā iyaṁ tannivṛttayē* — Introductory Verse.

15. PV., pp. 1, 10, 24, 29, 55, 84, 118, 128, 370, 378, 417, 429.

bhedā-bheda and *pariṇāma* but also upheld the ancient view on the *sādhana* plane of combining *jñāna* and *karma* and the monastic mode called *tridaṇḍi-sannyāsa*. Both Anubhūtiśvarūpācārya and Ānandānubhava criticized effectively Bhāskara who symbolised this type of opposition to Śrī Śaṅkara. In the field of Nyāya also there was revival of activity which was directed mainly against the new philosophy of *jagan-mithyātva*. In the times before the 10th century—if we may draw a rough demarcation like that—the orthodox darśanas and particularly the Nyāya were concerned with opposing the Buddhist schools. After this period when the influence of Buddhism waned, the attention of the orthodox schools turned in a more pronounced manner against each other. Different schools of Vedānta developed and the controversies in the field of philosophy were concerned with these differing stand-points within the fold of Vedānta. The renewed activity in the field of Nyāya may be said to have received a fresh impetus from the new technique developed by one Kulārka Paṇḍita in his *mahāvidyānumāna*. After a time the Nyāya school was rendered more or less ineffective and the Bhēdā-bheda school was superseded by the new developments of the theistic schools of Rāmānuja and Madhva. Later Advaitic dialectics concerned itself in the main with the last mentioned schools.

When we view the history of Advaita in relation to the other schools on the lines indicated above, we can see what important role certain able exponents of Advaita played in the field when post-Śaṅkara Advaita had to contend against the Bhēdā-bheda and Nyāya schools. At least three powerful advocates of Advaita could be mentioned as the most active controversialists of this phase—Anubhūtiśvarūpācārya, Citsukha, and Ānandānubhava. Just as Bhāskara was roughly handled by both Anubhūtiśvarūpācārya and Ānandānubhava, in Nyāya the author of the work called *Māna-manōhara* (Vādivāgiśvara) was the common target of attack for Ānandānubhava and Citsukha.

Not only did the two authors Anubhūtiśvarūpācārya and Ānandānubhava live in about the same age and do the same kind of work, but there seems to have been some kind of connection between them; for we find Ānandagiri who was—as Janārdana—a pupil of the former writing commentaries on the works of the latter. Like the *Tattvāloka* and the *Tarkasaṅgraha* of Janārdana—Ānandajñāna—Ānandagiri, the *Padārthatattvanirṇaya* of Ānandānubhava is a critique of the Nyāya-Vaiśeṣika categories.

Anubhūtisvarūpācārya's contribution to Advaita lies in his critical examination and the final rejection of the Nyāya-Vaiśeṣika and Bhēdā-bheda schools. Further he has distinct views as regards some of the most important concepts of Advaita and they have considerable importance in the historical development of Advaita.

III

Anubhūtisvarūpācārya and the Nyāya-Vaiśeṣika

The Vedānta-Sūtras themselves have reference to the views of the Nyāya-vaiśeṣika particularly of the Vaiśeṣika school. The Vaiśeṣika it is well-known hold a theory of the creation of the universe from atoms as the material cause to which the Vedāntic position of Brahman as being the sole material and efficient cause of the universe is directly opposed. In the wake of their basic theory, the Nyāya-Vaiśeṣika realists hold also several other categories all of which are not acceptable to the Vedāntins. Under all the contexts where the Sūtras have direct or indirect reference to the positions of the Nyāya-Vaiśeṣika, and under the *bhāṣya* on these where Śrī Śaṅkara briefly refutes the Nyāya-Vaiśeṣika views, Anubhūtisvarūpācārya takes the occasion to enter into further details and launch upon a systematic examination and refutation of the Nyāya-Vaiśeṣika theories. We may in passing take note of the contexts in which the Nyāya-Vaiśeṣika criticisms occur in the *Prakāṣārthavivaraṇa*.

At the outset under the *adhyāsa-bhāṣya*, Anubhūtisvarūpācārya speaks of the *anyathā-khyāti* of the Naiyāyikas more than once.¹⁶ While commenting on the *Brahma-sūtra*, *janmādyasya yataḥ* (I, i, 2) Śrī Śaṅkara refutes the Naiyāyika stand-point that God is to be inferred on the basis of a syllogism as the creator of the universe. Here Anubhūtisvarūpācārya devotes some attention to the Nyāya-Vaiśeṣika theory of God and creation and criticises the same.¹⁷ Śrī Śaṅkara's reference to *tamas* in his commentary on the *Brahma-sūtra*, *jyotiścaraṇābhidhānāt* (I, i, 24) is availed of by Anubhūtisvarūpācārya to criticise the Nyāya-Vaiśeṣika view that *tamas* is not a positive entity.¹⁸ The section known as the

16. PV., pp. 6-7.

17. Ibid., pp. 40-43.

18. Ibid., pp. 139-40.

*Devatādhikaraṇa*¹⁹ provides an occasion for Anubhūtiśvarūpācārya to examine the logicians' theory about the non-eternality of *śabda*.²⁰

In the same context, Anubhūtiśvarūpācārya examines the category of *śakti* which the Naiyāyikas do not accept and criticises the latter mentioning Udayana by name.²¹ The Brahma-sūtras²² revert to the Vaiśeṣika tenet of the atomic origin of the world. Herein Anubhūtiśvarūpācārya makes his elaborate criticism of the Vaiśeṣika theory of atoms together with the critical examination of the six padārthas accepted by the Vaiśeṣikas along with their sub-divisions. In the sequel also both in Śaṅkara's *bhāṣya* and in the *Prakāṭārthavivaraṇa* there are criticisms of the Vaiśeṣika view particularly. In the section known as *Paṭyadhikaraṇa*,²³ the Naiyāyika theory of God as the efficient cause is taken up again for criticism in both the *bhāṣya* and the *Prakāṭārthavivaraṇa*. This section is very important, as herein Anubhūtiśvarūpācārya gives a systematic critique of the sixteen padārthas of the Nyāya school; and his criticism runs to over thirteen pages.²⁴ The discussion about *ākāśa* in the *Brahma-sūtra*, *yāvadvikāraṁ tu vibhāgo lokavat*²⁵ provides an occasion for Anubhūtiśvarūpācārya to examine in detail the Nyāya conception of *dik* and *kāla*.²⁶

IV

Anubhūtiśvarūpācārya—His Views on Advaita and His relation to the Bhāskara School

The philosophy of Advaita centres around the doctrine of *avidyā* or *māyā*. The distinguishing feature of this school is the doctrine that the material world is an illusion. It is, therefore, referred to as *māyā-vāda*. The ultimate reality is Brahman which is attributeless (*nirguṇa*) and formless (*nirākāra*) and which is of the nature of absolute consciousness. Owing to *avidyā* or *māyā*, it appears as *jīva*, *Īśvara*, and the world. The universe as such is indeterminable either as real or unreal. *Jīva* is to realize its identity

19. Brahma-sūtras, I, iii, 28-30.

20. PV., pp. 284-5.

21. *Ibid.*, p. 286.

22. II, ii, 11-17.

23. Brahma-sutras, II, ii, 37, 41.

24. PV., pp. 562-574.

25. II, iii, 7.

26. PV., p. 592.

with Brahman. To remain as Brahman is the ultimate goal, that is, liberation. And, this is possible only by overcoming *avidyā*. *Avidyā* could be removed only by the direct experience of Brahman. This, in short, is the philosophy of Advaita.

Bhāskara who appeared on the scene immediately after Śrī Śaṅkara criticized the concept of *nirguṇa* Brahman, the theory of *avidyā*, the doctrine that the universe is illusory, the contention that direct experience of Brahman is the means to liberation and the concept of *jīvanmukti*. As against Śaṅkara, Bhāskara upheld that the ultimate reality is possessed of attributes (*saguṇa* Brahman), the universe is real by being the transformation of Brahman, and liberation results from both *jñāna* and *karma* only after death and not here and now.

Brahman

The Upaniṣadic texts speak of two forms of Brahman. Some texts convey Brahman as attributeless (*nirguṇa*) and formless (*nirākāra*). Other texts speak of Brahman as having attributes (*saguṇa*) and forms (*sākāra*). The Upaniṣadic texts such as 'Brahman is not gross, not fine, not short, not long, without sound, without touch, without form, immutable, etc.'²⁷ convey Brahman to be free from quality and form. And the Upaniṣadic texts such as 'He cherishes all (righteous) desires, contains all (pleasant) odours, and is endowed with all tastes,' etc.²⁸ convey Brahman as having qualities. In the same way the Upaniṣadic text 'Verily there are two forms of Brahman, gross and subtle, mortal and immortal, limited and unlimited, definite and indefinite,'²⁹ declares Brahman to have forms. Śrī Śaṅkara notices this distinction between two forms of Brahman, one which is without attributes (*nirguṇa*) and the other which is conceived with attributes.³⁰ He adds that although Brahman as it is in itself can be but one, it may yet be viewed in such a way that it appears to possess attributes which do not genuinely belong to it, just as a piece of crystal, although really transparent appears red when a red hibiscus flower is placed near it. Hence there is no reason why certain texts should not teach, with a view to meditative worship, that Brahman has such and such attributes and forms.³¹

27. *Bṛhadāraṇyako'paniṣad*, III, viii, 8.

28. *Chāndogyo'paniṣad*, III, xiv, 2.

29. *Bṛhadāraṇyako'paniṣad*, II, iii, 1.

30. Śrī Śaṅkara's commentary on the *Brahma-sūtra*, I, i, 12.

31. *Ibid.*, on the *Brahma-sūtra*, III, ii, 15.

The author of the *Brahma-sūtra* points out³² that Brahman by itself cannot have these two contradictory characteristics, as it is opposed to experience. It may be said that Brahman by itself is free from all attributes, but by its association with a limiting adjunct it acquires qualities and forms which are real. This contention is not correct; for, the true nature of a thing cannot change because of its association with some limiting adjuncts. Redness in a crystal which is colourless is caused by the redness of a flower placed by its side and it is not real. Similarly the qualities and forms in Brahman which is pure consciousness are caused by *avidyā* and hence they are not real. Of the two aspects of Brahman set forth in the Upaniṣads we have to accept that which is free from any adjunct as its true nature. The other aspect of Brahman is only superimposed on it by *avidyā*, and hence it is not real. This aspect, however, is mentioned for the sake of worship.³³

As regards the forms mentioned in the Upaniṣads with reference to Brahman every such form is denied of Brahman in the Upaniṣadic texts that are negative in character.³⁴ The Upaniṣadic texts "He goes from death to death who perceives anything like variety"³⁵ teaches that manifoldness in Brahman is not true by condemning those who see difference in it. From these it is clear that forms and qualities in Brahman are not true and Brahman is formless and attributeless.

Avidyā (Ajñāna)

Now the question arises as to how Brahman of this nature could be the cause of the world. The Upaniṣadic text "That from which these beings arise, That from which they derive existence and manifestation, That into which they lapse back at the time of dissolution—seek to know that; That is Brahman"³⁶ states that Brahman is the cause of the universe. It is in order to account for the rise of the universe from Brahman that the Upaniṣadic text "The sages absorbed in meditation discovered the creative power (*māyā*) which is present in Brahman and which consists of the three qualities of *sattva*, *rajas*, and *tamas*"³⁷ intro-

32. *Brahma-sūtra*, II, ii, 11.

33. Śrī Śaṅkara's commentary on the *Brahma-sūtra*, III, ii, 11.

34. *Ibid.*, on the *Brahma-sūtra*, III, ii, 17.

35. *Kaṭho'paniṣad*, IV, 11.

36. *Taittirīyo'paniṣad*, III, i, 1.

37. *Śvetāśvatara'paniṣad*, I, 3.

duces the principle of *māyā*. The expression 'creative power' in the passage cited above stands for *māyā* which is identical with *avidyā* or *ajñāna*. Śrī Śaṅkara in his commentary on the *Brahma-sūtra*, *tadadhīnatvādarthavat*³⁸ states about *avidyā* (*māyā*) thus: "*Avidyā* is the root-cause of the world; it is designated by the word *avyakta*; it is indeterminable; it is identical with *māyā*; it is deep sleep; it is *paramēśvaraśraya*, that is, it depends on Brahman. And in it the individual souls not aware of their identity with Brahman rest".³⁹ This passage affirms the identity of *māyā* and *avidyā* or *ajñāna*. We shall now set forth Anubhūtisvarūpācārya's view on *māyā-avidyā*.

The Upaniṣadic text—"Know *māyā* to be the primal cause of the universe and *mahēśvara* as possessing *māyā*",⁴⁰ states that *māyā* is the source of the universe and it is present in Brahman—the pure consciousness. According to Anubhūtisvarūpācārya the word *mahēśvara* in the Upaniṣadic text cited above signifies pure consciousness, that is, Brahman. He points out that *māyā* is present *only* in the pure consciousness (*cin-mātra-sambandhinī*).⁴¹ The word *only* clearly shows that *māyā* is not present in anything else, namely, *Īśvara* or *jīva* or the insentient objects. *Māyā* is indeterminable. It is not real; for, this would be against the spirit of Advaita that everything apart from Brahman is not real. It is not unreal, like a flower sprung from the sky; for, then it cannot serve as the transformative material cause of the world. It cannot be real and unreal at once; for, that would violate the law of contradiction. *Māyā* does not have parts; for, if it has parts then it must be admitted that *māyā* has a beginning and so the reflection of the pure consciousness in *māyā* which is *Īśvara* must also be admitted to have a beginning. Hence it must be admitted that *māyā* does not have parts. This conclusion presents another difficulty. If *māyā* does not have parts, then it cannot be viewed as the transformative material cause of the universe. It is a matter of ordinary experience that only those objects having parts do serve as the cause of the effects. Hence *māyā* cannot be said to be partless. It cannot be partless and possess parts at once, for,

38. *Brahma-sūtra*. I, iv, 3.

39. *avidyātmikā hi bījaśaktiḥ avyaktaśabdānirdeśyā paramēśvaraśrayā māyāmayī mahāsuptiḥ yasyān svarūpapratibōdharahitāḥ śerate saṁsārino jīvāḥ*.

40. *Śvetāśvatara'paniṣad*, IV, 10.

41. *PV.*, p. 3.

that would violate the law of contradiction. These difficulties do suggest that *māyā* is indeterminable (*anirvaṇāya*).

When it is said that *māyā* does not have parts, it must be understood that *māyā* does not have parts that are real in nature. It does have parts that are indeterminable. The parts possess the powers of veiling (*āvaraṇa*) and projection (*vikṣepa*). They are termed *ajñāna* or *avidyā*. The reflection of pure consciousness in *avidyā* is *jīva*. Since there is plurality of *avidyā*, the *jīvas* are many. Since the limiting adjunct of *jīva* namely, *avidyā* is limited, *jīva* as such is also limited although in its true nature it is all-pervasive. Śrī Śaṅkara in his commentary on the *Brahma-sūtra* states: Brahman—the pure consciousness does exist in the physical body; but it does not exist only there. It is all-pervasive and this is known from the Upaniṣadic text. “It is eternal and all-pervasive like etheric space.” *Jīva* as such, on the other hand, exists only in the body, as it cannot exist anywhere apart from the body which is the field of its experience.⁴² In another place he states that *jīva*, being limited, cannot be the cause of the universe.⁴³

It might be said that the indeterminable part of *māyā* cannot be held to be the limiting adjunct of *jīva*; for, Śrī Śaṅkara in his commentary on the *Brahma-sūtra*—*tadadhīnatvād arthavat* states *avidyā* to be the limiting adjunct of *jīva*. Anubhūtiśvarūpācārya points out that the indeterminable parts of *māyā* alone serve as the limiting adjunct of *jīvas*. But since they are removable by knowledge (*vidyā*) of Brahman they are termed *avidyā* by Śrī Śaṅkara. The sense of the term *avidyā*, therefore, is the indeterminable parts of *māyā*—the whole. And, since the whole and parts are identical, *māyā*—the whole is said to be of the nature of *avidyā*—its parts.⁴⁴ The distinction of whole and parts as regards *māyā* is only illusory and not real. It comes to this. The reflection of pure consciousness in *māyā* is *Īśvara*. And, the reflection of pure consciousness in *avidyā*—the indeterminable part of *māyā*

42. *nanu īśvaro'pi śarīre bhavati, satyam śarīre bhavati, na tu śarīre eva bhavati, ākāśavat sarvagataśca nityaḥ iti vyāpīvaśravaṇāt, jīvastu śarīre eva bhavati tasya bhogādhiṣṭhānāt śarīrādanyatra vṛtyabhāvāt*, Śrī Śaṅkara's Commentary on the *Brahma-sūtra*, I, ii, 1.
43. *na ca upādhiparicchinnasya avibhoḥ prāṇabhṛtaḥ dyubhāvadyāyatanat-vampi saṁyak sambhavati*, Ibid., I, iii, 1.
44. See Foot-Note, No. 39.
45. PV., p. 325.

is *jīva*. There is the plurality of *avidyā* and hence there are many *jīvas*.⁴⁶ The consciousness which serves as the original is pure and to remain as it is liberation.

This way of viewing *māyā-avidyā* solves the problem of accounting for the distinction of the bound and the released souls. In the case of the individual soul who realises his identity with the consciousness that serves as the original, *avidyā* or *ajñāna* which is his limiting adjunct is annihilated. Thereby mind—the effect of *avidyā* is removed and its removal leads to the removal of the characteristics of finitude, agency, etc., pertaining to the individual soul. Such an individual soul then ceases to be an individual soul and remains as pure consciousness which serves as the original for both the reflections of *Īśvara* and *jīvas*. He is the released soul. The others are the bound souls. The universe which is the transformation of *māyā* does exist, but it is not experienced by the released soul. This *māyā* will be annihilated only when all its parts which serve as the limiting adjuncts of *jīvas* are annihilated. The parts, however, will be annihilated only when all the individual souls realize their identity with pure consciousness that serves as the original. To sum up this part of our discussion: The pure consciousness reflected in *avidyā*—the indeterminable part of *māyā* is *jīva*. It acquires the characteristics of finitude, agency, etc., This is bondage. And to be free from all these characteristics and to remain as the pure consciousness that serves as the original is liberation.⁴⁷

Jīva and Īśvara

Advaitins seek to explain the nature of *jīva* and *Īśvara* in three different ways; and they are *pratibimba-vāda*, *ābhāsa-vāda*, and *avaccheda-vāda*. These three may be explained successively as follows:

Pratibimba-vāda: This view is advocated by Padmapāda in his *Pañcapādikā* and by his commentator Prakāśātman in his *Vivaraṇa*. According to this view, *avidyā* which is super-imposed on Brahman—the pure consciousness receives its reflection, like a mirror, the reflection of a face. The pure consciousness which

46. *PV.*, p. 3.

47. *Ibid.*, p. 4.

serves as the prototype (*bimba*) is *Īśvara*. And the reflection of pure consciousness in *avidyā* and its product—mind is *jīva*.

This theory known as *pratibimba-vāda* is explained in a slightly different way by Sarvajñātmamuni in his *Samkṣepaśārīraka*. He holds both *Īśvara* and *jīva* to be the reflections of pure consciousness in *avidyā* and mind respectively. The unique feature of *pratibimba-vāda* is that the reflected image is identical with the prototype and hence it is real. But wrong localisation and transposition of the prototype in the limiting adjunct and the defects of the limiting adjunct presented in the reflection—these are not real, that is, indeterminable either as real or unreal.

Ābhāsa-vāda: This view is advocated by Sureśvara. It is almost the same as the previous one. It is different only in the conception and interpretation of the nature of reflection. According to the previous view, in a reflection the reflected image is identical with the prototype and hence it is real. But it is only wrong localisation, transposition etc., of the original in the limiting adjunct—these that are unreal. According to the *ābhāsa-vāda*, the reflected image is not identical with prototype; it is different from it and it is indeterminable either as real or unreal. The pure consciousness that is reflected in *avidyā* is *Īśvara*; and, the pure consciousness that is reflected in mind is *jīva*.

Avaccheda-vāda: This view is advocated by Vācaspatimiśra in his *Bhāmātī*. Vācaspatimiśra does not favour the theory of reflection of Brahman. While commenting on the *adhyāsa-bhāṣya*, Vācaspatimiśra observes that there could not be any reflection of Brahman which is free from any form. An object having a form could receive the reflection of that thing which has form. Brahman being free from any form cannot have any reflection in mind. How could there be any reflection of sound, smell, taste etc. On this ground he advocates the theory known as *avaccheda-vāda*. According to this theory, Brahman delimited by *avidyā* is *jīva* which is its locus (*āśraya*) and Brahman which is not conditioned by it, but which is the content (*viśaya*) of *avidyā* is *Īśvara*.⁴⁸

Anubhūtiśvarūpācārya advocates the *pratibimba-vāda*. He holds that *māyā* is located in Brahman—the pure consciousness. Its

48. See *Bhāmātī* on the *Brahma-sūtra*, II, iii, 13 and III, ii, 3.

parts—indeterminable are they—are termed *ajñāna* or *avidyā*. And the reflection of pure consciousness in *māyā* is *īśvara* and the reflection of pure consciousness in *avidyā* is *jīva*. Since the indeterminable parts of *māyā*, namely *avidyā* are many, there is plurality of the individual souls (*jīvas*). Anubhūtiśvarūpācārya makes his position clear in his commentary on Śrī Śaṅkara's *bhāṣya* on the *Brahma-sūtra*, *ābhāsa eva ca*.⁴⁹ He points out that the author of the *sūtras* in the previous aphorisms⁵⁰ holds the *jīva* to be the part as it were of Brahman. This however, is from the stand-point of the *avaccheda-vāda*. But in the *sūtra-ābhāsa eva ca*, the author of the *sūtras* uses the word *eva* with reference to *ābhāsa* or reflection and this shows that the theory of reflection or the *pratibimba-vāda* is his cherished view.⁵¹ In this connection Anubhūtiśvarūpācārya examines Bhāskara's interpretation of the *sūtra*, *ābhāsa eva ca*. Bhāskara reads the *sūtra* as *ābhāsā eva ca* and interprets it to mean that all Advaitic theories are false (*ābhāsāḥ*). And he also criticises the *pratibimbavāda*. Anubhūtiśvarūpācārya points out that Bhāskara's criticism of the *pratibimba-vāda* is unsound. To explain the theory of error (*bhrama*), Bhāskara upholds the theory known as *anyathākhyāti-vāda*. So, according to him, reflection of face inside a mirror, means the association of face which exists in a different place with mirror. Here the appearance of the association of face with mirror is erroneous; the appearance of face, however, is real. According to Advaitin's view also there is no negating cognition in the form 'This is not face' with reference to the reflection of face in mirror. But there is the negating cognition in the form. 'Here is not a different face but only mine' which suggests only the negation of wrong localisation of the original face and affirms the identity of the image and the original one. Anubhūtiśvarūpācārya thus points out that Bhāskara's criticism of the *pratibimba-vāda* would definitely contradict his cherished theory of error, that is, *anyathākhyātivāda*. He concludes by referring the reader to the section known as *darpaṇa-tīkā* in the *Pañcapādikā* of *Padmapāda*.⁵²

49. II, iii, 50.

50. II, iii, 43-49.

51. *yat ādye sūtre jīvasyāmsitvaṁ āsūtritaṁ tadavacchedābhīprāyeṇa ityuktvā adhunā ābhāsa eva ca ityevakāraṁ prayauñjānaḥ pratibimbapakṣaṁ svarahasyaṁ sūtrayāmāsa bhagavān sūtrakāraḥ,*
PV., p. 659.

52. PV., pp. 659-660.

There is the criticism that there cannot be any reflection of formless Brahman in *avidyā* on the ground that only objects which have form could be reflected. Advaitins point out that redness of a flower is reflected in a crystal; and, redness does not have any form. Sound which does not have any form has reflection in the form of an echo. Hence it is not correct to say that only objects which have form could have reflection. It might be said that only those objects which can be perceived by the sense-organs could have reflection. Redness and sound, although they do not have any form, are reflected; because they are respectively perceived by the sense of sight and the sense of hearing. Brahman, on the other hand, does not come within the range of any sense-organ. On this ground it cannot have any reflection. This rule, namely, that it is only those objects which can be comprehended by the sense-organs could have reflection lacks correspondence. Anubhūtiśvarūpācārya points out that etheric space which does not come within the range of any sense-organ and which is manifested by the witness-self does have reflection in water. In the same way, Brahman which is formless and which transcends all sense-organs has reflection in *avidyā*⁵³. It comes to this: The reflection of Brahman which is pure consciousness in *avidyā*—the indeterminable part of *māyā* is *jīva*. And the reflection of Brahman which is pure consciousness in *māyā* is *Īśvara*.

The personified forms of *Īśvara* as Viṣṇu, Brahma, and Śiva are not mentioned in any of the principal Upaniṣads. The *Chāndogyopaniṣadic* text — 'He the Puruṣa that is seen in the sun is golden in colour; His beard is golden, hair is golden, everything upto the tip of the nails is golden,'⁵⁴ speaks of Brahman as having a form, but does not speak of the three-fold distinction as Viṣṇu, Brahmā, and Śiva. It is only in the *Maītrāyaṇī Upaniṣad* we find reference to the three-fold conception of *Īśvara* as mentioned above. Therein it is stated that Brahman associated with *avidyā*, although one, is designated by such terms as Viṣṇu Brahmā, and Śiva, according to the preponderance of the three strands of *avidyā* — *sattva*, *rajas*, and *tamas*.⁵⁵ Śrī Śaṅkara in his commentary on the *Brahma-sūtra*⁵⁶ which discusses the *Chāndogyopaniṣad* passage

53. PV., p. 4.

54. I, vi, 6.

55. IV, 5.

56. I, i, 20.

cited above states that Īśvara, out of His own will, takes an illusory form in order to bestow grace upon His worshippers.⁵⁷ This view is based upon the statement of Brahmanandin — an Advaitin of the pre-Śaṅkara period in his aphoristic commentary on the *Chāndogyo'paniṣad* which is not available now.⁵⁸ His commentator Draviḍācārya in his *bhāṣya* states that the forms spoken of with reference to *saguṇa* Brahman do exist as the scripture would teach only what actually exists (*yathābhūta*).⁵⁹ The word *yathābhūta* means only empirical reality (*vyāvahārika-satyatva*) and not absolute reality (*pāramārthika-satyatva*). The forms of Brahman could exist only till the rise of the direct experience of Brahman. It is with this view that Śrī Śaṅkara has used the word *māyāmaya*. Bhāskara while interpreting the *Brahma-sūtra* referred to above points out that the forms of Brahman spoken of in the *Chāndogyā* text are absolutely real; for, scripture would teach only what is real (*yathābhūta*). Śrī Rāmānuja also in his commentary on the *Brahma-sūtra* referred to above follows Bhāskara's interpretation. Anubhūtisvarūpācārya makes reference to Bhāskara's view and points out that if the forms of Brahman spoken of in the *Chāndogyā* text are considered to be real in the strict sense of the term, on the ground that scripture would teach only what is real, then one should treat the creation of dream objects as real, for there are scriptural passages which deal with them. Dream objects, however, are not real and this has been explained by Gauḍapāda, and the author of the *Brahma-sūtra*. Hence the forms spoken of with reference to Brahman in the *Chāndogyā* text are real only empirically and not absolutely.

The Phenomenal World

Bhāskara considers the phenomenal world to be the transformation of Brahman which according to him, is characterized by attributes. The one serious criticism that one would make on this view is this: It is not possible to maintain that Brahman transforms itself into the universe. Only those objects which have parts could transform themselves into other objects. Brahman, being

57. *syādiśvarasyāpi iccāvasāt māyāmayaṃ rūpaṃ sādhakānugrahārtham.*

58. *syādrūpaṃ kṛtakaṃ anugrahārtham, tacchetosām aīśvaryaī, rūpaṃ cātindriyaṃ antahkaranaṃ pratyakṣam tannirdeśāt,*

See *Draviḍātreyaadarśanam*, Sri Kamakoti Kosasthanam, Francis Joseph Street, Madras-1.

59. *na hi arūpāyāḥ devatāyāḥ rūpaṃ upadiśyatē, yathābhūtavādī hi śāstram, ibid.*

partless, cannot have any transformation. If it is pressed that Brahman somehow undergoes transformation, then it amounts to admitting that it has parts. This admission would definitely lead to the unwelcome position of treating Brahman as non-eternal; for, whichever has parts is non-eternal. Hence it must be held that Brahman appears as the universe through *māyā*. The universe, therefore, is neither real like Brahman; nor unreal, like a flower sprung from the sky; nor real and unreal at once. It is *mithyā* or *anirvacanīya*, that is, indeterminable either as real or unreal. Brahman alone is real.

Several objections are raised against the conclusion that the phenomenal world is indeterminable and Brahman alone is real. It is said: If absolute Brahman alone is the truth, then ordinary means of right knowledge—perception etc. become invalid, since the absence of their manifoldness deprives them of their objects. Again, the Vedic texts embodying injunctions and prohibitions, and the Upaniṣadic texts referring to *mokṣa* lose their meaning if the world does not exist. Further, if Brahman alone is real, there is no room for the distinction of a God who rules and the world and the souls ruled by him. Devotion to personal God would therefore be an impossibility. Moreover, the passages of the Vedānta also are not real, as they belong to the phenomenal world which is not real. Hence they cannot convey the truth of the identity of the individual soul with Brahman.

Śrī Śaṅkara in his commentary on the *Brahma-sūtra*⁶⁰ answers these objections. He points out that the entire phenomenal world does not exist for him who has realized his identity with Brahman; and, for him there is no distinction of God, the ruler, and the individual souls and the world, the ruled. The author of the *Brahma-sūtra*⁶¹ advocates the *vivarta-vāda*, that is, the theory that the world is an appearance of Brahman and therefore not real, from the stand-point of the liberated souls. But so long as the knowledge of Brahman has not arisen, the entire complex of phenomenal existence is taken to be real, even as the phantoms of a dream are taken as real until the sleeper awakes.

60. II, i, 14.

61. *Ibid.*

The Upaniṣadic texts although ultimately not real, yet could convey the identity of the individual soul with Brahman, which is real. Death which is real occurs sometimes as a result of the mere suspicion that a venomous snake has bitten.⁶² The *Aitarēya Āraṇyaka* text⁶³ declares that the perception of aperture in the sun which is not real indicates death which is real. The author of the *Brahma-sūtra*⁶⁴ declares that dream is an illusion and yet it is indicative of future good or evil, that is real. From this it is clear that an event in dream though not real indicates an actual future event. In the same way the Upaniṣadic texts, though not real, can convey the identity of the individual soul with Brahman.

It has been said by the Bhāskarites that the direct experience of Brahman also must be considered to be not real, as it is only knowledge like the knowledge of the phenomenal world. Anubhūtisvarūpācārya points out that the direct experience of Brahman *as such* is no doubt indeterminable either as real or unreal. But Brahman which is pure consciousness and which is the content of the direct experience is absolutely real.⁶⁵

Liberation

Avidyā is the source of all evil and its removal would necessarily bring about the removal of the relation of mind and its qualities like finitude, agency, etc. *Jīva*, then, ceases to be a *jīva* as it is manifest as Brahman in its true nature of absolute bliss and consciousness. And this is liberation. The matter that is of profound importance here is that Brahman associated with mind is *jīva* — the transmigratory soul. And when that association is removed there is liberation. Liberation is thus the removal of *avidyā*.

Avidyā could be removed only by the direct knowledge of the substratum (*āśraya*). And substratum is defined as the content (*viśaya*) of *avidyā* which is the source of all superimpositions. Brahman is the content of *avidyā* and hence it is its substratum. Its knowledge, therefore, necessarily removes *avidyā*.

The mental state which arises from the Upaniṣadic texts in the form of Brahman and which is inspired by the reflection of

62. Śrī Śaṅkara's Commentary on the *Brahma-sūtra*, II, i, 14.

63. III, ii, 4, 7.

64. III, ii, 4.

65. PV., pp. 428-9.

Brahman in it is termed direct experience of Brahman. Brahman as such cannot dispel *avidyā*; for being associated with *avidyā* it is its witness. But when reflected in the mental state arising from the Upaniṣads, it removes *avidyā*, just as the rays of the sun normally illuminating the grass burn the very grass when reflected through a lens.⁶⁶

The direct experience of Brahman annihilates *avidyā* unaided by any auxiliary cause. The Bhāskarites hold that *jñāna* associated with *karma* or rituals leads to liberation. It is very doubtful whether by the word *jñāna* they mean the direct experience of Brahman. But as far as the Advaitic position is concerned the direct experience of Brahman in the form 'I am Brahman' cannot have any relation with rituals which require for their performance the sense of agency. The experience in the form 'I am Brahman' is free from any sense of agency. On this ground there cannot be any combination of *jñāna* and *karma*.

The direct experience of Brahman is thus directly opposed to *avidyā* and hence it dispels *avidyā* by its mere rise. The individual soul is then freed from the bonds of *saṃsāra*. The Upaniṣadic text is explicit that the direct experience of Brahman enables one to attain freedom from the bonds of *saṃsāra* here and now.⁶⁷ Such an individual soul remains here for sometimes as a *jīvanmukta*; and the concept of *jīvanmukti* is cardinal to the Advaita Vedānta.

We shall now deal with this in some detail.

In the case of one who has attained the direct experience of Brahman, the merits (*puṇya*) and demerits (*pāpa*) accumulated in the innumerable previous births and also in this life before the rise of the direct experience of Brahman are annihilated. The Upaniṣadic text 'Just as the upper part of a reed thrown into fire is completely burnt, so also all his sins are burnt away'⁶⁸ and the Upaniṣadic text "He transcends both merits and demerits"⁶⁹ states that merits and demerits accumulated in the past life and also prior to the rise of the knowledge of Brahman are annihilated by the knowledge of Brahman. Further there is no possibility of the rise of any merit or demerit in future to the

66. *Siddhāntaleśaṃgraha*, Vol. II, p. 105.

67. *Kaṭho'paniṣad*, II, iii, 14.

68. *Chāndogyo'paniṣad*, V, xxiv, 3.

69. *Bṛhadāraṇyako'paniṣad*, IV, iv, 2.

knower of Brahman; for, merit and demerit would arise by performing prescribed and interdicted actions respectively with attachment in the form 'I am the agent of this action'. But the one who has the direct experience of Brahman has no idea of any agency whatsoever with regard to any action that may occur in future. Hence there is no possibility of rise of any merit or demerit in future in his case. It is with this in view that the *Chandogyo'paniṣad* passage 'As water does not stick to a lotus leaf, even so sin does not cling to one who has realized Brahman'⁷⁰ states that a future sin that might be expected to arise by performance of activities does not arise in the case of one who has realized Brahman. The word 'sin' in the Upaniṣadic text must be taken to convey the sense of merit also; for the result of merit like that of sin, is inferior to the fruit of the direct experience of Brahman.⁷¹

It follows from the above that the knowledge of Brahman destroys past merits and demerits, and since it removes the sense of agency no future merit or demerit clings to the one who has realized Brahman.⁷²

There is one important point to be noted in this connection. When it is said that the past merits and demerits of a person are destroyed, we have to make a distinction between two kinds of past merits and demerits, namely, *sañcita* — the merits and demerits which have not fructified, and *prārabdha* — the merits and demerits which have begun to yield their results and have produced the body through which a person has attained knowledge. The *Brahma-sūtra*⁷³ states that the merits and demerits which have not fructified are annihilated by the direct experience of Brahman. But the merits and demerits which have started giving their results and which have produced the body through which a person has attained the direct experience of Brahman are not annihilated by the latter. Knowledge could arise to an individual soul only when it is embodied. And body is produced by merits and demerits which have evidently started yielding their results. When

70. IV, xiv, 3.

71. *yatrāpi kevala eva pāpma śabdo dṛśyatē tatrāpi tenaiva punyamapi ākalitamiti draṣṭavyam, jñānaphalāpeksayā nīkṣṭaphalutvāt, Śrī Śaṅkara's commentary on the Brahma-sūtra, IV, i, 14.*

72. *Brahma-sūtra, IV, i, 13-14.*

73. IV, i, 15.

it is thus clear that the rise of knowledge is based upon the body produced by merits and demerits that have started yielding their results, it is but natural that knowledge cannot annihilate the latter.⁷⁴ Such an individual who is free from the accumulated merits and demerits that have not fructified and who is living out only his fructified merits and demerits is called a *jīvanmukta*—one who is liberated while embodied. His body continues to exist by the merits and demerits that are fructified.

Now it is necessary to deal with the factor that sustains the fructified deeds. Madhusūdana Sarasvatī in his *Advaita-siddhi* sets forth two views. The first view is that it is *saṁskāra* or a residuum of *avidyā* after the latter has been removed by the direct experience of Brahman that sustains the fructified deeds. This he explains by means of a simile. Just as the fragrance of flowers persists in the vessel even after the flowers have been taken away, so also a residuum of *avidyā* (*saṁskāra*) persists even after it has been removed. This *saṁskāra* is present in the pure consciousness, that is, the released soul.⁷⁵ The other view is: Of the two powers of *avidyā*, namely, *āvaraṇa-śakti* and *vikṣepa-śakti*, it is only the *āvaraṇa-śakti* that is removed by the direct experience of Brahman. The *vikṣepa-śakti*, however, persists even after the rise of the direct experience of Brahman and this residual portion of *avidyā* is termed *avidyāleśa*. This sustains the fructified deeds that account for the continuance of the body in the case of a *jīvanmukta*. This explanation Madhusūdana Sarasvatī gives in his commentary *Sārasaṁgraha* on the *Samkṣēpaśārīraka*.⁷⁶ This *vikṣepa-śakti* has three aspects. Of these, one gives rise to the notion that the universe is absolutely real. The second one gives rise to the notion that the universe, though not absolutely real, is empirically real. That is, the objects of the universe, can be adapted to practical needs of life. These two powers are removed by the direct experience of Brahman. The third one gives rise to the apparent presentation of the universe; and it is not annihilated by the direct experience of Brahman. It is *avidyā* associated with this power and divested of the other two powers that is termed

74. *brahmajñānaṁ na pravṛttaphalakarmabījādāhakaṁ pravṛttaphalakarmakāryatvāt; bhōgavat*, PV., p. 1031.

75. *Advaita-siddhi*, (Nirnaya Sagar Press), p. 890.

76. *Samkṣēpaśārīraka*, IV, 40.

77. *Advaita-siddhi*, p. 891.

avidyāleśa.⁷⁷ Another definition of *avidyāleśa* is: The subtle form of *avidyā* after the latter is annihilated by the direct experience of Brahman is *avidyāleśa*.⁷⁸

It is not clear from the *Praktārtavivaraṇa* as to the view which Anubhūtiśvarūpācārya accepts in order to account for the persistence of the fructified deeds. But this much is certain that any one of the above views must be admitted in order to explain the concept of *jīvanmukti*. The *jīvanmukta*'s life has two phases: It is either *samādhi* when he turns inwards and loses himself in Brahman; or the condition known as *vyutthāna* or revision to empirical life when he wakes back to variety. The world does appear to him then; but it does not delude him, since he has once for all realized its falsity. Śrī Śaṅkara in his commentary on the *Brahma-sūtra* says: 'One who has realised his identity with Brahman does not have the worldly experience *just as before*, whereas one who considers the world to be real and is deluded by it has not realized his identity with Brahman.⁷⁹ Such a one known as *jīvanmukta*, in order to be Brahman waits for nothing else but the extinction of the merits and demerits that have already begun to fructify and have produced the body through which he has attained the knowledge of Brahman. The *Chāndogyo*'*paniṣad* text 'He waits so long only as he is not freed from the body; then he becomes free,⁸⁰ affirms this view. The *Brahmā-sūtra*⁸¹ states that the merits and demerits which have begun to bear fruit are exhausted only by experiencing their fruits. And then *avidyāleśa* or *avidyā-saṃskāra* — the sustaining factor of the fructified merits and demerits is annihilated by the continuing knowledge of Brahman. The body of the *jīvanmukta* falls off and he becomes Brahman itself. This is *vidēhamukti*. And Brahman which is pure consciousness and absolute bliss is free from *avidyā* and bodily organisms then. This is liberation.

Bhāskara, however, criticises the the concept of *jīvanmukti*. He says that the expression — one who is liberated and yet living is a contradiction in terms. He thinks that liberation means ab-

78. *Ibid.*, p. 892.

79. *na avagatabrahmātmabhāvasya yathāpūrvam saṃsṛitvam, yasya tu yathāpūrvam saṃsṛitvam nāsu avagatabrahmātmabhāvaḥ*, Śrī Śaṅkara's commentary on the *Brahma-sūtra*, I, i, 4.

80. VI, xiv, 2.

81. See IV, i, 19, and also IV, i, 14.

sence of embodiment, and this could be attained only in a hereafter and not here and now. Anubhūtiśvarūpācārya points out that an individual soul is said to be released because in his case there is the annihilation of merits and demerits that would give rise to a future birth. He is considered to be living; for, his physical body experiences the results of the fructified merits and demerits. He is said to have become Brahman because in his case there is the removal of erroneous notion that he is not Brahman. Bhāskara's criticism of the concept of *jīvanmukti*, therefore, is based upon his ignorance of the Advaitic view-point.⁸²

V

Conclusion

Anubhūtiśvarūpācārya flourished in an age when Advaita had to contend against the Nyāya-Vaiśeṣika and the Bheda-bheda schools. By criticising the Nyāya-Vaiśeṣika school and by refuting the objections of the Bheda-bheda school against Advaita and by setting forth his distinct views on the concept of *māyā-avidyā* Anubhūtiśvarūpācārya rendered a solid service to the cause of Advaita. But it is a misfortune that for all that he wrote he became a forgotten author in the history of Advaita.

82 PV. p. 1031

[To Dr. T. M. P. Mahadevan, Director, Centre of Advanced Study in Philosophy, University of Madras, I am now, as in the past, deeply indebted for many constructive criticisms and valuable suggestions — Author].

THE IDEOLOGY OF HUMAN RIGHTS AND UNESCO

(Extracts from the address given by Mr. René Maheu, Director-General of Unesco, on 23 April at the International Conference on Human Rights, which took place in Teheran from 22 April to 13 May 1968).

The first declarations of the rights of man affirmed the dignity of the human being in general and defined the abstract principles deriving from the equal work of all. The Declaration of 1948 sought to be both universal and specific at the same time. It is universal in that it denounces all discrimination of whatever kind among human beings. It is specific in that it does not merely set forth formal rules concerning respect for human dignity but seeks to lay down the various conditions which must be fulfilled if this dignity is to become a living reality.

But first of all, who is this "man" whose rights are being proclaimed? He is neither a zoological species, nor a "race" nor even "mankind" in general, but the human being, irrespective of sex, colour of skin, and even of physical, intellectual or moral aptitudes and gifts. It is man as one taking free and responsible decisions, capable of devising and carrying out action, of deciphering or attributing meanings, capable of appreciation, preference, judgement. Not necessarily man who actually *does* all these things but man who *could* do them, who it may be hoped will do them, and of whom it is impossible—and impermissible—to think that he will never do them. It is therefore not so much a real being already existing in fact, as a sort of fathomless virtuality.

Virtuality: in other words, we are moving in the realms of *hope*. The Universal Declaration is inspired by a will to hope that no factual finding, however unfavourable, can smother.

The only guarantee there can be of the value of such a will to hope is *sincerity*. And the objective criterion of sincerity is the fact that he who hopes should try to create the conditions most likely to make his hopes come true.

Hence, the endeavour to establish material conditions conducive to the effective, normal achievement of human rights is the

touchstone of the ethical force of the statement of those rights, even prior to being the touchstone of their effectiveness in history.

Human rights and development

Everyone knows in general terms what those conditions are. Man must first of all be able to free himself, at least to some extent, from the monopolizing care of meeting his basic needs. A minimum of provisions, a roof over his head, a margin of order and security keeping the dangers of the outside world at a distance, even if not eliminating them completely—these things are essential if man is to be able to look about him with an understanding eye and find his place and his way in the world. Thus, every attempt to overcome hunger and insecurity helps to promote human rights. It cannot be said too often that below a certain standard of living, human beings not only suffer material privations; it is not only their health and longevity which are affected; their very humanity is in fact denied and brought low.

Thus, whatever may sometimes be said, and in spite of certain measures that may be necessitated by the urgency of requirements, development and the defence of human rights are very intimately associated. The real meaning of development is not that the State should become powerful and rich, nor even that the community should live in comfort and happiness, but that human beings should, as is their right, be free and achieve fulfilment. One of the greatest needs and one of the most inspiring challenges of our time is to devise social techniques which will stimulate development by the demand for rights and, vice versa, to put those rights into effect by constantly improving man's lot.

Literacy serves human rights

Let us suppose, then, that the elementary needs of food and security have been met. Before man can truly make his responsible freedom a reality, he must be able to understand the world around him, to communicate with others, to receive, transmit and compare experience, knowledge and intentions. This has always been the case, but how much more so at a time like ours, when science and technology are transforming life on our planet, replacing the natural environment by another, industrialized, urban environment and making all parts of mankind interdependent, whilst at the same time unleashing extraordinary powers with un-

foreseeable consequences—powers which are, moreover, at the command of very few. No one understands everything; no one understands a right; no one, not even those whose job it is to accelerate the process, can keep abreast of every aspect of what is going on. Those, however, who have no choice but to abandon the effort to understand are swept along inert and passive, like wreckage on the waves.

To try to understand, in order to try to choose and to determine what one wants, one must first be *able to read*. In a world more and more dependent on the intermediary of signs, to be unable to read means being isolated from the world; and this is true despite the proliferation and propagation of images—and incidentally we do not realize sufficiently to what an extent those images refer to concepts which cannot be handled with precision without the written word. Isolation from the world, therefore isolation in the world, solitude, darkness, impotence, without command of any means of finding a place in accordance with one's own ideas in the environment, of choosing one's own work, of defending one's rights, of ordering one's needs, and, *a fortiori*, of influencing by deliberate choice the changes taking place in that environment.

This is not to say that no culture can exist without reading and writing; an ancient wisdom, which still has a nostalgic attraction for us, sometimes lives on in certain societies without writing, left behind on the banks of the stream of progress. But among those rights which most urgently need to be implemented, the right to be able to read is particularly important today because, in the contemporary world, no other right can be effectively exercised unless this is. An illiterate is unaware of the law which could protect him, for example, of the guarantees provided for in the Universal Declaration in matters relating to policing and justice, marriage, work, participation in and supervision of the management of public affairs. He is completely at the mercy of others, or rather of the impersonal machinery of production and management. For those who cannot read, modern society constitutes a world as incomprehensible as was the world of nature to our earliest ancestors, cowering in their caves, and the helplessness is about the same in both cases.

In some countries, the constitution deprives illiterates of the right to vote. In others, the right to vote is, for millions of illiter-

ates, meaningless because another right, the right to information, remains a dead letter for them; for there can be no information worthy of the name unless the recipient has a sound and sufficient basis of instruction. Illiterates are not informed; they are conditioned. Likewise the right to work and to a free choice of occupation can have no sure effect for illiterates. It is a well known fact that they are given only the least skilled, the most dangerous jobs and, when unemployment threatens, they are the first to suffer.

Our sincerity in the matter of human rights is therefore to be judged by the breadth and efficiency of what we are doing to promote literacy, upon which the effective exercise of most of the rights proclaimed in the Universal Declaration depends. And let us not forget that, even today, illiteracy is keeping more than 700 million adults out of the mainstream of modern life.

As you know, at the instance of the United Nations General Assembly in 1964, and as a sequel to the Teheran Congress in 1965, Unesco decided in 1966 to put into operation an experimental World Functional Literacy Programme. The idea is to use the requirements of development to encourage people to learn to read and to speed up development by promoting literacy. Eight pilot projects are now under way, in Algeria, Ecuador, Ethiopia, Guinea, Mali, Tanzania, Venezuela and here in Iran. Others are in preparation. These experiments should make it possible to appraise the effects of literacy work on development, to devise a strategy of functional literacy teaching, and to promote international co-operation in a field eminently suitable for fostering human fellowship.

But the purpose of the experimental programme is, in the terms of the General Conference resolution itself, "to pave the way for the eventual execution of a world campaign" on such a scale that illiteracy will be wiped from the face of the earth. Before posterity, - as well as before the countless hosts of those who, in our own times, live and toil with no means of expression at their disposal, but who are gradually awakening to an awareness of their dignity, we shall bear responsibility for the success or failure of this grand design, in which the effective universality of the Declaration that has brought us together here is at stake.

Human rights and access to education

Yet, while it is true that a man must be able to read if he is to exercise his rights, that is clearly not enough. He cannot exist as

a person—he cannot live and act with full awareness—unless he is nurtured on the substance of one or more cultures, unless he has some knowledge of the problems that arise and the alternatives that offer in the present-day world, unless he is intellectually equipped to discern the issues at stake, and unless he also has a feeling for and understanding of the rights that determine his freedom and that of others. If all these conditions are to be met, he must be given the intellectual and moral training that can be obtained only through a prolonged schooling or, I should rather say, through *lifelong education*, without which it is impossible to keep pace with the rapid changes of our times. The Universal Declaration very rightly claims that lifelong education should be available to all, without discrimination, so that everyone can develop to the full his potential as a human being.

In 1960, the Unesco General Conference adopted a Convention and a Recommendation against Discrimination in Education, which call for the immediate elimination by States of discrimination hitherto authorized or tolerated, and also for progressive action to ensure that all have equal opportunities and equal treatment as regards education. This would be achieved in particular by making primary education compulsory and free, by making secondary education available to all and by making higher education accessible to all on the basis of individual capacity. These instruments also set forth a number of principles applicable to the aims of education, the rights of parents, religious and moral education, and the rights of members of national minorities.

In addition to the Convention, which to date has been ratified by 41 Member States, a Protocol instituting a Conciliation and Good Offices Commission to be responsible for seeking the settlement of any disputes which may arise between States parties to the Convention was adopted in 1962.

Arrangements have been made to supervise the implementation of these instruments. States have been asked to send the Organization a report on action they have taken to give effect to the Convention or the Recommendation. Next July, a special committee of the Executive Board will examine the numerous reports received, and a critical evaluation of them will be submitted to the General Conference in October. This sort of checking, for which provision is made in the Constitution of Unesco, should, I think, be extended to all regulatory instruments directed to the implementation of human rights.

The right to culture

To provide educational facilities, however, is not enough. The education given must really help those who receive it to develop their own personality in the particular society to which they belong and, more generally, in the great community of mankind. This is why Unesco tries to help people everywhere to safeguard their own cultural substance and to enrich it by contact with that of others. Not only does culture represent the finest and most delightful flowering of the personality which, where human rights are respected, can be pursued in hours or days of leisure; it is also the most meaningful form in which those rights are exercised. It is for this reason that Unesco is now undertaking a long-term programme on the *right to culture*, as one of the roots from which all other rights spring. Its aim will be to define the content of Article 27 of the Universal Declaration, which postulates—in very general and vague terms, it is true—participation by all in the cultural life of the community, and to make it clear what rights on the part of the individual and what duties on the part of the State are implied by this participation.

According to the Declaration, everyone has the inalienable right to discover and develop his abilities to the full, so that they yield the maximum result. On the other hand, today, as never before, all social groups, and mankind as a whole, are in need of capable, educated minds, of people who are able both to learn much and to keep control over their learning. Hence there is an ever increasing need for people who have received a higher education, and a need for higher education itself to be extended beyond the traditional stages of the university. For it is becoming a matter of urgency to protect man against the superabundance of his new powers. And to do this is primarily—and will be increasingly—the task of those who have explored one of the avenues of knowledge in their day to the very end, or at least far enough to be able to assess, with a measure of critical detachment, its significance, and to find, at the end of the road, not personal glorification, but the proud yet humble awareness of a basic common humanity.

The teaching of human rights

It is not enough, however, to speak about the right to education. Human rights themselves need to be taught. Most people are under the impression that they understand them instinctively, and think they are respecting these rights when they protest against

their violation by others. But respect for the right is implanted firstly in man's own consciousness, as a truth for which he must constantly be ready to account. And while it is true that the Universal Declaration, in proclaiming the equality of rights of all human beings, is in line with the most venerable traditions, yet it is profoundly revolutionary. How can it win recognition, unless the rights it proclaims are explained and justified—in short, unless they are taught?

The question of this teaching has been included in the agenda of the thirty-first session of the International Conference on Public Education, to be held next July in Geneva under the joint auspices of the International Bureau of Education and Unesco. All is not clear on the subject. Our educationists—our philosophers, even—are feeling their way. In any case, however, it is essential to see that this teaching is not reduced to propaganda, however well meant; that would be a caricature and a contradiction. Our aim must be not to disseminate a dogma assumed to be obvious or accepted, but the very opposite—to stimulate lively, ever vigilant thinking, and to implant in the consciousness of all, where the deepest reasons for living draw their sustenance, the desire to discover the human being.

From this standpoint, it is far more important to impart an appreciation of the general notion of inalienable right than to analyse the provisions of any particular right. Above all, it is necessary to understand and make others understand that, if human rights are really to be respected, they must be respected unconditionally. No reason, whether bad or good—and there are sometimes honourable reasons, related to patriotic, family, religious or ideological values—should be allowed to prevail against them. The idea of a right implies that it can be claimed unconditionally, and the idea of respect for every human being as one in whom that right is vested necessarily obliges us to acknowledge its universality.

No constraint by force other than that of the law, no intimidation, no fear is compatible with this essential requirement, nor is any system of humiliation or segregation, or the reign of chaos or despotism.

Two works produced by Unesco this year provide a fair illustration, firstly, of mankind mutilated by the violation of human rights and, secondly, of the universal and absolute nature of the

need for them. The first of these works, which has already been published, deals with *Apartheid* in South Africa. It discusses the destruction of mankind to which this policy gives rise in the Organization's sphere of competence—education, science and culture. The other, which is now in the press, and is entitled *The right to be a man*, is a collection of passages from a wide variety of ages and civilizations, expressing an idea or describing an act inspired by respect for human beings or by revolt at their humiliation. These passages testify in a moving way to the immemorial task which we have inherited, a task whose future, like its beginning, is intertwined with that of humanity itself, and in comparison with which, despite the advances that have been made, everything, everywhere is still to be discovered, still to be done.

Lastly, when I say that everything is still to be done, I do not mean to question the extent or the importance of the advances made. But the demand for human rights is so long standing and so profound, their violation has been so ruthless and so widespread in recent times and is still so prevalent today, that we are not entitled, in this case, to rest on our laurels. The battle is raging on several fronts, in many parts of the world, and the news reaching us is far from being only news of victory.

The question I want to raise is concerned with the actual content of the ideology of human rights. Have we not been too inclined to think we knew what this ideology means, rashly postulating a sort of pre-established harmony between the demand from which it proceeds and its implications, on the one hand, and the spontaneous impulses of our nature, or at least of our civilization, on the other. More often than not, for instance, we have spoken and thought as if the main thing were merely to see that the rights proclaimed were known, disseminated and given practical effect. Is it not the main thing—now more than ever—to learn more so that we may understand better; and, to that end, to awaken or accustom the mind to the very thought of human rights, which is by no means as instinctive and familiar as people think, or often pretend to think?

It is, in any case, a fact that we have seen precious words becoming impoverished over the years through being uttered mechanically, without reference to their spiritual matrix. And we, in our day, can see that human rights are likely to lose their prestige and their power to inspire, before they have even been

completely assimilated and given effect. In some countries and some circles there are people who say that human rights have become meaningless, lifeless, in a revolutionary age when it is to be expected that the justice and happiness of today will be sacrificed to the virtue and prosperity of tomorrow. Others aver that human rights have no substance in a technological civilization, where productivity is the supreme value and where the two crucial problems are the increased production and the distribution of goods. Others, again—the apocalyptic or the indifferent—simply proclaim the end of the human race, even its non-existence, and in any case the end of humanism. Let us take heed; man is no longer much in fashion among the leaders of the nations, the technocrats and the intelligentsia of our planet.

That such contentions should arise twenty years after so many died gloriously in the defence of these same rights or suffered martyrdom in their cause—this should lead us to think deeply.

May this conference fortify and give precision to the tireless demand for right, by a stricter examination of the ideas and a more vigilant application of the provisions of the Universal Declaration!

(Unesco Chronicle, Vol. XIV, No. 6)

SECTION II: REPORTS OF SEMINARS

The Institute of Traditional Cultures held a seminar on South Indian Traditions in Dress and Decorations in Room No. 48 of the University Departmental Buildings on the 26th April, 1968. The following is a report of the proceedings of the seminar:

Present:

Director:

Prof. K. A. Nilakanta Sastri, M.A.

Leader:

Sri C. J. Jayadev, M.A., L.T., Government Anthropologist (Retd.).

Participants:

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Director: I welcome you all to this seminar on South Indian Traditions in Dress and Decorations. I am very grateful to Mr. Jayadev for having agreed to lead this seminar. I look forward to an interesting discussion by the participants. I now request Mr. Jayadev to lead the seminar.

Mr. Jayadev: ORIGIN IN GENERAL: It is assumed that dress and ornaments have had their beginnings in the waist string and breech clout of man and the breast string or brassiere in addition in the female. There developed from age to age innumerable variants traceable to climatic influence, utilisation of new materials, conventions emphasising social classes or the urge for individual distinction. Apart from such distinctions their common features go back to the beginnings of human societies. The following two quotations would go to show how such basic features have had their origin. "It has long been known that display of male genitalia especially during arousal, has a disturbing effect on human societies—even those which go almost entirely naked. The findings in squirrel monkeys, combined with observations of human societies, lead to the hypothesis that concealment of the male genitalia is one of the most important precondition to the process we call civilization. As long as display by one male was commonplace and certain to evoke anger and hostility in other males it would be difficult for human social units to grow beyond the single family with one dominant male, one or more mates, and their sub adult offspring. The breech clout is one of the most important factors—if not the most important element—permitting the civilising process to develop. It would be difficult for a species in which sexuality is evident 'the year round,' instead being associated with oestrous cycles, to develop an organization units larger than the family, without some such brake

on the hostility and aggression which would be provoked by the display of sexual arousal.”¹ “The first appearance of the brassiers was as a string used to bind down the developed breasts of grown up girls. When Father Schulian insisted on the explanation of this custom he was told by the Portuguese East African Atchwabi: “Sir, the breasts vibrate, when the men see this they burn.” Many African tribes sport this coquettish string which is sometimes replaced by a piece of cloth, “to prevent the breasts from moving up and down while the girls are walking.”²

Tribal Traditions: Leaving out conjectural questions as to origins an attempt may be made to distinguish tribal patterns of dress from the non-tribal. Dress and decorations among the tribal peoples of South India as elsewhere represent on the one hand survivals of past traditions while on the other hand they may reflect the changes brought about through the agency of civilized contacts. As such the tribal picture reveals only these characteristics which have come down without much change while changes in imitation of the plains people stand in the way of relating them to their primitive ways of life.

Tribal Traditions of Kerala: The *Thanda Pulaya* of Kerala allow their girls to go naked but for a strip of areca bark around the waist till they are seven or eight when they have the *Thanda Kalayanam* performed for them. Here the girl is invested with a grass skirt from waist to knees. The grass out of which the skirt is made is called *Thanda*. Ornaments consist of shell and glass bead necklaces mainly. The *Cheruma* of Kerala is another tribe of Kerala. The women are clad up to the waist with single pieces of unsewn cloth leaving the upper half of the body bare. For ornaments they wear amulets in strings around the neck or necklaces of metal *kasus* (coins) and bangles and anklets of base-metal. They have the hair of the head parted in the middle and tied up in a knot behind.

The *Muduga*, *Kurumba* and *Irula* of the *Attapady hills* of Kerala. The women of these tribes wear coloured cloths tied up under the armpits so as to cover the breasts and body leaving the

1. Gilbert Cant: *Biological Sciences and Medicine*, p. 303-304. The Greek ideas of Today, 1961. Wm. Binton. Chicago. Encyclopaedia Britannica.
2. Lips, J. E., *The Origin of Things*, London, 1949, p. 72.

shoulders bare. They wear few ornaments and have their hair parted in the middle and tied up behind or at the side in a knot.

The Muduva of Kottayam in Kerala and the Mala Malasar of Coimbatore: One end of the cloth is passed over shoulder after wrapping round the body and the other end is passed under the opposite armpit and the two ends are tied in front. The urbanization of this mode of dress is found in the *Coorgs* who instead of tying the face ends fix them together with a brooch over the upper garment a blouse or choli. Thus the development of the dress of the female leads to the mode of the plains people with their universal pattern of sari and choli with the free end of the sari coming over the left shoulder in general. This plains fashion has been taken over even by such a primitive tribe as the *Kadar* of Cochin, who still cling on to their ancient traditions of ornamentation. The *Kadar* man carves a very finely ornamented bamboo comb and presents it to his wife on the occasion of their marriage and she wears it in her back hair as a token of her wedded state permanently. Besides *Kadar* and *Malavedar* boys and girls have their front teeth chipped or filed into pointed cones as marks of ornamentation when they come of age.

Tribal Traditions of Madras: The Tamil tribes do not appear to have any special traditions apart from those of the plains folk. The few exceptions to this as in the Nilagiris and Eastern ghats all exhibit traditions contiguous with Kerala. One such tribe is the *Kolli Malaiyates* of Salem. The women wear white cloths tied up under their armpits. Besides they have upper cloths wrapped over their shoulders. Women and children wear gold bottu talis as neck ornaments, besides wristlets and anklets.

Of the Nilagiri tribes the *Irula* and *Kurumba* do not have any distinctive traditions apart from their Kerala kinsfolk. The *Todas* and *Kotas* however form unique tribes with similar traditions in dress and ornaments. The *Toda Putkuli* worn alike by men and women is gaily coloured and highly embroidered. The gift of cloth is associated with the funerary cults of Buffalo sacrifice among the *Todas*. The *Kotas* has two divisions the conservatives who grow their head hair in full and the progressives who have cropped heads (*Karrap*). The two come into conflict on occasions of funerary ritual as the former do not allow the latter to participate though they are related to the dead of the conservatives as agnatic kin. The *Kotas* as an artisan tribe have built up a rich material culture of utensils and ornaments used by most of the

Nilagiri tribes though these have become decadent through modernisation.

The *Koravas*, a nomad tribe of South India are well known for the profusion of the coloured glass bead necklaces which they wear not so much as ornaments as merchandise which they peddle along with imported sewing beadles, fox teeth amulets and other indigenous medicines. The women cover their breasts with cholis and wear heavy skirts made of parched up bits of coloured cloth leaving their abdomens bare. A string of black beads tied close around the neck constitutes the Korava woman's badge of her wedded state. Korava men wear the minimum of clothing—the loin cloth or *langoti* though they equal the women in the profusion of their bead necklaces and in growing their head hair in full. This decadent tribe appears to have had rich traditions throughout Tamil literature as hill folk.

Tribal Traditions of Andhra: Tribal traditions of Andhra fall mainly under two divisions: (i) the tribes of the east coast contiguous with *Orissa* among which are the Bondos, Gudabas, Khonds, Saoras and the Koyas, and (ii) the tribes of Telengana principally the Bajaras, Lambadis or Sugalis. The other tribes of Andhra such as the Chanchu and Enadi cannot be held to have any special traditions apart from the rest of the plains peoples.

The *Gadabas* of Jeypore are a picturesque tribe. The women have gaily coloured simple dresses and wear a profusion of metal and bead ornaments. The dress consists of a narrow fringed loin cloth and a similar upper cloth both woven out of bark-fibre yarn dyed in bands of red blue and white with vegetable dyes and woven on primitive handlooms. The loin cloth is worn around the waist and the upper cloth is worn in front one end going over one shoulder and the other end under opposite armpit and tied up at the back. Besides the Gudaba woman wears a bustle or figure improver of black cords at the small of her back in addition to her gay dress. Her ornaments consist of large coils of brass wire for ear rings, bangles, bracelets, finger and toe rings, necklaces of cowries and chank shells, metal and glass beads and bead head bands.

The Bondo of Orissa: Men and women of this tribe go about naked except for a *langoti* which passes between the legs and is tied around their loins. Women wear coloured glass bead and metal ornaments. The Bondo are probably the only tribe in

which the women have their heads clean shaven while the men grow hair in full.

The *Saoras* of Vishakapattinam and the *Khonds* of Ganjam are primitive tribes whose women go about half-naked being dressed in loin cloths from waist to knees. They however wear coloured glass bead necklaces in profusion around their necks besides ear ornaments, wristlets, bracelets and anklets of base metal. *Saora* and *Khond* men are dressed in langotis and headgear of a simple kind besides wearing bead and metal ornaments around their neck and wrists. The *Khonds* are well known like the *Koyas* of Godavari district for their famous bison dance. The dance head dress is made up of a turban to which are attached a pair of bison horns and peacock feathers. The *Koyas* a tribe which is more progressive and advanced than the *Khonds* and the *Saoras* have adopted plains clothing. Their women have their saris tied up above their knees and wear most of the plains ornaments. The *Koya* women stand in marked contrast to the other tribal and plains women in that they wear besides other south Indian ornaments the nosependant called *bulaku* hanging from a perforation in the median septum of the nose. They are also peculiar in that they wear flowers in their ears. The *Lambadis* of Telengana are one of the most gaily dressed and elaborately ornamented tribes of South India. The women wear the three piece dress characteristic of northern India consisting of skirt choli and veil each of which is elaborately made and highly ornamented with mirror glass bits, cowry shells, glass and metal beads. Ivory armlets worn by the women signify their married status if worn in both upper and fore-arms while wearing them only on the fore-arm implies that they are unmarried. Besides they wear a large number of wristlets, necklets, anklets, finger rings and toe rings. A marriage rite in which the anklets of the girl is removed before she is sent to her husband's house is comparable to the *Silambu kalinombu* of the classical Tamils.

Community Traditions: The diversity of cultural traditions in the dress and decorations of the tribal peoples of South India is likely to throw some light on the origins and development of such traditions. They give us but a fragmentary picture of their common characteristics. A unified picture may be obtained on the other hand from the following ethnographic account of a dominant community. Such a unified picture of dress and ornamentation is evident mainly when the way of life of the community

is examined in relation to the life-crises, age grades, and status positions of its members. As such the following account relates the sartorial traditions of the community to its divisions and their insignia. Crises in the successive stages of the life cycle of the individual — birth, infancy, childhood, puberty, marriage, pregnancy, senescence, death — are recognised by society by changes in dress and ornamentation. These crises which are tided over by rites of passage for the individual and rites of intensification for the group, mark off the members of the community into age grades each with its own emblems and insignia. In traditional societies dress and decorations constitute these emblems and insignia. The following is an account of such a traditional Tamil speaking Hindu community of South India.

Rites of Passage

Kappu: On the seventh day after the birth of a child it is invested with a waist string made up of Erukkan (*calotrophis gigantea*) bark fibres on which are strung some beads made of the root stocks of garlic (*Allium sativum*), a copper coin with the figure of a dog incised on it, a crescent shaped copper amulet, and a cylindrical amulet of copper, silver or gold within which is enclosed a bit of the umbilical cord of the child. The child is also invested with a pair of wristlets made of the same Erukkan bark fibres. A pair of *Maravaettai Kappu* (millipede like anklets) made of three wires one each of copper, silver and iron twisted together is put on its ankles. A necklace of alternating red and white glass beads is strung around its neck. Besides these ornaments the child is dressed in silk clothes and adorned with gold ornaments. All these are intended for the protection and preservation of the child and as such the ritual is spoken of as *Kappu* of the seventh day.

Chaulam and Karnabushanam: The child's first ceremonial tonsure and adorning its ears with ear rings usually go together and are celebrated in early childhood for several children at a time. The children who undergo these rites are siblings and parallel cousins and the celebration takes place at home or in the vicinity of a temple. The child is shaved, bathed, dressed in new clothes and its ears pierced and adorned with gold ear rings. The celebration is a rite of passage for the child and a rite of intensification for the folks who gather together. Chaulam and

Karnabushanam initiate the child into the daily activities of dressing and adornment. Even if the child is already accustomed to these activities more dresses and ornaments are added to its wardrobe. The boy and girl alike have waiststrings which are now of red silk thread or they may be made of gold or silver. The boy will have *Kowpeena* (cloth covering the genitals) in course of time usually after he is five years old. The girl has an *aramudi* a ficus leaf shaped ornament of silver or gold strung on her waiststring in front. Besides these essential ornaments the boy or girl may be adorned with the usual ear rings, necklaces, wristlets and anklets. Of these the first three are of gold and the last of silver. The object of adorning the boy with waiststring and Kowpeena and the girl with waiststring and aramudi is that they should not expose their private parts even when they are not clothed. Ordinarily they are clothed with *chemise* and *mundu* which in due course becomes the *shirt* and *dhoti* for the boy and the *jacket* and *pavadai* for the girl. As for the ornaments and hair-do the distinction between the sexes is established very early though it becomes marked after Karnabushanam and Chau-
lam and particularly more so with the next stage.

Aksharappiasam: (Practice in the letters of the alphabet) is the next stage when children are formally put to school at about the age of five. The boy is not allowed to grow his head hair in full after *chaulam* or more often after *Aksharappiasam*. It is at this stage that his head hair is restricted to the back portion first in the form of the *aduppu* a rectangular bare patch in front so long as the back hair is not fully grown. This bare patch gradually extends to half the front part of the head above the forehead. The rest of the head hair is grown as the *Kudimi* or tuft of the adult. This *Kudimi* may however follow a process of attrition so that it may be restricted ultimately to the very small round *pilaka*. The tuft of the male had to be contained when the boy is put to school or when the man has to go after his vocation. With this object there emerges the *cap* for the boy and the *turban* for the man. The cap may often persist well into adult life so long as the wearer remains a bachelor or a subordinate in office. The turban likewise may often make its inroads into early life of the subadult or boy especially on ceremonial occasions establishing his status or office. As for the ornaments (*Kadukkan* (earrings) and *Kappu* (wristlets) put in boyhood they may be continued to be worn throughout adult life though Thandai,

Golusu (anklets) are discarded early in boyhood. In the hair-do of the female three or four styles one succeeding the other are recognised as characteristic of the three or four stages. The girl has three ply pigtail *jatai* freely dangling behind and terminating in tassels. This may very often continue onwards into the next stage of womanhood. It is however restricted in its freedom when it is subjected to the *twist* and *knot* in their usual three forms, the S twist of early womanhood, the spherical knot of middle age and the *Kondai* of advanced womanhood which however in this process of change loses the three ply. Here the hair is simply twisted and tucked in as a mass at the back or towards one side without the benefit of plaiting. The *Kudimi* and the *Kondai* are so very characteristic of the hair-do of the male and the female respectively that these terms signify the man and woman in common parlance among the Tamils. Stability and permanence in the traditional forms of dress and decor in both the sexes in ceremonial as well in real life begin with adult life marked off by the rituals of marriage.

Marriage: The dress and ornaments of South Indians in their traditional patterns show marked distinctions in relation to the main stages in the life cycle. Infancy and early childhood is very much eulogised in Tamil literature of the kind called *Pillai Tamil*. Herein folk customs have been filled into ten *paruvas* or stages of activity patterns seven of which are common to both the sexes while the remaining three depict masculine or feminine activities according as they refer to boys or girls. In late childhood passing on into adult life age grades are recognized for both the sexes of which usually seven are described for females and five for males. These stages are probably marked off by characteristic insignia of each stage in the matter of ornaments, dress and the behavioural patterns associated with them. In practice, however, in South Indian traditional societies these distinctions of early childhood and later life are not much in evidence, what obtains however are the two broad stages separated by marriage—the *Kālai* (bachelor) and the *grihastha* (householder) in the male and the *Kanni* (virgin) and the *Sumangali* (married woman) in the female. So far as the next possible though not inevitable stage is concerned—the *widower* and the *widow*—it is the latter which comes into the picture by virtue of her marked contrast with the *sumangali* in the matter of traditionally prescribed dress and decorations.

The Kanni had as the insignia of her age grade and social status only the simple ornaments and plain clothes that have been prescribed for her and are in practice throughout the ages. These are the Kāthōlai (palm leaf ear rolls), Karuvamani (black glass bead necklaces, and Kadai valaiyal (glass bangles bought at the fair) for her adornment and the usual pāvā dai (skirt) and jacket for dress. Ornaments of gold and silver were not much in evidence at this stage though they were making their inroads through the channels of the economic status of the parents. At the same time the insignia of the Sumangali Kunkumam (vermillion) and manjal (turmeric) were denied her.³ She had recourse to the usual Chāndu pottu (lampblack paste) for decorating the centre of her forehead and mai (eye salve or mascara of lamp black). Even flowers adorning the pigtail were not as much in evidence as in a Sumangali. Staining the finger and toe nails with henna (lawsonia inermis) is a common adornment which is considered to be an innovation through Muslim influences.

Such post-puberty ceremonies as the Nalangu and Nōmbu indicate that the above usages in dress were more of the nature of insignia distinguishing the virgin from the married woman rather than a distinction between the rich and the poor.

The Nōmbu is a rite of passage for the individual virgin which in course of time has become a rite of intensification as it is performed by a number of virgins periodically. The ritual here consists in offerings of all the insignia characteristic of the virgin—ear rolls of palm leaf, black glass bead necklaces, glass bangles, wooden comb, containers for eye salve and looking glasses. The virgin renews these articles intended for her adornment, facial make up and hair-do every year by offering them to the deity, Gowri, Varalakshmi, and so on. In return for these offerings she receives some of the insignia of the Sumangali—Kāppu, coloured wrist threads, cosmetics, vermillion and turmeric and other articles spoken of as the eight articles of the Sumangali—Ashatamangalya. Though at present the Nōmbu is performed by Sumangalis traditionally it was being conducted by virgins for obtaining good husbands as is seen in classical Tamil literature like Tiruppāvai and Tiruvembāvai. The virgins were

3. She could have them in anticipation of her wedded state at the time of her Nalangu or Nombu (see p. 235-36).

obtaining these emblems of *Saumangalya* or the wedded state in anticipation of their future state. If these gifts in return for their offerings are now obtained by Sumangalis it is on account of the interdict on the virgins from using them in traditional society. The *Nalangu* is a post puberty rite as well as a preliminary marriage rite which represents the transition from the status of the Kanni to that of the Sumangali and the Kālai into the grihastha. The dress and ornaments used here for this rite constitute the formal ceremonial attire of the individual and the national costume of the community. In the *Nalangu* the Kanni is seated on a *maṇai* a wooden plank seat and so is the Kālai though the rite is carried out separately for either of them. The virgin sits in state and so does the bachelor in token of their having attained their new statuses of bride and groom. They are now eligible for the privileges of their higher statuses. At least they are dressed and adorned in the clothes and ornaments of the sumangali and the grihastha in anticipation. This *Nalangu* is the separation of the girl from her peers as well as the transition when a number of sumangalis come one after another and invest her with the insignia of the sumangali in token of recognising and accepting her into their fold. The girl is dressed in the dress and ornaments of the sumangali. Rose water is sprinkled on her head, sandal paste is applied to her hands, vermilion tilak (mark in centre of forehead) is applied to her forehead and flowers are sprinkled on her. The same *Nalangu* is repeated at betrothal and as a preliminary ritual of marriage. The boy is also subjected to a similar ritual by sumangalis at betrothal and before marriage. Only after this *Nalangu* do they sit together in the marriage booth in a bridal couple.

The groom and bride are fully dressed and adorned in their national costumes and have *Kāppu* tied to their wrists. The incorporation of the couple into the wedded state is effected by the adornment of the bride with all the insignia of her *Saumangalya* and the groom with those of the grihastha. Basic ornaments for the bride are the *Kāppu* for the wrists, *tāli* for the neck, and *mettu* for the toes. The groom has the *kāppu* and *mettu*. The bridal dress for them is called *Koorai* which simply means dress or covering. The groom has a turban and an upper cloth or *angavastram* and has his *vēshṭi* tied with *Kacham*. The bride is dressed in coloured choli and sari. The *Kacham* is a style of wearing dhoti or sari which is a long piece of unsewn

cloth round the loins, with a certain length of it passing between the legs and tucked in, usually at the back, so that the legs are completely covered up closely from the ankles upwards like a pair of sewn trousers. This style is confined only for ceremonial occasions. The national costume of the male consists of the *vēshti* tied up with Kacham, the *angavastram*, or upper cloth and the turban, all of these are unsewn pieces of coloured cloth. Even if the cloths are white they ought to have coloured or zari borders. The ceremonial attire does not usually include a shirt and or a coat while the ear, neck and wrist ornaments are included. However the national dress or costume in token of holding office includes a long coat though jewellery is not in evidence.

Marriage and coronation: Marriage and coronation have some features in common. The groom and bride are king and queen at least for the duration of the wedding. They move about in state and are dressed and adorned in their traditional national regalia. The initial rite is the tying of Kāppu Kankaṇam (wrist threads) for the couple. Among the principal rituals are the tying of diadems for the bridal couple and the crowning of the royal couple with diadems or crowns of gold. This is done by certain persons in authority and is symbolic of investing the bridal or royal couple with certain powers and privileges incumbent on their newly achieved or ascribed statuses. The only difference between the two is that the marriage diadems appear to be small vestigial survivals of the larger substantial crowns of gold used in coronations. The ritual *pattam kattuvathu* — tying up the diadem in traditional south Indian society takes place immediately after the *tālī* tying ritual. Similar patterns have been discovered in the Ādichanallur urn burials wherein they are believed to have been tied to the foreheads of the dead interred therein.

Death: As a crisis of life death affects the female partner more than the male in the matter of dress and decorations. The widower is not encumbered with restrictions as the widow. In traditional society the widow was deprived of all the insignia of her earlier wedded state. The interdict on the wearing of jewellery is now confined only to the tali and the mettu. The fully tonsured and veiled head and dress of white cloth are exceptional even of the ethnographic present. The ban on turmeric, vermilion and flowers is however observed voluntarily in conformity to the norms of the community.

There is however no change in the apparel of the widower by virtue of his privilege of remarriage which enables him to regain the Grihastha status and thus retain his regalia for participation in all ritual requiring them. Even otherwise he may not lose his grihastha status if he is already married to more than one wife.

Ceremonial attire in relation to death rites: Death rites in relation to the male bring out the distinction in dress-decorations being commonly eschewed during the period of pollution and mourning — between those of the period of ritual pollution and after ritual purification. The requirements in the first are simple. The mourner who performs the rites is dressed in three pieces of plain white cloth — the *Kowpeena*, the loin cloth and the upper cloth corresponding exactly to the Kerala *thorthu* and *mundu*, dressed in which he walks to the funeral ground barefooted and bareheaded. After the removal of pollution by the performance of the *uttara kriya* (final ceremonies the auspicious ceremony of *Subasvikaranam* getting back the good) is carried out. In this the successor to the dead man is invested with new cloths — dhoti tied in kacham style, *angavastram* and turban the last of which is so important that its presentation is called *thalai kattu* (tying of the head gear). After this he comes home in procession with music in his ceremonial attire of auspicious clothing and decorations signifying his succession to his father's office and inheritance of his estate by this public display. The period of ritual pollution and mourning for death, and the ritual purification thereafter are also marked by distinctions in the final make up and hair-do. The man in mourning for an agnatic elder does not shave for the entire period of mourning and allows his beard and moustache to grow. Only on the day of ritual purification when the mourning is over does he have a full shave. Sometimes it is a full tonsure. During this pollution period there is ban on the wearing of auspicious ceremonial clothing.

Conclusion: The above is a short account of traditions in dress and ornaments of some South Indian tribal groups and a dominant Tamil speaking Hindu community in the ethnographic present which may be held to be the beginning of the modern period. Basic elements of sartorial traditions as much as they could be derived from the tribes do not present a unified picture as they have been affected in some measure or other by cultural changes. At best they represent survivals of some past tradi-

tions overlaid with modern innovations. As such an attempt has been made to integrate the cultural traditions in dress and ornamentation of a South Indian Community on the basis of their relation to the initiation rites carried out for the members of the community. Such rites have been institutionalized on the basis of particular prescribed forms of dress and decoration for the different crises in the life cycle. At the same time the prescribed forms of dress which are in practice in the traditional culture constitute the emblems and insignia of the different age grades, social classes and status positions of the members of the community. The gap between this unified picture relegated to the ethnographic present and beginnings of the development of basic traditions in dress has to be bridged only through the evidences from History and Archaeology as obtainable in literature, sculpture, paintings, etc.

Having placed before you a static synchronous picture derived from the ethnographic present I have to leave the reconstruction of the development of traditions in dress etc. in South India as a diachronic moving picture to the participants in this seminar who are authorities in Archaeology, History and Literature.

S. Gurumurthy: I shall deal with decorations and totemism. Many people of the ancient world followed 'totemism' which may be defined as a set of "customs and beliefs by which there is set up a special system of relationship between the society and the animals and plants and other natural objects that are important in the social life".⁴ It may be explained that each group of people or tribe or clan maintained systematic relationship with a particular species of animals or plants or with a given class of natural objects or artifacts. These animals or plants or artifacts are called the totems of the social groups. These totems played an important role in the social aspect of the evolution of man. Man believed that he descended from the totems and considered them as the protectors of his family, clan and society from evils and misfortunes; totems gave him important guidance by means of omens and hence he paid high respect to them and worshipped them in many ways; sometimes clans were named after the totems. The connection between a man and his totem was mutually

4. A. R. Radcliffe-Brown, *Social Organisation of Australian Tribes*, the "Oceania", Monograph, No. 1, p. 20.

beneficent; the totem protected him; and he showed respect for it in many ways by not killing or eating it if it be an animal or not cutting or gathering it, if it be a plant.

A careful study of this practice and custom current among the present day nomadic people gives some interesting and valuable points of guidance for research with regard to the socio-religious customs of the civilised people too. Totemism was no doubt a religious, magical and social custom among the old nomadic tribes and is still alive in one form or other among the tribal and civilised people of the modern society. Therefore it may be pointed out here that it was not exclusively tribal but was also practised by people of more advanced society. It has had a continuous history right from prehistoric times down to the present day in India, evidences for which may be taken from anthropological studies and archaeological field.

Anthropological studies reveal three important kinds of totems considering their relation to mankind; they are (1) the clan totem, common to a whole clan, (2) the sex totem, common to the male or female of a tribe, to the exclusion in either case of the other sex and (3) the individual totem, belonging to a single individual and not pertaining to his descendants.

Totemic symbols: The totemic symbols usually take highly conventionalised representations of animals, plants (or even parts of the animal or plant), heavenly bodies like the sky, sun, moon, stars, wind, thunder etc., natural objects like the mountain, river, earth, snow etc., religious symbols like the linga, navagraha, trisula, svastika etc., lucky symbols like the lotus etc., and other secular ones indicative of profession like the balance, spindle, needle, camel etc., besides artifacts like the knife, shield etc. Therefore a close and careful study of the totems will certainly throw good light on the social, economic and religious conditions of contemporary society; however there is some difficulty in explaining the real meaning of the totems which are of various kinds.

Totems as decorative patterns: As already said totems were paid respect to in many ways; they are: they are tattooed or painted on the bodies of the members of the clan or group or tribe, displayed on their clothes, carved or painted or otherwise marked on their belongings like tent, utensils, pots, weapons etc. Besides

these, we also find that in certain tribes, in order to put him more closely under the protection of the totem, the clansman is in the habit of identifying himself with the totem by dressing himself in the skin or other parts of the totem animal, arranging his hair and mutilating his body so as to resemble the totem and representing the totem on his body by cicatrices, tatooing or paint. Some times when these people go to battle, they wear the skin of the totem or its feathers. It is also interesting to note that sometimes they may remove some of their teeth or chip them out in imitation of the totem. The bore, reed or stick which some tribal people thrust through their nose may also be an imitation of the totem; but this is not always practised by them but only when danger is apprehended or occasion demands. In this connection it may be mentioned that in connection with some festivals like the Mariamman festival, in some parts of our country, we find people paint their body in various colours in imitation of certain animals, and dance to the tune of drums.

Of all the methods, tatooing the totems on the bodies and painting and carving the same on the household articles have been found very common among the existing tribal people and those who lived in the dim past. The prehistoric people also seem to have followed these two methods, paying respect to their totems. Besides even among some of the present day communities like the Vaisnavas and Madhvas, these two methods are found to be widely followed in different ways.

Tatooing: Tatooing of these symbols on the body itself is a kind of decoration—it consists of lines, dots, circles, semicircles etc., which form the required totem, whether it be an animal, plant or other object. Tatoo marks are generally found on the arms, dorsum, wrist, chest, back, and forehead. In South India, anthropological studies in Mysore, Madras, Coimbatore and the Nilgiris reveal the following symbols as tatoo marks—Tank, lotus, ashes, bunch of nails, peas, comb, sun, moon, fire pit, water pot, fish, circle having nine dots representing probably the Navagraha, crescent moon with a thick dot above representing Venus and Rohini and their happy union etc. When interviewed, about the real significance of these tatoo marks, those who bore the tank, lotus, bunch of nails, peas, comb, moon, sun, water pot, kite, fish etc. said that they were their tribal marks. Those who had the ash, and Navagraha said that they had some religious significance and

the crescent moon with a thick dot above it, as already stated, represented a happy life of a couple. Further it is to be noted that mostly women and that too after marriage have these marks tattooed on their bodies. Unmarried women do not have them. Men also have these marks. Sometimes the name of the person who did tattooing figures on the arms of some people. These marks have more than one meaning; they are considered to be the marks of identification of the clan or tribe to which the individual belongs, or of personal identification when he or she is lost in the forest or kidnapped; they are also considered to be marks of protective characters or marks which can purify their soul or can lead the individual to heaven. The tribals also hold the view that if they do not have the marks tattooed on them, then they may not be able to identify their parents in the other world when dead.⁵ In this connection it may be pointed out that similar but slightly modified view has been held by the present day people particularly belonging to the creeds like Vaiṣṇavism; they hold that the Vaiṣṇavite symbols like the *Sanku* and *Cakra* are of protective character and also indicative of their creed; bearing of such sacred symbols has been considered very important which could alone help them attaining *svarga* after death. Therefore when viewing the custom now current among the Vaiṣṇavas and the Madhavas, of wearing on their bodies the sacred symbols of their creed representing their faith in life after death (which is very similar to those of the nomadic tribes of the past and the present), it may be suggested that tattooing has had a great antiquity, probably originating among the people of the stone age cultures gradually penetrating into the civilised society with some slight modifications. Regarding the real significance or meaning and aim of tattooing these symbols much cannot be said at the present state of our knowledge on account of lack of evidence and detailed study of the problem. Many interpretations and explanations have been put forward by scholars; besides the tribal people are also not in a position to give a correct meaning and explanation to tattooing such symbols as decorative patterns.

Taking the origin of totemism and the practice of marking and painting such totemic symbols, a few facts deserve special mention. As already pointed out the prehistoric people namely of

the Neolithic and Megalithic periods in India seem to have practised this phenomenon for which we have evidences as gleaned from the study of their pottery and rock engravings. The pottery of the Neolithic and particularly of the Megalithic people bear large varieties of scratches technically called graffiti marks representing animals, plants, heavenly bodies, earthly objects and other secular articles and artifacts in conventionalised forms. The identification of these graffiti marks has been a subject of much discussion among archaeologists. They are variously interpreted as "potter's marks" "owners' marks" "marks of authority" "marks representing some merchant guilds or corporations". They are also identified as symbols representing the religious conditions of the prehistoric people. Symbols representing Nature in various forms like the sun, moon, star, sky, mountain, river etc. are found in large numbers and varieties reflecting the worship of Nature by prehistoric men which was the earliest form of religion in the world. Such symbols have also been found painted on his pottery. The rock engravings and paintings also reveal such symbols serving as subject matter for them. Besides the punch marked coins of ancient India obtained from all over India bear most of these symbols the identification of which also has been a baffling problem to the numismatists.⁶ What do these symbols of various kinds occurring on the domestic articles of prehistoric men suggest? What do the theme and subjects of rock engraving and paintings reflect and last but not the least the symbols on the punch marked coins of the historic times suggest? In the light of our discussion above and our knowledge of the practice of the phenomenon-totemism, we may explain that the graffiti marks and the punch marks on the coins may also probably stand for totemic symbols of the prehistoric communities. It may represent their clan or tribe or religious faith. In this connection it may be noted that the recent excavations in South India in places like Arikamedu in Pondicherry, Kanchipuram in the Chingleput, district, Sengamedu in the South Arcot district, Tirukkampuliyur, Alagarai and Uraiyur all in the Tiruchirapalli district reveal potsherds bearing graffiti marks representing conventionalised animals, plants, heavenly bodies, diagrams and other secular objects of various interest. For instance the pottery from Tirukkampuliyur excavated by Dr. T. V. Mahalingam, Professor

6. The Indus Valley Seals also bear a variety of symbols which are worth mentioning here.

and Head of the Department of Archaeology of the University of Madras revealed more than 200 such *graffiti* marks which are found scratched on the pottery called Black-and-red ware, Black ware and Red polished ware assignable to a period roughly from about 800 B.C. to about 500 A.D. Besides pottery bearing painted designs, impressed patterns and incised decorations have been also found in large quantities from the same site.

Coming to Vedic times, it is interesting to observe that we get references to wearing symbols of religious nature on the body. It is referred to as *Mudhrā Dhāraṇam* which means wearing of marks or sacred symbols.⁷ Probably the marks may be taken to mean religious marks. It has been further stated that wearing of such symbols would purify the body and soul and give *moksha* to the individuals. The *Purāṇās* and *Āgamās* also contain references to such *Mudhrā Dhāraṇam*.⁸ The survival of this custom may also be noticed as already said among some of the existing communities like the *Vaiṣnavas* and the *Madhvas*. It may also be pointed out here that wearing such symbols is not uncommon among Muslim women though the *Quran* does not permit it.

The adoption of specific emblems or symbols by ruling dynasties and also for the flags of political and religious character would have probably commenced from this time-honoured custom of totemism. As we see the dynastic emblem or flag symbols of the past rulers in India seem to represent either the religion to which the dynasty belonged or the main profession on which the bulk of state income depended or the totem of the members of the dynasty who claim their descent from them. For instance we come across in Indian History rulers or dynasties declaring or tracing their descent to either solar or lunar race. Similarly also dynasties adopting emblems like the boar (*Calukyas*), tiger (*Colas*), fish (*Pandyas*), bow and arrow (*Ceras*) etc. suggest the idea of the survival of the tribal custom of totemism in modified form in a modified or changed or advanced society like ours.

7. It is referred to in *Rg Veda* as *Atapta tanūruh natha dhāmo Asvate; thanu* meaning body and *athapta* meaning not branded — See. *Mudra Dharanam*. R. 4182(b), Govt. Oriental Mss. Library, and only such persons, particularly married women who bear such tatooing or religious symbols are considered fit to participate in *devayajnas* and *pithur yajnas*.

8. *Bhāvisya Purāṇa*, *Padma Purāṇa* etc. See *Mudrā Dhāraṇam* R. 4182(b), Govt. Oriental MSS. Library.

P. N. Appuswami: Since the dawn of knowledge dress and decoration have played a large part in the lives of men and women. It has been so in all ages and in all climes. Cupid and Venus, and their counterparts, and greater or less Gods and Goddesses created by man, have had their share in the fashioning, shaping, moulding, and remodelling of these. Limbs have been tortured, ears and noses pierced, at the altars of the cult of beauty or religion, and religious ceremonial. Later on, occupations too have had a large share in the evolution of dress, mostly of men, for, until recently, women have not been engaging themselves in occupations other than the domestic. In modern times, sports and pastimes have effected other modifications. But by and large, women's dress has not undergone as many modifications until recently, though it is true that the two piece dress has given place to the long sari draped by various communities in various ways, and thrown over the left shoulder by some, and over the right by others. The evolution of dress is a very interesting study.

Vedic Period

Dress: In the Rigvedic period the normal dress for the three higher castes consisted of two garments, a lower called *vāsas*, and an upper called *uttariya*. The material of the cloth and the colour varied from community to community, and also apparently according to the ambitions of the wearer. It is uncertain whether they were cotton—some authorities seem to think that cotton material was not worn in the early days, a fact which we can quite appreciate, if we think of the cold regions in which they, perhaps, lived. Sheep's skin, wool, and barks of trees, also provided dress material, though fine garments of different colours and braided with gold are not unknown.

Later Period

In the period of the Samhitas and the Brahmanas, we find references to garments of wool, and silk. Some of them were coloured. Some were braided with gold. In the Srautasūtras and in Pāṇini, both the turban for the head (*Ushnisha*), and the shoes for the foot are mentioned. Pāṇini refers to the *Aprapadina-pata* which is a garment which covers the body right down to the ankle, and also to *Anupadina Upānah*, a shoe which fits the foot.

Later Still

In the Grhyasūtra period the dress still consisted of two pieces of cloth, one called the *uttariya*, or upper garment, and the other

the antariya, or lower garment. A mēkhala or girdle is mentioned, as also a staff or danda. These formed the dress of a student or brahmachārin, and of a snātaka, that is a person who has performed the first ablution after completing the first āsrama. These seem to have been dress of women as well. This is the inference to be drawn from references to marriage descriptions in some of the Gṛhyasūtras, the Pāraskaraḡrhyasūtra for instance; Pāraskara sūtra adds that if there is only one garment, then a part of the lower garment may be turned into an upper one—an injunction or direction which our women seem to have made use of.

It is a far cry from these two-piece garments to the many pieces of the modern day, and to the recession as in Gandhiji's one piece garment, and to the bikinis of ultra modern woman.

Dress Material, Colour, Etc.

Dress material consisted of hemp, flax, deerskin, wool, cotton, silk, barks of trees, kusa grass. A brahmacharin has to wear two pieces, a lower and an upper garment as already stated. But the authorities vary somewhat about the material. The Āpastamba Dharmasūtra says that the lower garment should be ajina for a Brāhmana, flax for a Kshatriya, and flux for a vaisya. One might wear deerskin if one desires increase of Vedic lore, and cotton if one desires valour, and both if one desires both. Another variation is that the upper garment for a brahmin should be the skin of a black deer, for a kshatriya the skin of a ruru deer, and cowskin or goatskin for a vaisya. The variations are many, apparently fashions changed according to fashion setters as in modern times. There are also options given owing to non-availability. If the prescribed material could not be got one could wear an upper garment of cowhide as the cow is the chief among animals. Cow mortality was fairly high in those early days. A tiger's skin is suggested for the martial kshatriya by some.

One injunction was that cotton should always be the material of the lower garment. It was however to be coloured reddish yellow for brahmanas, dyed with madder for kshatriyas, and dyed with turmeric for vaisyas. Here again there is a good deal of difference of opinion. Some suggest that a brahmacharin, should wear a pure white lower garment.

Even the names of garments differ. One wonders whether these meant any difference in the material, or the style; Vāsah,

vastrah, nivi, are some of the terms used. Occasionally vāsas refers to the upper garment (e.g. of the sacrificer's wife). Nivi sometimes means the inner garment, and vāsas the outer garment. There is a term adhivāsa, which may mean a mantle, something perhaps like the toga of the West.

The Dharmasastras enjoin that a householder should always wear an upper garment in addition to the lower one. But if he is poor or other unfavourable circumstances intervene, he is allowed to have the sacred thread instead. Normally he has two of them; the substitute upper garment makes the third. The cloths should be new or fresh washed.

It is absolutely necessary to wear an upper garment on some important occasions or functions, namely, when one studies the Veda, when dedicating tanks or wells to the public, when making gifts, when taking one's meal, or performing āchamana, when performing homa, or worshipping gods, or performing japa, more occasions are mentioned by other authorities.

In later Sanskrit literature, the avaguntana is mentioned. The dress should suit the occasion, and the person who wears it. There is a dress for walking on the road, for sleeping in bed, for performing Tarpaṇa, or for worshipping gods. The practice of wearing silk for worship, and while eating, observable in many parts of India today are survivals.

Manner, Style of Dress

The lower garment should be tucked up in three places, namely near the navel, on the left side, and behind at the back. No corner of it should be allowed to hang down like a tail, or tucked on the wrong side. Elaborate rules are given by some sources. All of us have heard of the five tucks, panchakachcha.

The Staff (Danda) and Girdle (Mekhala)

The complete outfit of the brahmacharin, consisted of the two garments, and the staff or danda, and the girdle or mekhala. The shoes and the umbrella are also mentioned.

The material of the staff varied according to the caste of the brahmacharin. Pālāsa, udumbara, bilva, nyagrōdha, badara, asvattha, pilu, rauhataka, vata, khādīra, are some of the trees mentioned which could be used for preparing the staff.

The staff was not a mere insignia like a sceptre. It was required for support, for controlling the cattle of the teacher (which the pupil was to take care of), for protection when going out at night, and for guidance when fording a river or stream, as a weapon of defence and offence, against enemies, thieves, serpents, and beasts of prey, Rākshasas, Paisāchas, and from humans as well. It is a weapon of self defence in the physical as well as in the metaphorical (mystical) senses. There are rules for collecting such a stick. Further the length of the stick varies not from man to man, but from caste to caste. In this also opinions vary. Some say that the brahman should have the shortest staff, others say his staff should be longest. It is an integral part of the student's uniform. There is also a rule that a brahmachari should not allow anybody to pass between himself and his staff. Authorities also differ whether the staff should always be carried by the student or the householder, some saying it should, and some that it need not.

Mekhala

This is the third major item of the uniform — Again there is a difference in respect of the material with regard to the three castes. Kusa, munja, murva, hemp, balwaja, asmantaka, grass may be used. A bit of iron is tied to the girdle of a kshtriya and a string of tamāla barks should be tied to the girdle of a vaisya.

The shoe and the umbrella

There is an invocation to the shoe not to pinch the wearer, and to the umbrella to shelter the student from evil, not from glory.

Ornaments and Personal Decoration

Anklets, bracelets, and earrings seem to have been worn by both the sexes; and were usually made of gold. Garlands also were worn both by men and women.

Collyrium was used for the eyes; sandal paste over the body, by both sexes.

Elaborate rituals are prescribed before and for the bath. Washing the teeth, brushing it with an udumbara stick, are elaborately referred to. Bath powder (Snāniya chūrna) is referred to, and is meant to be applied to the body. And the bath should be taken

with water which is neither too hot nor too cold. And perfumes and sandal-paste are applied after the bath, or a salve of sandal water is sprinkled all over the body, and the bather preens himself or herself before a mirror. The use of the salve is called *anulepana*. Garlands are put on. These seem to have been of various patterns. *Srak* (wreath) and *mālā* (garland) are referred to.

Hair

Care of the hair is an important part of the general personal decoration. Men shave using razors or else the hair is cut in formal and prescribed modes. Much detail is found about how these are to be done.

The shorn hair is swabbed up by a lump of bull's dung or laid on a layer of *kusa* grass. The cut off hair is buried in a cowyard, or near a tree or in a clump of *darbha* grass. Hot and cold water are applied to the hair, and the tangled locks are worked free with porcupine quills. The hair is anointed with butter, or with a mixture of butter, ghee and curds in water applied.

Elaborate rules are laid down how the razor is to be used, and where first and next. After shaving, the hair is arranged according to custom or family usage.

Later on in the sixteenth or the 18th year when similar tonsorial rites are performed, not only is the hair of the head attended to, but also the beard and moustache, and underarm hair. The nails are trimmed. Minute and formal procedure is laid down. Shaving, however, took place at fairly long intervals, and seems to have been looked on as a luxury.

Combing and Parting

Everybody is familiar with the *seemantonayana* ceremony for women, the parting of the hair done to mantras by the husband of a pregnant woman. The hair is first parted with blades of *darbha* grass, then with a splinter of *viratara* wood, then with a full spindle, and then by a porcupine quill which has three white spots on it. There are references in the *Atharva Veda* to combs with a hundred teeth.

Women plaited their hair, and some men wore them braided and wound it like a shell. Some clans wore them braided on the right side of the head.

A grihyasūtra sums up the position thus: "A pair of garments, a jewel (to be tied round the neck), two ear rings, a parasol, a pair of shoes, a staff, a wreath, pounded seeds of karanga fruit for rubbing with (unmardana), eye-salve and ointment — this is the full outline of ancient dress and decoration."

Marks on the forehead and body are also referred to. Ūrdh-vapuṇḍra, tripuṇḍra and other marks are referred to by later authorities. The temptation is great to go into all these, and into the later evolution of dress and dress material (nylon included), but I shall keep off these, as they would tend to make this paper a thesis, and too long for an occasion like this.

Agnihotram Tatachariar: I shall speak about dress and decorations according to Vedic traditions. Whatever may be the age of the Vedas, they clearly describe dress and decorations elaborately. Satapata Brāhmaṇa says that man gets beauty only by perfect dressing. (Suvāsa ēva Bubūsheth), R̥gveda Mantra says that young people should wear good garments. An interesting story narrated in Satapata Brāhmaṇa clearly states that in the beginning the skin of men was thick enough to tolerate heat and cold. Later on when his skin was smoothened and became thin it necessitated wearing of clothes. Protection of the body and beautifying it were the aims of clothing. Beautification of the clothes was necessitated to make them attractive. Like men women also dressed themselves with clothes. Ushniṣa (head dress) Drapi (mantle) Parihaṇa (garment) Peśas (embroidered garments) are also mentioned. Upānaha (sandal made of animal skin) were used to cover the foot. Wooden sandals are allowed for Kulapati. Reference to wooden sandals is later. The word Pāduka originally meant foot-wear made of animal skin. Only at the time of Buddha and Mahavira the wearing of animal skin was discontinued and wooden sandals were introduced. Uttariya is a term which denotes upper garment which can be used to suit the occasion. The word Paridhāna refers to the covering of the lower part of the body, below the navel. The Nīvī also supports this; wearing of part of the garment on the back of the body is called 'Katcha' a very old tradition. Bhatta Kumarila refers to this tradition, Thatiyavas-tira. According to the Smritis the wearing of Katcha is compul-

sory for both men and women. This custom is in vogue from the earliest period in Tamil Nad also. Distinction between men and women in dressing is the earliest one. Chest covering, is referred to by Kalidasa and other poets. R̥gveda mentions lace clothes also. In connection with Varuna who is described as King of Gods lace cloth is referred to (*Bibrati Dravim Hiranmayam*). According to Dr. Altaker in the place of Sacred thread only cloths were used. While prescribing the upper garment Dharma-sastra says that sacred thread is also used as upper garment. The word Kanchuka occurs in the Ramayana also. It may be compared with overcoat. Wearing of deer skin dress is also mentioned in the Vedas, side by side with silk and cotton cloths. Valkala or the bark of trees was used as garment only in later times. Mahabharata refers to the habit of the people of North of Himalayas not wearing any vastra. Putting in the Tilaka in the forehead has its own long history. Vedas never mention about any symbol. Some of the Kalpasūtrakāras Sāṅkyāyana and Vaikhanasa prescribe wearing the ashes of Agnihotra. The term Ūrdvapundra is very ancient one which means a mark like a lotus. It was used in the first instance as a decoration in the forehead and parts of the body. Women wore only Tilaka in the forehead. A face without a tilaka is given as a simile in the Ramayana. That supports the view that tilaka is only ornamental. Agamas on the other hand insist on wearing mark on the body. Sivagama insists on wearing the mark of Sula. Vaishnava Agamas on the other hand emphasise the symbol of wearing Sankha and Chakra. Materials for Urdvapundra were prescribed later though differently. Ashes and mud are both prescribed as materials. Gopichandanam is also mentioned as a material. Muds of different colours are also used. In addition to the lotus form of pundhra other forms are used. The word tripundra means marking three lines on the forehead and the other parts of the body. Pāṇcharātrā āgama elaborately discusses the pundhrās. The form of bamboo leaf, Winno (Surpa) etc. are prescribed. The form of God's foot and the form of mark on the hood of the serpent are also mentioned. The Sri Vaishnava says that God stands on two feet. So they prefer wearing two forms of the foot. To support the God's feet a base or a pitha is put. Of course the form of God's feet stops above the brow, the pitham is put just below the mark of the foot. Agamas such as Śaiva, Vaishnava and Sakta advocate wearing of turmeric powder in yellow or red colour which is used in 'pooja' time. Vaishnavas

put the turmeric powder between the marks to explain that white denotes God, and turmeric denotes the Goddess. A historical study of these marks reveals that in spite of differences in marks, the name *puṇḍra* is retained for all those which means the mark of lotus. Dharma sastras and agamas elaborately discuss the signs and marks and their materials. Their relations to particular God is also explained. But unfortunately these details are seen only in later literature. Grihya Sūtra-kāras like Bodhāyana and Vaidhānasa prescribe the wearing of ashes only. Later pāṇcharatra āgama literature takes enormous pain to explain the marks and their significances. Historically speaking in the period of the Rāmāyana and immediately after it there is a reference to Ūrdva *puṇḍra* only. At the time of Vedānta Desika there is enormous discussion about the way of wearing of the *puṇḍra*. He says there must be space between the *puṇḍra* outline where the turmeric powder used in pujas should be used. According to old opinion these marks originated from tilaka as decoration. In later times it got religious sanction.

K. R. Venkataramier: As indicated in the opening paragraph of Dr. Jayadev's synopsis, the subject covers attire and ornaments—the latter being an essential element of decorations. My observations largely relate to ornaments.

Traditions in dress and decorations may to a certain extent, be traced to tribal origins. Tamil Society, as we envisage it from the old classics, attained a sufficiently high degree of sophistication in dress and ornaments during the centuries round the Christian era. Natural environments and love of nature largely influenced the ancient people of the Tamil land and provided motifs for their ornaments. A garland of the blossoms of the palmyra tree was the distinguishing mark of the Chera kings, of *Ātti* flowers of the Cholas, bunches of margosa flowers of the Pandyas and *Tondai* creepers of the Pallavas. The clothes that formed the attire of Tamil men and women had in the borders and in the body of the texture, ornamental designs representing the lotus, the blue or white lily, jasmine buds, the needle shaped picci flowers, and the mango fruit. The ornaments bore such names as *Kodi* (creeper), *talir* (tendrill), *arumbu* (bud), *malarkottu* (bunch of flowers) *olai* (palmyra leaf scroll to adorn the ear lobes) and *kannappu* (flower stuck above the ear). And among birds and animals, the swan, the peacock, the koil, the sparrow, the serpent, the deer

and the lion lent patterns for designs. The claws, teeth and horns of animals, either domesticated or killed in the chase, furnished characteristic ornaments. Even lamps in use for household and ritualistic purposes bore similar patterns.

In the pictures of gods and goddesses, in their icons used for domestic worship and sculptures in places of public worship, in short, in almost all art forms of ritualistic worship, the decor was similar to that of a man or woman high up in the social scale, and, if anything, more exaggerated and in course of time conventionalised. With the introduction of the *Āgamic* cults special modes of dress and ornaments came into vogue. It will be safe to assume that these were fashioned and shaped to answer to some cult requirements rather than to trace their very origin to cult developments. The mystic has to develop certain attitudes that will keep his mind and senses under control. The tiger skin is believed to foster *vairāgya*, or aversion to sensual pleasure, absence of greed, etc. The skin of the deer is believed to help the wearer to control the vagaries of the mind. Some divinities such as Kāli, the infant Krishna and some aspects of Śiva, etc., Bhairava and Bhikshātana are represented in the nude; nakedness signifies final absorption into the Infinite Void. The dark tints of some deities stand for the unlimited expanse of the cosmos, red for manifestation of divine power from the *nishkala* to the *sakala* state or from the static state of quiescence to the dynamic state of projecting the universe, and which represents equilibrium of the *guṇās*. Ideas such as these influenced the patterns of dress and jewellery.

Yogis believe that concentration is best achieved by making the mind dwell upon one of three centres—the space between the eyebrows, the tip of the nose and the heart. The bright poṭṭu on the forehead, the mūkkutti on either side of the nasal tip and the *padakkam* (jewelled pendant of the *hāra* that runs down to the heart) point to these psychic centres.

Watching the movement of the *prāṇa* through the *nāḍis*, and repressing it as and when necessary form an essential feature of one school of yoga. The creeper is an art motif to represent the flow of the *prāṇa*; and it is usual to depict the Kirtimukha, which is referred to under different names and which is a piece of jewellery as much as a motif of art, as shooting out of its mouth creepers all round. This symbolises the awesome face of the Infinite from which flows *prāṇa*. The *kodi* (-*hāra*) hanging down

to the heart stands for an involution of the *prāṇa*, while the knot or clasp signifies the *granthi* of the *nādis* near about the heart region. Typical is a variation of the *Channavira* which is made of two curved strings of gold plain or jewelled, -one below the heart, its ends fastened to the waist band, and the other above the heart and going around the neck. In yogic parlance this would represent the two *nādis ida* and *pingala*, or the efferent and afferent movements of the *prāṇa*; the *nādis* intersect in some the vital centres, one of which is the heart, where a pendant is usually worn.

Perhaps the most important of the practices of yogic mysticism is the rousing of the *Kundalini*. The word literally means 'coiled up'. Divine Energy is visualised as a serpent coiled at the base in the region of the sacro-coccygeal plexus near the extreme termination of the rectum. This serpent *kundalini* has to be roused and led up to the centre of the brain, passing through six centres of consciousness and ending in the seventh, which are visualised by the mystic as subtle lotuses—chakras. When consciousness dwells upon the three lower centres, the mind is worldly, but gets more and more purified as it travels up. In the fourth, which is near the heart, spiritual awakening comes. Going further up nescience disappears and in the sixth, between the eyebrows, man is immersed in Divine or Cosmic consciousness. The separate ego is still felt which is finally annihilated in the seventh where *samādhi* is attained. This in brief is *kundalini yoga*. The mystic associates some pieces of jewellery with this concept. *Nāgābharanam* in different forms such as *nāgavottu*, *jadainagam* and in different places such as round the waist, wrist and the head reminds the serpent shaped-*kundalini*. What is generally known as *Arasilai* (literally—a fiscus leaf) is a plated ornament of silver or gold shaped like the hood of a serpent and covers the pudendum, (the sacral plexus) the second centre. The higher centres are 'light' centres which illumine consciousness; hence bright jewels mark them, such as those near the heart, the neck and the forehead (the space between the eyebrows). Mystics envisage different stages even in transcendent consciousness, *unmani*, *nāda*, *nādānta*, etc., which are graphically represented as triangles, the crescent etc., ending up in absolute quiescence or 'void'. The *makutam* (crown), conical in shape, that adorns the head of deities and royal personages, is thought of as representing this concept and the jewelled patterns on them, the different extremely subtle

centres of transcendental consciousness. The crown ends in a point parabindu or in a knot (kondai), symbolising the eternal void in the case of the point or the intersection of all the subtle strata of higher consciousness in the case of the knot. The subject is too subtle to be briefly explained and it will suffice to say that the *mukutam* is often cast in such a way as to remind the *sādhaka* of these vital, rarified and subtle centres of consciousness.

It will be of interest to note that the worship of Lalita Rājā-rājesvari according to the Sri Vidya Kalpas (ritualistic codes) has a section called *catus-ṣaṣṭi-upacāra* or making 64 offerings which include decoration with jewels meant to convey the mystical message sketched above.

All these ideas are now forgotten, and the literature relating to them, has unfortunately been neglected. What was extant a century ago has now disappeared into oblivion. The adepts are also to blame, for having kept their practices secret, to be revealed only to a chosen few. To some of us this talk may sound gibberish and the subject all namby-pamby. It will be well to remember that sages like Ramakrishna Paramahansa and Aurobindo were realised adepts and demonstrated in their lives and experiences the truth and efficacy of these practices in our own time.

The limitation of space prohibits my dwelling on this abstract but nevertheless fascinating theme, and I would commend the subject to scholars as a profitable field of research which will throw light on the relation between dress and ornamentation on the one hand and religious beliefs and practices on the other.

Dr. S. K. Nayar : I shall restrict myself to the traditions of dress pertaining to a few Kerala communities and castes. The Nayar community in Kerala is perhaps the most conservative in many respects and therefore a peep into their traditions in dress would afford an interesting study.

Not only in ancient days but also in present times the Keralites in general are noted for their simplicity in dress and decorations. Simplicity in this context means not essentially scarcity in any degree but predominantly cheapness and colourlessness. Even today among Nayars, women especially, in spite of modern adaptations of dress, styles, prefer pure white clothes. The traditional mode of the dressing of Nayar women has given rise to a famous

saying often quoted in literary writings and common parlance. Nayar women, till recently never used to wear upper garment. Therefore the saying is beautifully worded thus — Women have naked breasts and men have sheathless swords — This is quite significant. Even though the Nayar women go about anywhere with uncovered breast none would dare to look at them for fear of the sheathless daggers of their men.

The loin cloth worn by Nayar women deserves our special attention. Till very recently, that is to the days of my own mother, the loin cloth never touched far below their knees. I remember clearly my mother scolding my sisters when they tried to wear clothes touching their feet. According to my mother, or the belief of the people of her age, only the women of doubtful character, especially, the courtesans, would wear clothes in that fashion. No member of a noble Nayar Tarwad (joint family) could wear a colourful dress below the waist or above touching the fingers at the feet.

Even today in villages one can notice the relics of the tradition. In public bathing ghats most women belonging to the caste Hindu communities do not consider it a taboo to remain half-naked whereas the non-Hindu women their next door neighbours born and brought up in the same locality observe strict 'purdha' system even while bathing in open tanks and river-ghats. Only a few sophisticated modern Hindu women seem to have developed a sort of delicacy or sensitiveness to this 'nakedness'.

Men also are strictly economic and simple in their dress. The traditional saying again may be quoted in this context. It is often said that an adult however rich he might be required only a pair of clothes for the whole year, to be renewed on Thiru Onam day. It should be remembered that only on festive occasions they wear these clothes. For daily use just a towel (tundu) is more than enough. A famous sanskrit verse, popular among Keralites, throws a flood of light on this economy of dress. The verse is on a particular cloth safely preserved by a devotee going to a temple. When some one asked him why he kept the cloth as a treasure without wearing it while going to the temple, his reply was that, that particular cloth had adorned the waist of his father and had already seen the youthful days of his grandfather and great grandfather. Still the cloth looked fresh! The same was to be handed down to his son and grandson, and even to his great grandson!

It is no exaggeration to say that the cloth was a rare commodity in conservative communities strictly preserving their traditional customs and manners. This rarity can be considered as an absolute truth from the rites performed by the communities on important occasions like marriage and death. The most important item of a marriage ceremony is to give new clothes to the bride. The Malayalam word for marriage is 'padamuri', literally a piece of cloth, thus giving utmost prominence to the act of bridegroom presenting a piece of cloth to the bride. Perhaps among Nayers this was the only rite performed during the nuptial ceremony. Tying of Tali was not the duty of the bridegroom who was to become the husband of the bride, as that was the privilege of a prince who might have performed the rite years back while the bride was a babe or child.

So far about the outer garments for men and women. Modes of underwears differ from men to women and children to adults. Male children wear usually a red-tape of silk called 'Koupin' and little girls in its place use tender film of an areca palm called 'Kumpala.' The wearing of 'Kumpala Koupin' by little girls upto an age of five or six was a compulsory item. Then it is replaced by cloth-tape or silk-tape. When the girls reach maturity they have to wear inner cloth in a special manner by tucking it in. This mode of wearing cloth tucked in by women is called 'taru' which is being followed even today by all women. Tucked in clothes play an important part not only in the scheme of Kerala's national dressing but also in rituals. Grown up women are prohibited to enter into temple premises if they do not wear underclothes tucked in. Men also should wear cloth tucked in while they perform rituals for the dead. The priests in temples also should wear it whenever they perform 'puja' to the deity, and on all occasions when they take out the idol of the deity.

There is a ritual in Kali temples of Kerala called Talappoli when the women dressed in traditional style are to stand in two rows before the deity at the time of a festive procession. Young women wearing clothes tucked in, with naked breast stand in two rows before the deity themselves holding plates with eight auspicious materials called 'Ashtamangalyam' arranged in them. Each plate will have a burning light in a disc of a coconut cut exactly half the size. This is an occasion, for all the youngmen of the locality to have a full view of the girls of marriageable age

in their pristine form, almost, naked, thanks to this special mode of dressing. Wearing of clothes tucked in by women has its own attraction, for it presents a full view of the buttocks. This system is copied in Kathakali in dressing the female characters.

Respectable women wear a sort of breast-piece called 'Mulakkacca' when they appear before the public. Only the women of royal families and high caste Nayar families were privileged to wear Mulakkacca. The others were forbidden to wear anything. Nambudri women never resort to any kind of upper garments when they go out excepting that they might have a long white cloth put over the shoulders as apron. The palm-leaf umbrellas serve them as veils. All other women-folk should appear in public half-naked. It was considered to be an anti-social custom if they wear a jacket or blouse when they go out. Such women were severely punished by the leaders of the society.

Mrs. S. Rajalakshmi: Men and women throughout the world, and through the ages, have been devoting much attention in making themselves appear much more handsome and beautiful. It is not strange therefore that we come across variety in costume and ornaments. Different races, nationalities, communities and classes have been accustomed to the use of a particular kind of costume and ornaments. Different materials have also gone into the making of dresses and ornaments. It can now be said, to some extent, from the mode of dress and decoration, to which country, or nationality, or community a particular person belongs. However, it must be remembered that there have been marked changes in the mode of dress and decoration throughout the world, especially in sophisticated areas, and it is rather difficult to differentiate on the basis of dress and decoration alone. We are now concerned not with the present modes of dress and decoration but with the traditional costume and ornaments of the people. I am particularly concerned with the mode of dress of the people of the extreme south of the Indian sub-continent. Here an attempt will be made to picture before you the modes of dress and decoration as gleaned from Tamil literature.

In the beginning, human beings must have thought of dressing themselves only as a protection from the warmth and chill weather during day and night. It must have been only when man became more civilized, and began to lead a settled life that attempts should have been made to make the costume attractive and varied. Only

then the idea of adorning oneself with ornaments must have also come to the fore. It must be pointed out that the desire for making oneself attractive by means of dress and decorations was and is universal among menfolk and womenfolk, but may differ in degree between the sexes.

In ancient times people all over the world dressed themselves in the skins of animals hunted by them and in barks and leaves of the trees. This must have been true of the Tamil country also. The ancient classics of the Tamils, the *Śaṅgam* literature abound in references to the dress and decorations of the ancient Tamils. It looks as though the Tamils were accustomed to the use of leaf-garments. Even when cotton and silk clothing came into use the leaf-garment seems to have been popular with the Tamils. This must have been due perhaps to the use of the leaf-garment for a long period. In the *Śaṅgam* classics we come across lovers presenting leaf garments to their lady-love. This practice should have been fairly common among all classes of the Tamils. The leaf-garment should have been considered as the traditional dress. A stanza in the *Ahanānūru* implies that the leaf-garment was usually worn by the maiden.¹ The wearing of the leaf-garment was perhaps an indication that one has attained maidenhood. Today in certain places of worship, especially as part of the worship of the mother goddess, people dress themselves in garments of neem leaves and go round the *Sanctum Sanctorum*. This would make it appear that the leaf-garments have a religious significance. But it cannot at present be explained, when and how the religious significance came to be attached to the wearing of leaf-garments.

The ancient Tamils in general wore two garments,² one to cover the upper portion and the other to cover the lower portion of the body. The menfolk wore the upper garment over the left shoulder, allowing it to dangle on the front and back side of the body.³ It would appear from this that the use of the upper garment was more a fashion than a necessity. It is not definite whether it was the custom among all classes of people to use the upper garment. It can, however, be stated that the poorer classes such as the shepherds and fisherfolk used only the lower garment.

1. *Ahanānūru*, Stanza 7.

2. *Puranānūru*, Stanza 189.

3. *Nedunālvāḍai*, Lines 35 and 181.

The *Silappathikāram* and the *Manimēkalai* mention that the courtiers, or the royal servants wore a kind of garment called the *Kaṇcukam*.⁴ The *Mullaippātu* mentions that the Yavanas, by which term the foreigners were meant, wore the *Meippai*.⁵ The *Kaṇcukam* and the *Meippai* appear to have been similar to the coat of the present day. It is apparent from the references that the wearing of the *Meippai* and the *Kaṇcukam* was in vogue only among the royal servants and the foreigners who were employed as palace guards. It is then, needless to point out that the *Kaṇcukam* and the *Meippai* were worn by the warrior class. It is not definite whether they were made of cotton, or whether they were made of leather as in the case of the shields used by the warriors. The *Kaṇcukam* and the *Meippai* appear to have been worn to cover the upper portion of the body. The warrior class seem to have used the *Kachu* or *Kachai*, which was nothing but a belt either worn across the breast or around the waist. The sword and the quiver seem to have been fastened to them. The *Silappathikāram* mentions the *Tunnakkārar*, the tailors.⁶ The presence of the *Tunnakkārar* implies the use of stitched garments. The *Kaṇcukam*, or the *Meippai* could have been stitched garments.

The ladies also seem to have used two garments. A poem in the *Ahanānūru* mentions that the bride had covered herself completely in her garment and that the bridgroom had to lift the garment falling on the forehead.⁷ The women in ancient times perhaps covered their head and to some extent the face also with the garment. This garment could not be anything, but the saree, which is worn even today, especially in this part of the country. The *Kambarāmāyaṇam* and certain other later works make it clear that the women were clad in sarees. There is reference to another garment that was used by the ladies. That is usually referred to as the *Vāmbu* and appears to have been a kind of brassiers.⁸ The *Thirumurugārūppaḍai* confirms the wearing of two garments when it mentions that the *Kuṟamagal* was clad in contrasting garments both in shape and colour. The *Śaṅgam* works in particular and literature in general describe the ladies as being

4. *Silappathikāram*, Canto 26, line 138.

5. *Manimēgalai*, Canto 25, line 11.

6. *Mullaippātu*, line 60.

7. *Silappathikāram*, Canto 5, line 32.

8. *Nedunalvāḍai*, line 150.

shy and modest and it is therefore natural to find that they took care to cover their body almost completely.

The garments used by the ancient Tamils were mostly made of cotton; but silk garments were also used, probably on occasions, and by the richer classes. There are references to very fine garments with floral designs.⁹ They were so fine as to be compared with the vapour of boiling milk¹⁰ and the slough of the snakes.¹¹ Such references to fine clothing imply that the people living in a hot climate preferred such clothing. The clothes were put to wash and it was the work of the Pulaithi to wash them.¹² The Pulaithi is said to have starched the clothing,¹³ and perhaps also ironed it as in modern days. A paste of cooked rice seems to have been used as the starching material.¹⁴

Cotton yarn was spun by the ladies mostly and they were known as Panruthippendu.¹⁵ It is seen from the Narṛinai anthology that the widows generally engaged themselves in spinning cotton yarn.¹⁶ The cloth was referred to in general as Aṛuvai. It only implies that the cloth was woven in long pieces and it was cut to the required size. The terms Tuni meaning to cut and, Tundu meaning a small piece of cloth, also indicate that the cloth was woven in long pieces.

Though there is mention about the manufacture of woollen cloth, woollen garments do not seem to have been the usual dress of the people. There are references to kings and chieftains presenting the bards with garments of silk. Presenting a person with a garment of silk should have been considered an honour. This tradition is still to be seen in the practice of presenting Ponnādai.

Though the people in general used cotton clothing, different classes of people had different dress. The dress of the person had relation to the profession of the person. The hunters who

9. *Porunarāṇṇuppadai*, line 382.
10. *Perumpānāṇṇuppadai*, line 469.
11. *Porunarāṇṇuppadai*, line 83.
12. *Puranānūru*, Stanza, 311.
13. *Ahanānūru*, Stanza 34, 387. *Kurunthogai*, Stanza 330.
14. *Maduraikkāñchi*, line 721.
15. *Puranānūru*, Stanza 125.
16. *Narṛinai*, Stanza 353.

invariably dwelt in the mountainous regions seem to have used the skins of animals for their dress. Even the huntress was clad in garments of skin. The hunter class could not perhaps afford to use the fine cotton clothing, and cotton clothing would not have been suited to their hard ways of life in the midst of jungles.

Likewise the shepherds also could not afford to use two garments and contented themselves with the lower garment.¹⁷ However, the shepherd seems to have felt the wearing of sandals a necessity.¹⁸ The sandals worn by the people seem to have been of two kinds; one kind was similar to the sandals of today,¹⁹ and the other which completely covered the feet was similar to the shoes or boots of the present day.²⁰ The Maṛavar or the robbers who dwelt in the barren tracts are said to have appeared before the wayfarers dressed in red garments.²¹ Perhaps, even in ancient times red colour signified cruel, blood thirsty deeds.

It must now be pointed out that the dress of the monks differed from that of the householders. The Tamil literature speaks of the Śaiva Saints in saffron coloured garments. The saints carried with them wherever they went, the *Mukkōl* or the *tridanda*. Even the Buddhist monks were clad in saffron coloured garments. The Buddhist and Jain monks had a clean shaven head. It will be evident from this account that the dress, had relation to age, class and religion to which the people belonged.

Both men and women in general were fond of adorning themselves in a variety of ornaments. The Tamils were skilled not only in manufacturing fine clothes but also in making ornaments of beauty. The Tamils made use of two metals, gold and silver chiefly in making ornaments. The *Silappathikāram* mentions gold of four different standards namely *Sāmbunatham*, *Sātarupam*, *Aṭakam*, and *Kilichchirai*. Out of these *Sāmbunatham* was of highest purity and it was generally used for ornaments.²² Strings of pearls were popular among people of higher classes. Precious

17. *Perumpānāruppāḍai*, line 175.

18. *Perumpānāruppāḍai*, line 169.

19. *Perumpānāruppāḍai*, line 169.

20. *Perumpānāruppāḍai*, line 69.

21. *Narṇinai*, Stanza 33.

22. *Silappathikāram*, Canto 14, lines 201-3.

23. *Thirumurugāruppāḍai*, line 18.

stones such as diamond, saffire etc. were set in gold ornaments.²⁴ Even gold coins were strung together and worn around the neck.²⁵

In the Śaṅgam literature we come across a variety of ornaments. Children wore around the neck, the *Iympadaithāli*²⁶ and the *Pulippalthāli*.²⁷ Even the ladies decked themselves with the *Pulippalthāli*.²⁸ Likewise the anklet variously called as the *kiṅkiṇi* and the *Silambu* were worn by children as well as ladies.²⁹ Even now when the children begin to learn walking they are adorned with the anklet. The kings and warriors also were accustomed to wearing anklets, called the *Kazhal*³⁰ which was also known as *Vīrakkazhal*. The anklets were filled with either pearls or precious stones, such as the carbuncle. In the *Ahanānūru* there is reference to a practice among the Tamils called the *Silambu Kazhi Nōnbu*.³¹ According to it, the lady to be married discarded the anklet worn by her and took a new anklet. Perhaps, there was some difference in the shape of the anklets worn by the women, before and after marriage. Apart from the difference in shape the *silambu Kazhinōnbu* should have had some significance. It probably made the maiden understand that she was to play a different role as the housewife in a different place, with a different outlook on life.

The *Mēkhalai* was another popular ornament. It was nothing but a metallic-belt with loops, worn around the waist.³² In the *Kambarāmāyaṇam*, we come across another kind of waist-belt called the *Kalābam*.³³ The *Kalābam* is said to have consisted of 16 loops, whereas the *Mēkhalai* consisted of 7 loops. Ear-rings were as common as they are today. There seems to have been a great variety in ear-rings.³⁴ Some of them were so shaped as to resemble the fish. Certain others perhaps, looked like the rings which

24. *Puranānūru*, Stanza 218.

25. *Kuṟunthogai*, Stanza 67.

26. *Puranānūru*, Stanza 77.

27. *Puranānūru*, Stanza 374. *Kuṟunthogai*, Stanza 161.

28. *Ahanānūru*, Stanza 7.

29. *Puranānūru*, Stanza 198. *Ahanānūru*, Stanza 254.

30. *Puranānūru*, Stanza 40.

31. *Ahanānūru*, Stanza 315.

32. *Thirumurugārūppadai*, line 16.

33. *Kambarāmāyaṇam*, *Bālakāṇḍam*, Stanza 877.

34. *Ahanānūru*, Stanzas 158, 236, 353.

have become very popular in recent times. Gold bangles and bangles made of shell, were worn by the ladies on the wrist.³⁵ It is interesting to note that the ancient Tamils were not accustomed to wearing the nose-stud. It is not possible to explain how and when the ladies among the Tamils came to adorn themselves with the nose studs. In the *Silappathikāram* Mādavi is seen decked in a variety of ornaments from head to foot. *Deivavuththi*, *Toyyagam* and *Pullagam* adorned her head. There is no means of knowing the exact shape of those jewels. Of these *Pullagam* adorned the front side of the head. In addition to the head decoration, *Mādavi* appeared with strings of pearls etc., around the neck, rings on fingers, bangles on the wrist, *Mēkhali* around the waist and anklets.³⁶ In the *Saṅgam* literature the ladies are referred to as *Sēyizhai*, *Nērizhai* and *Āyizhai* indicating that they were decked in choice ornaments. They also indicate the love of ornaments among the ladies.

The Tamils took pains to dress their hair also. There is reference to a particular style of hairdo, in which the locks of hair were formed into five plaits.³⁷ Sweet smelling flowers were set in the coiffure, not only to make oneself more attractive but also to add perfume to it. It was also the practice to make the hair emit pleasant smell by allowing the smoke of Agil to spread through the tresses. Garlands of flowers were worn both on the head as well as around the neck, by both the sexes. The *Kambarāmāyaṇam* mentions the *Sutigai* which was suspended on the forehead from the tresses.³⁸ The ladies used to have the *Tilakam* also on their forehead.³⁹ Added to this the ladies decorated their shoulders and their breasts with designs made with sandal-paste.⁴⁰ It was also the custom to adorn the feet with a red paste.⁴¹ The menfolk too applied sandal-paste on their breasts.

From all these it could very well be said, that the people were full of aesthetic sense. They must have also been fond of gaiety and pleasure. We may not be far from the truth, if we say that the ancient Tamils believed in making the most of their lives.

35. *Ahanānūru*, Stanzas 75, 117, 142, 257.

36. *Silappathikāram*, Canto 6, lines 84-108.

37. *Kuṛiñjippāṭṭu*, line 139.

38. *Kambarāmāyaṇam*, Bālakāṇḍam, Stanza 949.

39. *Thirumurugārūppadai*, line 24. *Ahanānūru*, Stanza 389.

40. *Ahanānūru*, Stanza 239.

41. *Ahanānūru*, Stanza 389.

C. Radhakrishna Sarma: I shall say a few words on *South Indian Traditions in Dress and Decorations in the Andhra area*.

There is a proverb in Telugu which says 'Fortune gives beauty to an ugly lady and besmearing gives beauty to an old wall.'

It is a fact that earlier poets in Telugu did not care much to record their contemporary life in its reality. Still we have a few works depicting the social conditions and traditions of the people as prevalent in different ages. Among such works, Hala's *Gāthā Saptaśati* stands foremost. We learn from this outstanding anthology a few interesting details about women of the Godavari region.

It is said, that women were using turmeric while taking bath. This tradition is preserved even to this day; but among the sophisticated ladies, it is being replaced by soap. Turmeric along with Vermillion is used to paint the threshold and the lower portions of the door frame. This tradition is still in existence in rural parts of the Telugu country, while it is replaced in towns by the red and yellow paints.

Gāthā Saptaśati also mentions that the lovers used to sprinkle at each other *bukkapindi*, a fine coloured mixture of camphor and other ingredients. The ladies had earthen bangles for hands and painted their legs with red coloured substance. It appears that they had a special fancy for coloured garments and that *kuśuma* colour was considered the best.

Colouring the nails of the fingers and toes with wet *Gorintuku* (Maruthani leaf) is a common custom among the Telugu ladies irrespective of age. Some ladies use this for colouring their palms and also the sole of their feet.

A study of the sculptured panels of Amaravati throw some light on the dress and ornaments of the Telugus during the post Satavahana period. It appears that both men and women were having a kind of head dress, usually a piece of cloth. They had very little clothing to cover the body. Some men had also their upper garments, a special cloth twisted and put around the neck. The Brahmins and others used to dress up to their feet, and servants up to the knees. They had heavy and large ear ornaments and long and beautiful *hāras*, strings or necklaces made of gold or silver. It appears that men had long hair and that it was knotted in different styles.

It is needless to mention that women were decorating themselves with several ornaments. They used to have bangles and bracelets. Some had bangles up to the elbow. They had also anklets in the shape of heavy wires. They were also decorating their hair knots with some ornaments, but ear ornaments are missing. It is said that the women of those days were using fine garments, but it is doubtful whether jackets were in use.

We learn from the *Mahābhāratha* of the Poet trio (Nannaya, Tikkanna and Errana) that both women and men used to wear *mattelu* (a ring worn on the toe). It is said that Keechaka approached Sairandhri as his *mattelu* touched the floor. This detail is not found in the Sanskrit original. Though this custom has now disappeared among men, it may be said that this is occasionally found in some remote villages. According to another work, bath room (*snana griha*) should contain bright pillars, a platform made of crystal and beautiful pictures on the walls. *Manjishtha* (red), *lāksha* (lac red), *sindūra* (red), *haridra* (yellow) and other colours were preferred for colouring the garments. It is also mentioned that *sellā* (muslin), *duppatam* (a vest), *angi* (a long shirt) and *topi* (head dress) were in use.

Ketna, a distinguished poet of about 1250 A.D. in his *Dasakumāra Charitra* gives a list of ladies' ornaments which are not mentioned in the original poem. *Kannavadamulu*, *mattelu*, *minukulu*, *saripenalu*, are some of the ornaments listed by Ketana. Men and women of those days used to wear only bordered garments and that garments without borders were considered inauspicious. The following are some of the borders mentioned: *Karakanchu*, *Bommanchu*, *Udutacharalu* (stripes of a squirrel), *Rudrāksha vannelu* and *Hamsavali*.

During this period, it may be said that women were using several ornaments some of which are now known only by their names. Even dictionaries do not give their meanings or description. It is worthy of note that nose ornaments like *mukcupudake* (nose pin), *mukkara* (nose ring), *nattu* (ring worn on the left nostril) and others were used. *Netti billalu* (gold tiara worn on head), *danda kademulu* (bracelets), *Vankilu* (armlet of a crooked shape) and *Jomala dandalu* (a sort of necklace) are some of the ladies' ornaments. They used to colour their nails with *gōranta* paste. As this leaf is used mainly for colouring the nails (*goru*), 's perhaps, came to be known as *goru antu* (nail stick). It is

believed that some of the rich people were applying red colour to lips.

Śrinātha, one of the great masters of Telugu literature (*sarasa Sahitya Samrājya Chakravarti*) and who flourished in the 14th century, has given in his celebrated works, and stray verses vivid descriptions of the dress, ornaments, eating habits and social conditions of the Telugu people belonging to all castes and creeds. We find in them men wearing watery reddish clothes (*nirkavi dovati*) and rattling chappals with glass pieces and tassels. Though *Dovati* (*Veshti*) appears to be the common dress of men, some were wearing *challadam*, trousers which reach as far as the middle of the thigh. Women were having globular ear-rings and fine reddish *hurumunji* pearls and strings of green beads. All ladies were using *Katuka*, a black mixture applied on the edges of the eyelids.

We also learn from the works of Śrinātha that some merchants used to import *Karpura* (camphor) plants from Panjar in Sumatra or Borneo, elephants from Ceylon, horses from *Hurumunji* (*Hurmunj* on the Persian sea coast), *javvadi* (civet) from Goa, fine pearls from Yampa (*Yazhpanam*, *Jaffna*), *Kasturi* (musk) from Bhota (*Bhutan*) and fine silks from China. They were also getting from *Tarnassari*, *Tavai* (*Malaya*), *Goa* and *Eurma* fine spices like *Sandal*, *Agaru* (a sweet scented wood), camphor and rose water (*panneer*). From the above, it can be seen that people of Śrinātha's time were lovers of spices and luxury goods. Since *panneer* (rose water) and *Gulab* (*Rose*) have no equivalents in Sanskrit, *panneer* was called by the Telugu poets as *Gojjanginūru*.

Śrinātha in his *Haravilāsam* describes in one canto the penance of *Parvati* for *Siva*. Lord *Siva* approaches *Parvati* in the guise of a *Brahmachari* to test her love. He tells her as follows: "If *Pārvati* should marry *Śiva*, then her garment with *Swan* border will have to be replaced by the elephant's skin, her breast coated with *Harichandanam* (yellow coloured sandal paste) will have the marks of the ashes, the burial ground will have the foot-prints in red colour and snakes will take the place of the fine pearl necklaces!" From the above description of *Parvati*, the daughter of mountain God, one can guess the dress habits of royal ladies during the poet's period.

Coming to the Vijayanagar period, we find a rich variety in the dress habits of the Telugus. These habits slightly varied from caste to caste.

It is said that sweet scented goods were sold in the open market by persons who covered their bodies with red garments. They were having ear-rings made of conch and their hair style resembled that of a mountain. The members of the royal family were using rose water mixed with musk. They had large ear rings and long *topis* with tassels. They wore white garments with red borders. During hunting time, they used to wear silk trousers up to thigh and cover their body with a red garment. But the usual dress of the kings and the rich was *dovati*.

In this connection, it may be said that the ornaments and dress habits of the Mughals also became popular among the Telugus, as years passed by. Thus, the long trousers and *shervanis* came to be used by the Telugus. Cultivating a beard also became a fashion. Ornaments like *bulāki* (bulākh), *pāmjēb* (pāyjēb, a leg ornament) etc. became favourites of the Telugu ladies.

With the advent of the English, there occurred a considerable change in the dress habits and ornaments of the Telugus. Still some of the old traditions survive in the rural parts. *Dovati* along with an upper cloth is still the usual dress of the villagers. Some do not wear shirts at all. It is worthy of note that old women belonging to the shepherd community do not wear jackets and this reminds us of the sculptures of Amarāvati. Most of the old ornaments of the ladies have been replaced by chains made of gold or silver, gold bangles, *lōlakulu* (lūlak) etc.

It is, therefore, needless to say that several changes have occurred in our dress habits and ornaments. But a critical and comprehensive study has not yet been undertaken, though a good beginning was made by scholars like the late V. Prabhakara Sastri, M. Somasekhara Sarma, and S. Pratapa Reddi. In fact, Pratāpa Reddi's *Andhrula Sānghika Charitra* is a valuable contribution to the social history of the Andhras. And we have works like *Sukasaptati*, *Krīdābhirāmam* and *Hamsavimsati* in which one can find many interesting details.

K. V. Soundararajan: I shall deal with traditions in dress and ornament as found in archaeology and art.

Prefatory: The Indian dress tradition and decorative habit is fundamentally divergent from the western. The tribal as well as the urban dress habit is based upon the dichotomised approach of the ceremonial and the secular norms involved in daily life. Thus, we

have always to differentiate these two levels of sophistication in Indian dress habit. The tribal tradition is not more fundamental than the urban, for the grounds on which these stand are not so sharply separated as one usually takes them. The considerable miscegenation that had taken place in racial strains have extrapolated much of the tribal customs into the urban matrix itself. To quote an example, the leafy-dress that covered the tribal nakedness had reappeared in the form of the pipal leaf design in metal that is hung on the girl child's waist band to cover its shame, and in this process the sacred pipal had been grafted into the scheme.

Basic dress: From remote antiquity (of the Prehistoric period) the human body in India had been only sparsely covered. The basic dress in the case of the male and female then, would have been of tree bark or skin. A proto-type of this is the form of Siva wearing the tiger skin around the waist. The female form—as the mother goddess proto-type—had always an impersonal matronly representation. In the pre-Christian centuries of Sunga-Kushan Satavahana era, the female always had her body, especially the hip and thigh, fully covered with drapery as well as heavy ornamentation—a characteristic which slowly changes later, and a more conscious display of the body starts again. The heavy decorative arrangement in the waist zone was supplemented by neck and chest ornamentation and on the forearm and legs. Such over-decoration of these zones of the body is reflected in regular sculptures, as at Sanchi, Bharhut etc., as well as in Terracotta figurines of the Maurya and Sunga periods in the north and the Satavahana type in the South. Bells on the girdles, and bull and geese motifs on the dress and ornaments were preferred. Forearm and ear ornaments tended to be very heavy in early times and slowly got standardised later.

The male drapery comprised the *antariya* or *vāsa* and the *uttariya* or the *adhivāsa*—the lower and upper garments—the former tied, either in (a) *kaccha*, or (b) *ardhōruka* or (c) *veṣṭita* fashion. The Vishnu figures of the Chalukya, Pallava and early Pandyan sculptures show these characteristic patterns. They would show that the *uttariya*, though used, is mainly tied around the waist and hangs in loose ends as tassels, on either side of the hip. The upper body was usually bare, except for the *yajnopavīta*, but in early Kushan times from Mathura, we have even carving of Vishnu without *yajnopavīta*. This is suggestive that the later trend was a purely vicarious ascription to God, of what were duly belonging

to men. The use of *yajnopavīta* for gods (and goddesses also) became a norm later, since God was the chief presiding deity of all sacrifices, rituals etc.

Hair-do: Plaiting of hair for ladies is clearly available at Bharhut, although the unbraided hair lying loose on the shoulders or tied in bun, dough, or *chignon* were quite the more common practices. The hair, plaited or otherwise, was held in position by clasps of bow-knot, ivory combs, pins and tiara of panelled type; while buckles, belts and clasps for the rest of the body were equally common. Necklaces, sometimes entirely comprised *niskacoins*, were much like the '*Kāśumālai*' of our times, while pendants in Roman sites show Eros or Psyche in *repousse* figures. Gilded bullae with bust of king, or semi-precious intaglio were also Roman-contact features.

Regarding dress, it is to be noted that the Hindu dress should be of one piece and invariably without any artificial jointing, like stitching or knotting etc. This desire to use the natural and unprocessed material is also reflected in the *vastras* of gods in temples being either of silk (*kshauma*) or linen (*kauseya*), or unbleached (*anāhata*) cotton. The undergarment in the form of a *nīvi* or *kaupīna* (or loin cloth) was also an essential part of dress code. The Buddhists, however, appear to have preferred a loose robe thrown over the shoulders, but not without any *kaupīna*. They also were very familiar with stitching, since a complete sewing outfit is mentioned in Vinaya texts. The Jains went to the other extreme of shunning, in their Digambara sects, any kind of vesture, and revelling in a consciously controlled nudity. The Buddhists, further, would appear to have introduced the use of patched cloth for their robes, as seen from stone carvings and paintings. This is usually of the Mahayana period after c. third century A.D., as at Nagarjunakonda.

Turbans in ancient India were invariably used by chieftains or warriors, while crowns of various kinds were appropriate to kings. Headgear often displayed clan symbols, like Nagas etc. Normal folk went mostly bareheaded. Buddhist monks, workmen and attendants were, however, in the habit of wearing a cowl, or a tight-fitting scull-cap-like head-gear sometimes (as in the paintings at Ajānta and sculptures at Nagārjunakonda).

Diaphanous drapery was common and often depicted in sculpture with great sensitivity. This is because silk, linen etc., were

widely preferred by men and women in ancient India, although rush or reed or *kuśa* grass dresses also were common. Some of the terracotta figurines of the Maurya period from Ganga basin suggest usages of such material.

Tight fitting and padded tunics and frocks were used by Roman and Scythian warriors, and do not appear to have been imitated by Indians.

As regards display of the large part of the upper body in sculptures and paintings, it is felt by some that it is an artistic convention, but we should rather accept the view that nothing that was not extant or was purely imaginative, was ever accepted by artists as worthy of portrayal, since realism of depiction and integrity of factual presentation and close observation were a vital part of the artist's outlook. This approach would be equally applicable to the mode of dress as well, since models were invariably drawn by the artist from real life.

A rapid survey of the usage among all the folk would further indicate that the *kaccha* and the *veṣṭita* type, as differentiating the ceremonial and the secular usage, was well diffused, and had no exclusively Brahmanical currency. Ladies as well as men, in informal contexts wore simple *veṣṭita* or wrapped type of lower garment, with the zig-zag hem shown on the sides (Ajanta). The dress of ladies in this type, became so tight-fitting sometimes as to be similar to pencil skirts or mini-skirts of modern west.

Motifs in ornamentation: The symbolic motifs that constituted the ornamentation had also their inherent significance. They represented the *aṣṭa-mangalas* or the eight-fold auspicious symbols or marks, like double-carp, goad, disc or wheel, *Srīvatsa*, *paraśu* or axe, dagger, *kalpalatā* or the tree of prosperity, *dhvaja* or banner and lotus: These were common to the Buddhist, Jain and Hindu religions. A very characteristic necklace from Bharhut comprises a set of most of these symbolic miniatures tied to the necklace strand. Similar is the case with a set of hairpins fixed to the hair-do of a Mauryan terracotta female figurine. The oft-quoted Vaiṣṇava imprecation—

“*gadā-punaśśankha-rathāṅga-kalpaka-
dhvajā ravindāṅkuśa-vajra lāñchanam
Trivikramattvaccharanāmbujadvayam
madīya-mūrdhanam alankariṣyati*”

is based on the existence of all these auspicious marks, characteristic of *mahāpuruṣa* or *chakravarti*, on the feet of Viṣṇu or Tri-vikrama; and in Buddhism also, the *Buddhapāda*, so extensively worshipped in the Hinayana and early Mahayana times, was also exhibiting many such auspicious symbols on the feet, since Buddha was considered as a Chakravarti among great men.

Tribal marks as well as metropolitan use of decorations of forehead, face and bosom, especially by women, were a well known aesthetic vogue of the classical age. The tribal marks which have been common in the Sunga-Kushana times, are seen at Bharhut from the remarkably well 'impressed' designs of symbols on the cheeks, forehead etc. of wheel, lotus etc. etc. Elsewhere in all pre-Agamic sculptures of the sanctum and even early *utsava* bronzes prior to 1200 A.D., do not show any ritual forehead marks, except sometimes of the simple *tilaka* or the '*dīpa-śikhā*' type of mark.

Dr. Champakalakshmi: Murals throw light on dress and decorations in India and I shall present a historical survey of the dress and decorations of the people of India, with special reference to South India, based on a study of painting remains. The results of such a study show that the survey falls into four periods or phases:

I. From the 2nd century B.C. to the 2nd century A.D.—Early paintings of Ajanta. This period is marked by tribal or primitive features in dress and decorations.

II. 4th century A.D. to 8th century A.D. Vakataka paintings of Ajanta, Bagh, Calukya paintings of Badami and Rashtrakuta painting of Ellora—This was a period of sophistication and changes in fashion.

III. 7th century A.D. to 12th century A.D. Pallava, Cōla and Pandya paintings of the Tamil country—A period in which the regional variations in the modes of dress and decorations are marked.

IV. 13th century to the 18th century A.D. Vijayanagar paintings of Hampi, Lepaksi, Anegondi and post Vijayanagar paintings of Tirumalai, Tiruparuttikunram etc. This period is an important one for the study of dress and decorations, as it established the traditional styles of the southern costumes and registers the influences of European modes on Indian dress.

I PERIOD

Male and female attire possess tribal characteristics like scanty and transparent clothing and profuse ornamentation. Men wore only a loin cloth and an elaborate turban with an excrescence in the middle, the size and style of the turban depending probably on the status of the person. Even kings wore turbans but decorated the knob with jewellery. Men also wore waistbands, sometimes highly ornamental. Armed soldiers and guards were, however, dressed in sleeved shirts or jackets, as protection for the upper part of the body. Turbans with flaps for the protection of the ears were used by them as headgears.

Women wore a lower garment of diaphanous material but their heavy ornaments served to hide at least partially their apparent nudity. The bust was left bare but a thick veil covered the head and the back, a feature not found in the later paintings of Ajanta. The heavy ornaments included girdles, anklets and bangles, the latter covering almost the entire forearm recalling the prehistoric figure sculptures of the Indus Valley.

Coiffure was elaborate. The hair was sometimes plaited and the parting of the hair on the left side was common. Circular marks decorated the foreheads of women, an important feature of toilet to this day.

In their style and decorative details these early paintings of Ajanta bear remarkable resemblance to the sculptures of Sanci, Bharhut, the Buddhist caves of Western India, and the slightly later sculptures of Andhradesa. (Amarāvati, Goli, Nagārjunakonda etc.).

By the end of this period, foreign influences infiltrated into the manner of dress and decorations. Sewn garments such as tunics, close fitting trousers, breeches and also high boots worn by the sculptured and painted figures indicate the presence of foreigners in considerable numbers and the adoption by the natives of the more convenient uniforms of foreign soldiers and guards.

II PERIOD

The second period is one of changing fashions and sophistication in the matter of dress and ornamentation coinciding with the Golden Age of Ancient Indian culture. This period saw the evolution of interesting patterns of textiles, dress and ornaments,

Men: Generally wore two garments lower (*antariya*) and upper (*uttariya*). The unsewn garment worn at the waist was either tied simply or in the *Kacca* fashion. Kings sometimes dispensed with the upper garment. On ceremonial and other occasions they wore a robe with tight sleeves (*angrakha*) or long coats with short sleeves without openings in front and girdles round the waists. Princes were attired in a similar fashion but we also meet with instances of princes clad in a close fitting shirt and *curidar* pyjama, the proto-type of the present day North Indian mode of dress among young men. Men of the higher classes vied with women in decorating themselves with ornaments.

Soldiers, guards and attendants wore uniforms consisting of a long coat with full sleeves for the upper part, a *dhoti* or close fitting trousers for the lower part and sometimes breeches, stockings and shoes. Caps with a round brim and peaked top seem to have been adopted by them due to foreign influences. The peaked caps had flaps for the protection of the ears.

Straps for swords were common and generals of the army had gold bands adorning their heads. Floral designs and check patterns were the common form of decoration on the cloth of the coats. Attendants sometimes wore tight jackets or shirts with their sides slit. They also adorned their heads with a scarf or a long cap called *kantop*.

The Brahman wore the lower garments in the *kacca* fashion. His upper garment consisted of a piece of cloth worn across the left shoulder. Occasionally he also wore an *angrakha* or coat of brocade. The inevitable tuft of hair crowned his otherwise shaven head. He also grew a moustache which had its corners sometimes twisted. Beards were common only among hermits and religious mendicants. A twisted tail like tuft was the fashion among most religious classes.

Women: Princesses and ladies of position often wore almost transparent apparel like gauze or muslin, while maid servants and women of the middle class had their busts properly covered by costumes and materials of various designs. The scanty attire of royal ladies consisted only of a lower garment, a striped material, not transparent, tied round the waist below the navel and reaching down to the knees, without pleats of folds. Hiuen Tsang speaks of a variety of striped cloth manufactured at Mathura. The

kacca fashion of wearing the lower garment was not common. The bust was left bare except for an occasional covering with a thin veil. Ornaments worn by the ladies of position were profuse, yet the choicest, most sophisticated and stylish. Pearls have a preponderance over other gems. Even gold is used either for heads or as background for setting gems. Ropes of pearls adorning the neck were very much favoured. The nose ornament is conspicuously absent.

The coiffure of the well-to-do women was of the greatest variety such as knots and chignons of an elaborate style or coils interspersed with flowers or pearl strings. In the treatment of coiffure in these paintings a mingling of fact and fantasy is evident but the variety is quite real.

Cosmetics were freely used. The palms and soles were painted red with *henna*. Collyrium for the eye and the reddening of the lips were normal. A decorative mark or *tilaka* on the forehead, completed the toilet. Manicuring or care of nails was also an important part of the toilet of most women.

Women of the lesser classes wore a lower garment similar to that of the above higher classes. For the upper part of the body they wore sewn garments, a tight fitting *coli* (*Kancuka* or *anjiya*) or a full or half sleeved jacket. Maids of honour were attired in this manner and were also well ornamented. Cosmetics and decorative marks were common to all women, while coiffure was equally elaborate.

Maids in attendance wore breast bands, *coli* tunic, long or short sleeved jackets or coats sometimes slit at the sides to give freedom of movement. A peculiar but interesting dress worn by the maids is a tight fitting gown like garment covering the body from the breasts to the knees. It is usually made of a thick striped material and is without sleeves or straps. Foreign influence is noticeable in the intriguing headgears of these attendants—such as a striped or embroidered scarf with ribbon like ornamented borders and caps with upturned embroidered flaps and conical top in the middle. Foreign women (Scythian and Parthian) themselves appear to have served in the royal courts as seen from the physiognomical features of some of the attendants. Another foreign looking garment is the coat with a triangular collar over the chest and V shaped bands over the shoulders.

While the turban as a headgear is not common among these paintings, a rare instance of a turban-like headgear richly adorned with strings of pearls and flowers decorates the head of an *apsaras*.

The female lower garments as seen in the Ajanta paintings do not resemble the *sāri* or the *ghaghri* (skirt) of present day, as they lack the characteristic folds or pleats. But they may have represented the earliest form of the typical female garment called the *sāri* which is prevalent in the whole of India today in some form.

Female dancers of Ajanta were dressed fully in a long jacket with full sleeves, with the sides cut for freedom of movement. The long lower garment of the dancer resembles a *ghaghri*, though without pleats or ruffles. The costume of these dancers including their choice ornaments seems to be the prototype of the present day costume of the 'Manipuri' dancers.

Tribal dress is depicted in these paintings only to fulfil the requirements of the themes. Hunters, as seen here, were clad in a short *dhoti* and had scarves thrown across their chests. They also wore sandals with leather straps round their ankles. A bow and a sheaf of arrows, a belt with a dagger, formed the rest of the hunter's apparel. Women of the hunter class covered the lower part of their bodies with leaves.

Of children's dress we get very few evidences. In one of the painted scenes a child is seen clad in a short lower garment wearing stockings and shoes.

Buddhist monks are found in large numbers, their common attire being a long robe, white or saffron coloured covering their whole body, sometimes leaving the right shoulder bare. Their heads are either clean shaven or the hair is tied up in a knot at the top of the head.

III PERIOD

The third period is marked by the Pallava, Cola and Pandya paintings of the South 7th to 12th centuries A.D. They are unrelated to the earlier paintings of Deccan in the details of dress and decorations. A comparative study however helps to bring out the regional variations. While the Pallava paintings are too fragmentary the Cola frescoes are better preserved and are more valuable for our study.

Men and women of the Cola country, especially the higher classes, wore the lower garment in the *kacca* fashion. Men wore an upper garment or *uttariya* while women normally left their busts bare but sometimes wore a narrow scarf across the left shoulder or cross-wise. Women of the lower classes covered their busts with a piece of cloth going across the left shoulder. The cloth of the lower garment was usually of a striped variety but floral designs were also popular. Sewn garments are rarely found worn by women.

Both men and women were ornamented profusely. Pearl ornaments were much favoured while pure gold ornaments were common. The coiffure of women consisted of an elaborate knot or *kondai* bedecked with flowers, strings of pearls and tassels. Plaited hair is rarely met with. In hair styles one misses the variety of Ajanta.

Dancers (female) also wore the lower garment in the *kacca* fashion, but left their busts uncovered. The number of ornaments covering the upper part of the body was considerable and compensated for the scantiness of the dress. The coiffure of the dancers was elaborate and decorated with flowers. The head ornaments included the several pieces of the *talai-sāmān* in vogue upto this day. The attire of the dancers corresponds in all details except the absence of the upper garment to the dress worn for Bharata natya. The practice of decorating the hair with flowers and keeping a *karnapushpa* above the ears was quite common both in the Deccan and further south.

Men wore their hair in heavy knots and grew moustaches and beards short or long. The turban is not in evidence at all. Common people wore their lower garment down to the knees only and usually in *kacca* fashion while kings and other members of the royal family wore the dhoti down to the ankles in *kacca* fashion with folds arranged in the front. While kings wore *kirītas* and costly head ornaments the common people remained bare headed.

The most interesting feature of dress is that worn by guards and attendants. They wore coats or rather bush shirts with collars and fullsleeves open in front reaching down to the hips, while a small piece of cloth covered the loins. The hair was tied up in a knot and a moustache and beard were grown by them. A small band of cloth was tied round the head.

A unique apparel is found worn by the male dancers of the Tirumalaipuram paintings (Kadaiyanallur) dated in the 12th century A.D. It is a coat with longsleeves and close neck, reaching down to the thighs and with long flaps on three (or four) sides, the front flap hanging between the legs, the two side ones hanging on the sides and probably one hanging at the back. The women dancers of the same place wear a short lower garment in the *kacca* fashion down to the knees, with a fold hanging between the legs and a tight fitting *coli* or *kancuka*, with short sleeves reaching down to the waist. These dancing couples have been described as representing Yavana guards and women indulging in bacchanalian orgies or revelry as mentioned in early Tamil literature.

IV PERIOD

A period of important changes in fashion followed early in the 14th century, when the last great Hindu kingdom of Vijayanagar was established in the South. The traditional dress and ornaments of the people of the South came to be established more or less permanently in this period.

Men's clothes now included a third garment. The lower garment was worn in *kacca* fashion and an upper garment or *utturiya* was worn around the shoulders and hanging in front. The third garment was a piece of cloth tied round the waist, keeping the lower garment in place. One end of this garment was allowed to hang in front in graceful folds. This garment takes the place of the *katisûtra* of the earlier times. Moustaches and beard and a high conical headgear completed the apparel and decoration. Sometimes the lower garment reached only down to the knees.

Uniforms were worn by soldiers, guards and attendants, and other palace servants. Soldiers wore long double breasted coats with full sleeves. The coat reached down to the knees below which is visible the *dhoti* worn in *kacca* fashion or tight fitting trousers. A girdle or waist band was also used. All these men wore headgears in the form of turbans and caps. A particular kind of turban with a curved brim and conical top or knob, became common in this period. Once revived the turban as a headgear came to stay. In all probability position or status of a person determined the size and style of the turban.

The kings and princes during war and on ceremonial occasions wore long coats and *dhoti* in *kacca* fashion.

In the attire of women, the most important change was the introduction of the sari almost in its present form—covering both the lower and upper parts of the body, one end of which is thrown across the right or left shoulder and hangs gracefully at the back. The style of wearing the sari is quite individualistic as seen from the paintings of Lepaksi, the only common feature being the folds in the front. The typical Andhra style of wearing the sari is depicted in paintings of Anegondi, the lower part being covered down to the knees in kacca fashion and the upper part covered in the usual manner. A tight fitting coli was also worn. Two different garments like the skirt and half sari of the present day were worn by young girls. While the younger women allowed their hair to hang in long plaits, the older one invariably put their hair up in an elaborate knot. Ornaments were worn by both men and women, especially by the latter in profusion. The nose ornament makes its appearance for the first time in this period.

The Bharata-natya costume seems to have been established during this period as it is found depicted in the post-Vijayanagar paintings of Tirupparuttikunram

The sartorial habits of the people of this period were not a little influenced by European modes of dress, as revealed particularly by the uniforms of soldiers and guards.

Dr. A. Shanker Kedilaya: I wish to survey, dress and decorations of coastal regions of Karnataka. The traditional dress of men and women is best represented in the dresses of the bride and the bridegroom. The dress of the bride consists of a silk saree of 16 cubits and a ravake, silk blouse piece. The hair is combed and plaited at the back in a dangling manner. The plaits are decorated with Ketaki or other flowers, this being called decoration with jalli. The jade-bille, a golden ornament is fixed at the top of the jade where the plaiting starts. Tirupina hū, an ornamented golden disc is put on. Golden flowers like gulabi or mandāra are fixed with long pins. Small circular golden discs with long pins are also put on. An ornament dangling on the forehead is tied with a piece of string.

The ōle, also called benḍōle of gold or diamond, decorates the ears. Another ornament called koppu, a big bunch of small pearls, is put at the top of the ear on either sides, and a golden chain starting from the koppu, pinned to the hair, fixes it properly. A

blossomed flower-like ornament, called *buguḍi*, is fixed to the ear between the *koppu* and the *ōle*. Golden cylindrical sticks, diamond or golden *kuḍkas* of different sizes and shapes (stars, flowers, etc.) often studded with pearls or precious stones are also put on the ears.

Nose-screw is put on the nose. It is made of gold and is sometimes studded with precious stones or diamonds. Another ornament, *bulāku*, is clipped to the down-rib of the nose. It is shaped like a clip and a pearl or gold bead hangs from its tip.

Kunkum, a red turmeric powder, adorns the forehead as *tīlakam*. Now, it is made in circular shape. But in olden days, it used to be a rectangular strip across the fore-head.

Different kinds of chains and necklaces are put on the neck. The names of some of them are *guṇḍu-maṇi sara* (necklace made of tiny gold beads), *ekāvali* (a single line necklace), *arimaṇi-sara* (necklace made of black beads strewn in gold thread), *gejje-malaku* or *gejje-tikku* (a collar-like ornament with a scaly base made of gold terminated by tiers of gold beads), *pavanu-sara*, *tarakāri-sara* (necklace with vegetable-shaped pieces of gold), *cakra-sara* (tiny perforated discs linked to one another to form a chain), *muttināsara* (pearl necklace), and *havalā sara* (a necklace made of coral beads). *Pavanu-sara* is also called *kāsu-māle*. In this golden coins, sometimes *pavanus* (sovereigns) are strewn in a chain and form a necklace. The *kari-maṇi sara* (black-beads strewn in gold thread with *tāli*) is an essential ornament of a married woman.

A golden bangle, *vaṅki* (sometimes studded with pearls or stones) adorns each of the arms. A number of golden bangles with different designs are put on the wrists. Some of them are studded with pearls or precious stones also. A pair of red glass bangles is also invariably worn on both hands.

A zone of silver or gold adorns the waist. Silver chains, sometimes with bells, form the anklets.

Golden rings beautify the fingers and rings of silver, the toes.

The dress of the bride-groom consists of a *dōtra* of 8 cubits and a *valli*, a laced upper-cloth. A laced long cloth is used for *mundasu*, the turban. The materials of these may be silk or cotton.

The bride-groom wears *vonti*, golden ear-rings. A golden chain hangs in his neck. *Vanki*, a brace-let, adorns each of his arms. Sometimes single plain golden bangle is worn on each hand. A silver or golden *ududāra* (belt) is worn round the waist. *Rāsinga*, made of gold in the case of rich people and of *areca* flowers in the case of the ordinary folk is worn on the turban.

The children are usually dressed with a woollen cap and a loose gown. The ear-rings adorn their ears. The tiger-claw in a golden *caukattu*, is worn as a pendent in a golden chain put on the neck. 'Some-times the tiger-claw pendent is tied to the golden or silver *ududāra* on the waist. Golden bangles adorn the hands and rings, the fingers. Silver anklets with bells are put on the legs. A leaf-like golden or silver pendent covers the privities. A leaf or petal-like golden plate swings on the fore-head.

The dress on ordinary occasions is simple. The traditional dress of a Brahmin consists of a long piece of cloth with border, which is worn round the waist. One end is left longer in front and this is used for making folds (*panca-kacce*). The other end is passed between the legs and gathered behind and tucked back-side into the cloth worn. The cloth worn thus comes just above the knee. It may just cover the knee if the wearer is of high status and of affluent circumstances. Another piece of cloth is used as an upper cloth. One long piece of cloth is used to tie round the head. This is called *rumālu* or *muṇḍāsu* meaning the turban. The jewel ordinarily worn is a pair of ear-rings, and a ring on finger, called *pavitrada uṅgura*. A silver *ududāra* is usually worn.

Women wear a long piece of cloth, a saree of 16 cubits of length usually of black or blue colour with border. The essential ornaments a married woman has to wear without fail, are (1) *kuḍkas* or *beṇḍōles*, the ear-ornament, (2) the *kuṅkum*, red turmeric powder on the fore-head. (To keep it firm paste made of bee's wax is applied), (3) A chain with small black beads and a *tāli*. (This chain is called *karimaṇi sara*), (4) Nose-screw, the *mūgutī*, (5) red glass bangles and toe-rings.

Children of the poorer folk wear *kuṇḍalas*, ear-rings without fail. The *ududāra* may be of silver or red thick thread (usually silk thread). A *kaupīna* and a long shirt are usually worn.

Now we may pass on to dress and decorations as seen in our literature. In the *Ādi Purāṇa* of Pampa, a poet of tenth century, the bridal dress of Srimati is described. The English translation is given below:

Srimathi wears a white silk cloth as fine as the foam of the waves of the milk-ocean. She wears on the waist a golden zone (*kaṇaka kañcī kalāpa*) with small tinkling bells. The round breasts smeared with sandal paste are adorned with garlands. The arms are decorated with ornaments of pearls and jewels. The face is rubbed with *candra-kavala* (?). It is adorned with *pañca-lōha* of diamond, studded with buds of pearls. Musk is applied. A substance, *aṇṭaparice* (?) is also applied. *Madavaṭṭe* (?) is put on. Attractive designs (*vicitra patṭalēkhe*) were drawn on the cheeks. The *kuṅkum* (turmeric powder) is put. The hair is decorated with *cinna pū*, golden flowers. *Taleduḍuge*, head ornament is also put on. Golden shoots are fixed to the *taleduḍuge* (head-ornament). Hair is decorated profusely with jasmine garlands.

In pampa Bhārata, another work of Pampa the following dress and decorations are listed while describing Draupadi as a bride. "The women knew the art of decoration well. They knew which ornaments befit the time and the season. They knew the ornaments that matched the complexion of the body. They knew well the art of decorating with flowers and ornaments."

The names of the following ornaments occur in the description: chain or necklace, waist band (*kaṭisūtra*), anklet (*nūpura*), the *cinna pū* (golden flowers) which gently touch the cheeks, the necklace with three chains (*tisara*), the diamond *tāḷi* (*vajradāḷi*), necklace with one chain (*ekkasara*), *sarige* (?), *mugulsarige* (*sarige* with flowers), arm bracelets (*tōḷvaḷe*), the chain connecting the bangles (?) (*kankanavāra*).

Some names of the children's dress and decorations occur in the description of Krishna, the child.

"The small plaits of hairs (*kirujaḍe*) looked charming. A precious stone shedding lustre, hung in the neck-chain, to protect the child from evils. Small bells hung from the waist-band. Anklets (*nūpuras*) with tinkling bells adorned his legs. The tiger's claw adorned his neck. A golden flower petal (or leaf of the peepul tree), *araḷele*, decorated his forehead. The waist chain was of pearls. His eyes were painted with collyrium (*kāḍige*)".

N. Devasahayam: We should consider in this seminar the impact of traditional dresses and ornaments on modern society. Dress and decorations are two social aspects of human culture which form an interesting study. Wearing dress at the beginning perhaps started as a necessity to protect the human being from such natural phenomena like cold and heat. But gradually what started as a necessity has undergone changes with the passage of time and assumed an important place in the social life of the people. The prehistoric man in all parts of the world was wearing garments made of animal skin. With the discovery of agriculture, pottery, metallurgy, weaving and the development of civilised life, man learnt the art of wearing and soon the place of animal skin for dress was taken by cotton. But it is rather difficult to say when this change in the dress has come into existence. When the use of cotton for making dress was discovered, the people in different parts of the world devised dress according to their taste, convenience and comfort.

As far as India is concerned, knowledge of weaving has a high antiquity. The discovery of a few spindle whorls at Mohenjodaro, proves that weaving was known to the Indus valley people. We have plenty of archaeological and literary evidences to study the development of dress in India.

The traditional dress worn by man and woman in India has a high antiquity. The most important male dress is the dhoti or the sheet of cloth worn round waist and similarly the standard female dress is the saree. Apart from these, there were other varieties of costumes which were in use and probably some of them were introduced by foreigners who held sway over this country. There was difference in the costumes used by the royal people and ordinary lay folk. Our ancient sculptures are the best sources for studying the costumes which were in vogue in our country in that distant past and among them a few are still in use this day like the dhoti. We have also references to dresses in our ancient literary works like the Ramayana and Mahabharatha. Besides this, the foreign traveller's observations and references are useful sources of information to study the costumes which were popular in ancient times. Curtius states that "the land is prolific of cotton of which most of their garments are made and they clothe their bodies down to the feet in cotton cloth". Strabo mentions that "the Indians wear cotton garments". He also makes specific

reference to shirt and veil worn by Indians. The sculptures of Amaravati, Bharhut, Nagarjunakonda, and the friezes depicting social themes in the Hindu temples are the most useful sources of information for the study of the traditional dresses of India. There was also specific dress for warriors. In one of the sculptures of Bharhut, there is an interesting costume of a soldier. His dress consists of a tunic with long sleeves and reaching nearly to the mid thigh. He wears a pair of boots. Perhaps that was the dress prescribed by the State for soldiers. We have also a wide range in dresses which can be noticed in Bronzes. The usual dress that is depicted for the male deities is the dhoti. But there is an interesting bronze figure of Kannappa Nayanar (9th Century—Late Chola period) in the Madras Government Museum and the cloth worn round the waist by him is a typical costume of a hunter. The best example of women's costumes can be observed in the life size busts of two queens and in the figures of Yakshinis. In most of these cases the upper part of the body seems to be quite naked.

Next in importance to the costumes depicted in our sculptures are the rich profusion of the ornaments worn by most of the figures in our sculptures. The ornaments were worn by both sexes and this fact is evident from the sculptures. (Buddhist and Hindu). Here also we have the unquestionable testimony of Strabo who observes "in contrast to their parsimony in other things, they indulge in ornaments."

Some of the ornaments like ear-rings, necklaces and anklets are used by both sexes though the use of these ornaments like ear-rings and necklaces can be noticed in greater proportion in the rural area. In each variety of these ornaments we can notice different types which are clearly discernible in our sculptures. Among the ear-rings depicted, we have two very important types namely the Patrakundals and the Makara Kundalas. Even to-day a few women in the villages wear ear-rings made of palm leaf or pith as in Kadars of Coimbatore and Cochin. Here the palm leaf is cut and rolled into a cylindrical shape and inserted inside the dilated openings of the earlobes. This clearly shows the survivals of the traditional ornaments to the present day.

Another variety of ornament which was popular among both the sexes was the necklace. Even among the necklaces we have two types, long necklaces and short necklaces. Necklaces adorn

even in the present day a few members of the male sex both in rural as well as urban areas. Some tribes in South India attach great importance to ornaments. The Lambadies and gypsies (Koravas) who are found scattered in many parts of South India are extremely fond of necklaces made of glass beads and of lead.

Dress and ornaments have a high antiquity and some of the traditional garments and ornaments which we discern in our ancient sculptures are still in use today. Some of the old designs and patterns in textiles are so beautiful that there is a great demand for the old textiles. A few leading textile manufacturing concerns in India are using the traditional designs in their modern fabrics. So in a fast changing society traditional types and designs in ornaments and dresses continue to inspire the modern generation.

Dr. M. S. Gopalakrishnan: We have covered a very wide field so far as problems of dress and ornaments are concerned from various angles, historical, archaeological, literary, ritual and so on. As a social anthropologist I think that the problem of change has yet to be considered. Over a period of time, with regard to his personal dress and habits, man is not unconscious of a sense of beauty. How have these changes come about? People are giving up some of their traditional costumes. There is unanimity in changes regarding habits of dress. Does this unanimity signify a betterment in the aesthetic sense of man or does it signify a sense of cultural unanimity the world over? The leader of the seminar in his description of tribal patterns of dress in South India placed before us a convincing picture of their diversity in the ethnographic present. I am sure that this picture no longer holds good in that the tribes have changed considerably.

The tribal patterns which formed a mosaic of sharply differentiated units and at the same time were representative of different stages in the evolution of dress and ornaments have lost much of their characteristic insignia and emblems leaving but a few isolated instances of their original forms. Some of the most backward tribes, be they the Pulaya of Kerala or the Saora of Andhra, no longer wear their heavy ornaments and spare clothing. In contrast to their coming in line with the general population we have such isolated instances like the Lambadis of Telengana whose women folk still retain their highly decorative clothing and profuse ornaments.

The tribes are fast becoming castes, though their accommodation into the caste hierarchy is confined to the lower strata. They however get over their inferior status by adopting the dress and ornaments prescribed and in practice among the higher castes in conformity to their rites and rituals. It has already been noticed that the ceremonial culture dress and ornaments worn by men and women in relation to their life crises and age grades are also considered in traditional culture to be the emblems and insignia of the community. These with suitable modifications in conformity to the practices of every day life become the national costume of the people; when such costumes however do not continue to be worn during the everyday life of the people but are merely relegated to the brief ceremonial occasions, changes come into the picture in the changing physical and social environment of a modern industrial world.

Much as we regret the passing of our national costume of turban, long coat and dhoti tied in "kaccam" style, our nostalgic attitude towards them does not help us in facing the facts of a fast moving machine age with its dull, drab regimentation, relieved by the ups and downs of fashion.

Kunjunni Raja: There is a statement in a 16th century Sanskrit work *Natankusa* criticising the *Kūtiyāttam* (staging of Sanskrit dramas by traditional actors in Kerala), that the use of upper garment by the heroines on the stage was against realism since the women in Kerala did not use the upper garment.

T. N. Subramaniam: My subject with reference to this Seminar will be *The Yajnopavita or Sacred Thread*. Among the thousands of inscriptions copied so far in the Tamil country we find that the social status of the several classes of people and the privileges to which they were entitled figure prominently in a number of them. It can be seen therefrom that almost all classes clamoured for higher status and to gain this end, some of them even fabricated mythical origins for themselves. A record from Uttattur in the Tiruchirappalli District dated in the 40th regnal year of the Chola king Kulothunga III giving the earliest account so far known of the beliefs of the *Idaingai* (left handed) classes regarding their origin may be cited as the best example (A.R.E. No. 489 of 1912). Disputes often arose between communities about the privileges to be enjoyed by one or the other. Decisions of the enquiring authorities after investigation are found sometimes as

inscriptions. Wearing of the sacred thread (*Yajnopavita*) was considered as one such privilege bestowing on the wearer a higher status in society.

In addition to the brahmanas many other classes and communities wear today the *Yajnopavita*. Many of them want to be grouped as the *Kashtriyās* and *Vaisyas* (e.g. the *Vanniya-Kula-Kashatriyas*). Even among the Harijans who were formerly considered as outcastes and untouchables, we find the *Valluvars*, noted for their talent and skill in Astrology, wearing the sacred thread.

Even among the communities, the members of which do not ordinarily wear the *Yajnopavita* some persons are known to have worn the same after undergoing some religious ceremonies. Members of the communities known as the *Siavita Desikas* who officiate as religious teachers and priests, among the Non-Brahmans, *Siavitas*, after undergoing the initiation (*Śiva-Dikṣhai*) wear the *Yajnopavita*, assuming the title of *Gurukkal*. In fact the heads of the *Siva Mathas* are required to wear the *Yajnopavita* while performing some of their ceremonies.

Even among the Jainas, the *Digambaras* wear the *Yajnopavita*. This practice is prevalent not only in South India, but also in the north. A well-known *Digambara* Jain scholar from Calcutta was not wearing the thread. When I asked him about the same he told me that his brother was wearing it and that he was not wearing the same, as during his frequent travels he could not strictly adhere to the *Sastric* rules, and as one wearing the thread should not allow any such lapse.

I also know of a *Nayudu* gentleman of the *Mysore State*, in government service, wearing the *Yajnopavita* and doing the meditation and *Puja* like a good *Srivaishṇava*. He told me that he was invested with the *Yajnopavita* and initiated into the religious secrets, by the priest of the temple at *Dwaraka* in *Gujarat*. He also informed me that his was not a solitary case, and that there were many others in large numbers like him.

It will be evident from the above that at present the wearing of the *Yajñopavita* by a person is entirely his private affair and that either the government or the society cannot officially control the same. It appears that it was not so in former times. We find official recognition to these in those days.

The Saurashtras, otherwise known as the *Pattunūl-Kāra*, are a class of people wearing *Yajñopavīta*. It is said that Mangammal, the famous queen of Chokkanatha Nayaka of Madurai, while acting as the regent for her grandson, is said to have granted a *cadjan śāsanam* in 1705 A.D. authorising these people to follow the rites prescribed for the Brahmanas in regard to *upākarma* (R. Sathyanatha Aiyar, History of the Nayakas of Madura, p. 256). This religious function, popularly known as the *Āvaṇi-Avittam* is not the mere changing of the *Yajñopavīta*, old into new. The main part of it is the Vedarambha, the beginning of the study of the *vedas*. It is conducted on the full-moon day of the month of *srāvaṇa* which marks the commencement of the rainy season. Just as the ascetics of all denominations of our religion are required to stay in a place, for four months (*chātur-Māsyā-San-kalpa*) at this time, the house-holders also are to stay in their villages, attending to the study of the *Vedas*, which they are to suspend (*ut-sarjana*) temporarily on the full-moon day of the *Māgha* month to be resumed again on the next *upākarma* day. It will be evident from this that the Saurashtras were thus permitted not only to wear the *Yajñopavīta*, but also entitled to the study of the *Vedas*.

The artisan class, known variously as the *Kammālar*, the *Panchavar*, the *Pancha-Kammiyar* and other names. is another community. They are found throughout the Tamil country. In former times they were also known as the *Rathakaras*. They are of great antiquity going back to Vedic times. It is said that they have some duties to perform during sacrifice and their name is also found mentioned in an *Anvāka* of *Rudrapraśna*. In the medieval days they had an organisation of their own, and also a *prasasti* eulogising their community and activities. This organisation very much resembles the sister ones, *Chitrameli-Periyanāttavar* and *Nanādēsis* or the five hundred. An inscription of this organisation containing the *prasasti*, though badly damaged, is found in the Āpatsahāyesvara temple at Ālangudi in the Nannilam taluk, Tanjavur District (S.I.I. Vol. VI No. 439 also QJMS. Vol. XLV. pp. 77-98). Therein the community is described as *Arutoli-Nāl-Vagai-Rathakāra*. The organisation was so powerful that a member of the community, who had committed an offence, would not be tried in a regular court, but would be handed over to the organisation for being dealt with. This became clear from an inscription from Tiruppattur in the Ramanathapuram District from which (ARE No. 127 of 1908) is learnt that a former accountant

of the village conspired with a goldsmith and a stone-mason and stealthily incised on the walls of the temple a record conferring on him certain rights to which he was not entitled. When this became known the accountant ran away and his properties were confiscated. The goldsmith and the stone-mason, who were caught, were handed over to the *Kammalar*, to be dealt with. The organisation made suitable amends to the temple and also destroyed (*aḷiya-ch-cheydu*) the culprits. This community appears to have enjoyed, most if not all, the privileges and rights of the Brahmana community. Some of the inscriptional evidences from the Tamil country in the medieval days have been discussed in the *Annual Report on South Indian Epigraphy* 1909, p. 95f. One of the authorities permits the *Rathakara*, the *upanayana*, *ijya*, *arādhana*, and the like.

In this connection, two copper-plates obtained from Kanukollu village in the Gudivada taluk of the Krishna District in the Andhra Pradesh are worth noticing. Both of them were issued by the kings of the Sālankāyana Dynasty, who ruled over Vengi nearly fifteen centuries ago. The earlier of the two, issued by Nandivarman in his 14th regnal year is in the Prakrit language and registers the gift of the pidihā village as *Agrahāra* to the *Rathakāra chaturvedis*. It is said therein that the *Rathakāras* were "powerful to nullify evil and curse." The other issued in the first year of the reign of Skandavarman registers the gift of Kampara village in Kudrahara (Gudivada taluk) to *Rathakara chaturvedis*, free of tax and duties having made it a *brahmadeya* (*esha grāmah rathakāra vāsthavyāva chaturvāedyāya sarvaparihareṇa Brahmadevam- Kritam* J.A.H.R.S. Vol. XX, pp. 83-90 also Ep. Ind.). It will be evident from the above that the *Rathakāras* enjoyed the full status of the Brahmanas in those days.

Then the six duties of the *Rathakāras* are *Svādhyāya*, *Pravachana*, *Yajna*, *Yājana*, *Dāna* and *Pratigraha*, mentioned for the *brahmanas*. Similarly the four classes, perhaps, represent those following the four vedas.

I may also mention here that I have seen some goldsmiths performing *Sandhya-Vandana* and *Mādhyānhika* regularly everyday and also making their young sons perform the same along with them.

Sri K. C. Srivatsan: I would like the leader of this seminar to clarify whether dress and decoration are purely traditional. Is there any scientific explanation for a particular wear of dress, particularly regarding the hair-do.

Sri N. Sanjevi: I have three questions to ask. (1) Is there any research work already published on this subject, South Indian traditions in dress and decorations? (2) Why in most of the sculptures of goddesses in our temples we do not find any dress at all? (3) What is "Jambal". Has it any connection with the way Todas dress their hair?

Concluding remarks of Mr. Jayadev: Dress and decorations are like all objects of material culture some of the means of enforcing conformity to particular established social customs. They cannot be considered from a purely functional aspect. If by functionalism we mean a sort of social Anatomy and Physiology, dress and decoration cannot be held to be wholly functional or dysfunctional so long as they fulfil both biological and cultural needs. They may also represent historical or evolutionary survivals. Thus dress and ornaments should be considered both from the functional and genetic aspects. Any example may be functional or merely represent a survival. As particular modes of hair-do are mainly determined by cultural needs and social customs they need not admit of any scientific explanations. On the contrary they may have religious or mythological sanctions. I am not aware of any definitive work on the subjects.

The sculptures of Mother Goddesses in South Indian temples are all adorned and clothed. Dress and ornaments are represented on the sculptures themselves as chiselled out by the sculptors whether the images are of metal or stone. If in spite of these adornments they appear to be nude it may be on account of the emphasis placed by the artists on the form over the decoration. Besides this, the sculptures in worship are subject to the rituals of dressing and decoration by the priests as their daily periodical routine.

Jambal is part of the ornamentation of the head of South Indian women especially on ceremonial occasions like marriage. It consists of a pair of gold chains studded with precious stones and worn one on either side at the temples. One end is tucked into the hair at the temple by a hook and the other end is connected

to the ear ornaments (Kammal and jimikkai) by another hook. The ornament is also known as *Jampal saram* or *Māttal*; I do not know if the ornament has anything to do with Toda hair-do.

Concluding Mr. Jayadev observed: South Indian traditions in Dress and Decorations have been dealt with by many at this seminar. They throw abundant light as to their origins, development, and established traditions and at the same time envisage modern changes. Further the traditional types described are aligned to social customs with all their institutionalised differences of urge, sex and class. Such traditional differences within a community based on individual life-crises, age-grades and status positions find expression in ceremonial forms of dress and decorations. At the same time they constitute in traditional society the insignia and emblems enforced by conventional norms.

Changes from these norms appear from time to time through exotic and modernising influences. Of these influences Western influences have been the most predominant. Some of them which have influenced South Indian norms may be referred to in passing. Thus the Western garb of trousers, West and jacket has its origin in the tailored garments of Arctic peoples. The ordinary Roman dress of the early Christian centuries combined with that of the Hebrew priesthood was perpetuated as the western Ecclesiastical costume from which our modern academic ceremonial robes are derived. Conservative traditions produced other types of professional costume in the west, such as the legal wigs and bands, academic hoods and caps, court breeches and swords, heraldic tabards and naval and military uniforms.

These western forms of dress and decorations contribute to the gradually increasing divergencies between the ceremonial indigenous forms and their secular variants which came to be aligned with their western counterparts. Thus the indigenous traditional styles were relegated to the backwaters of ceremonial occasions where they suffered attrition through stagnation and accretions mostly from western influences. In this process the losses were more in decorations and ornamentation and the genius was in conformity with western standards though often adapted to the practical requirements of local conditions. Consequent on deviations from traditional norms in regard to dress and decorations or in many other areas of culture in modern society the emblems and insignia—which were representative in traditional

society—gradually lost their significance. Thus it is no longer possible nor is it considered absolutely necessary in a secular state to distinguish age grades, status positions and class distinctions from the styles of dress and decorations worn by the people. If at all they could be distinguished it is in their appearance in ceremonial forms or their survivals or in the case of bridal dresses and national costumes.

Half a century ago we have been familiar with the futile attempts of our alien rulers and foreign missionaries at reviving and perpetuating our national costume of turban, long coat and dhoti tied in *kacham* style. The familiar uniforms of the postal employee with his khaki pugree turban, the Salvation Army Officer with his scarlet coat and *Kashāya* turban and dhoti, the railway station master with his green turban, ornamental coat and dhoti have all disappeared in this fast moving world. On the contrary the South Indian National costume of the female—the single unsewn one piece of garment—the sari whether in the ceremonial *kacham* style or in the secular *kusavam* mode continues to hold its own.

Director: After listening to the various participants in this seminar, I feel that the subject is not for one seminar but for many seminars. The subject is comprehensive. We have only touched the fringes of it. I shall not take more of your time. I thank the Leader and the other participants who have made this seminar a success. I am particularly grateful to Mr. S. Rajam for having helped me to organise this seminar.

SECTION III: BIBLIOGRAPHY OF BOOKS AND ARTICLES

(Note: Titles of Books and Periodicals are in italics; under each subject and country books are listed first and then articles, all in alphabetical order)

Abbreviations

- BSOAS: Bulletin of the School of Oriental and African Studies
E & W NS: East West New Series
JAOS: Journal of the American Oriental Society
JASP: Journal of the Asiatic Society of Pakistan
JIH: Journal of Indian History
JRAS: Journal of the Royal Asiatic Society of Great Britain and Ireland

ART

INDIA :

Randhawa, M.S.: *Kangra Paintings of the Bihari Satsai*; (Pp. XV, 87, 18 pl. New Delhi, National Museum, 1966, Price Rs. 45. Rev. JRAS. 1967 Pts. 3 and 4, P. 172):

The preceding volumes deal with Kangra paintings illustrating the Bhāgavata Purāṇa, the Gītagovinda and Rasikpriya of Kesa-vadās. The Satsai of Biharilal Chaube is a classic in Hindi Lyric poetry. A. K. Coomaraswamy was the first to notice the art-historical importance of Satsai. The author Randhawa has identified all the Kangra illustrations.

ARCHAEOLOGY

INDIA :

Banerjee, N.R.: *The Iron Age in India*; (Munshi Ram Manoharlal, 1965, pp. XXIV + 264—4 plates and 7 sheets of drawings, charts, and Tables—Rs. 35/- Rev. Indica Vol. 5, No. 1, March 1968, pp. 69-70):

The author has tried to tell two things here: First about the time when iron was introduced and secondly the people who might have introduced it into India. After a good survey of sources, he concludes that iron was introduced by the Painted Gray Ware people in about 1000 B.C. or slightly earlier and these people were the Aryans.

Bhattacharya, Tarapada: *The Bodh Gaya Temple*; (K. L. Mukhopadhyay, Calcutta, 1966, pp. 1 to 40 with 22 plates; Rev. *JIH.*, Vol. XLIV, Pt. III, No. 132, December 1966, page 908):

The reviewer is not disposed to accept fully the author's conclusion, based on purāṇic evidences, that the cult of Viṣṇu was prevalent at Bodhgaya before the time of Buddha, as also that of Dharma or of Brahma. The archaeological excavations at Dwāraka, Nāsik and Tripuri and Hastināpur lend support for the idea that Bodhgaya arose as a site of Hindu pilgrimage much later.

Huitieme Congress International D'Archeologie Classique (Paris 1963) *Le Rayonnement des Civilisation grecque et romaine sur les Cultures peripheriques* (Paris E. de Boccard) 1965, 2 vols. I Text, pp. 671; II 158 pls; E. and W. N.S. Vol. 16, No. 3-4, Sept., Dec. 1966, pp. 330-333):

At the eighth International Congress of classical Archaeology held in 1963, the subject selected was "The Diffusion of Greek and Roman civilization among Peripheral cultures." Among the papers included were those of M. N. Deshpande on "Classical influence on Indian Terracotta Art" and of Sir Mortimer Wheeler on "Ghandara Art," 'A Note on the present Position.' Their analyses of the subject is revealing and interesting.

Lahiri, A. N.: *Corpus of Indo-Greek Coins* (pp. XVIII, 287, 3 tables, 34 plates, Calcutta, Poddar Publications, 1965. Rs. 60/£5. Rev. *JRAS.*, Pts. I and II, 1967, pp. 46-47).

The introduction is a useful resume of the principal stages in the discovery of the Indo-Greek coinage and of the views of the successive scholars about the significance of the puzzling monograms. The catalogue, with the kings arranged in alphabetical order, lists the varying types known from the published catalogues of the British Museum, the Punjab Museum and the Indian Museum, Calcutta.

Pott, P. H.: *Yoga and Yantra: their interrelation and their significance for Indian Archaeology. Translated from the Dutch by Rodney Needham.* (Koninklijk Instituut voor Taal-, Land- en Volenkunde, Translation Series, 8) xv, 167 pp. 15 plates. The Hague: Martinus Nijhoff, 1966. Guilders 25. Rev. *BSOAS*, Vol. xxx, Pt. 3, 1967, pp. 708-709.

The aim of the author "is to find out, to what extent a knowledge of the concepts of the Yoga may prepare the way to a better

understanding of Indian archaeology." The study of the connection between yoga and art proves very fruitful indeed.

Joshi, M. C. and Pande, B.M.: :A newly discovered inscription of Aśoka at Bahapur, Delhi; (*JRAS* (1967) Pts. 3 and 4, pp. 96-98):.

An inscription, identified as one of the minor rock edicts of Emperor Aśoka was discovered by the authors on 23rd March, 1966 engraved on an outcrop of the Aravallis to the South East of Delhi within the village limits of Bahapur. It is badly damaged in the middle. The characters are in Asokan Brahmi and the language may be classed as Prākṛita. The text of the Edict is translated here into English.

Stacul, Giorgio: Notes on the Discovery of a Necropolis near Kherai in the Gorband Valley (Surāt: West Pakistan E. & W., N.S. Vol. 16, No. 3-4, September-December, 1966, pp. 261-274):.

The second survey of the area near Kherai made in 1963 by Prof. Giuseppe Tucci and the first exploration of the same in Sept. 1966 reveal the nature of utensils, like gold earrings and pottery buried with the bodies of the dead. An illustration of the vases is reproduced here. The author draws the conclusion, based on this study, that the valley constituted in protohistorical times, a very important way of communication between the plains of Indo-Pakistan sub-continent and the plateaus situated to the north.

Keny, L. B.: A Mediocre yet Graceful Natarāja; (*Indica* Vol. 5, No. 1, March 1968, pp. 47 to 52):.

The icon, under study here is that of Nṛtyamūrti of Nataraja in the Museum of Heras Institute. It is unique, for it is a dynamic figure, dancing majestically, with two arms, the third eye, the snakes curling on the body and the burning ground forming the pedestal. Though this type violates several rules of iconography, yet any dancing form of Siva commands the adoration of generations past.

HISTORY

INDIA :

Ali, M. Athar: *The Mughal Nobility under Aurangzeb*; (pp. XI + 295. Bombay, etc: Asia Publishing House for the Department of History, Aligarh Muslim University, 1966, price 60 sh. Rev. *BSOAS*, Vol. XXX, Pt. 3, 1967, pp. 715-716):.

The Mughal nobility under Aurangzeb, its numbers and composition, its system of organization, the sources of its income

and its role in administration have been described in the book. The author feels that the crisis of the Mughal Empire under Aurangzeb is a crisis within the nobility.

Marshall, D. N.: *The Mughals in India, a Bibliographical Survey*, Vol. I: *Manuscripts*: (Asian Publishing House, Bombay, 1967, pages XX + 634. Rs. 50/- Rev. *Indica* Vol. 5, Pt. I, March 1968, pp. 77-78).

The account consists of a brief biographical note, a gist of the work, the catalogues drawn upon and an evaluation of the sources. They cover all aspects of life, sport, cooking, and farriery. One gets from the account an idea of the cultural fusion that was going on with Muslims like Badauni and Lāhauri collaborating in the translation of the Mahābhārata and the gospels respectively and Hindus like Ganesdās composing Persian works.

Pathak, V. S.: *Ancient Historians of India; A Study in Historical Biographies*; (Pp. XV, 184, London, Asia Publishing House, 1966, Price 20 sh. Rev. *JRAS*, 1967, Pts. 3 and 4, p. 169):

The author's main object is to extract history from the works of Bāṇa, Bilhaṇa Somesvara III and Jayānaka. Somesvara's *Vikromāṅkābhyudaya* is still unpublished, and Jayānakā's *Prithivirājavijaya* is incomplete.

Puri, B. N.: *India under the Kushānas*; (Bharatiya Vidya Bhavan, Bombay, 1965; pages 268, with a map and 13 plates, Price Rs. 20/- Rev. *JIH* Vol. XLIV, Pt. III, No. 132, Decr. 1966, pages 910-911):

The history of the Kushānas is full of controversial problems and Dr. Puri has tried to solve them, in this book, in his own way. Topics on political history, administration, social life, education, religious condition, literature, art and architecture are discussed. The two appendices, one on Kushāna numismatics and the other on inscriptions are valuable, as also the bibliography and Index.

Comes, Henry: Kalyan: The Ancient Gateway of India, (*Indica* Vol. 5, No. I, March 1968, Pp. 1 to 23):

Bombay and similar towns in its neighbourhood once enjoyed the status of ports and trading centres. Of them Kalyan, on the south bank of the river Ulhas and now a railway junction 32 miles N.E. of Bombay was a commercial gateway of India in ancient times. Its location, the two inscriptions at Junnar noticing it, its

prominence even during the first century B.C. its imports and exports as noted in the Periplus and by Cosmos, are all detailed here.

Kanwar, H. I. S.: Austin Hiriart De Bordeaux; (*Indica* Vol. 5, No. 1, March 1968, pp. 37 to 45):

Austin Hiriart of Bordeaux in France, lived in London in 1603 and like many European adventurers sailed to India and took service under the Moghul Emperors Jehangir and Shah Jehan. A study of his private letters reveals that he was an outstanding craftsman in gold, silver and precious stones. The author of this article is not for associating Austin's name with the construction of Taj Mahal and other Moghul structures though his services as an Engineer were utilized by the Emperors.

LITERATURE

INDIA :

Allchin, F.R. (Tr): *Tulsī Dās: The Petition to Rām*: (pp. 235, Frontispiece. London, Allen and Unwin, 1966, sh. 48. Rev. *JRAS*, Parts I and II, 1967, pp. 43-44,

This is a Unesco sponsored work in English by Dr. Allchin. *The Petition to Ram (Vinaya-patrika)* is a work of devotional Literature, containing 276 verses, from *Kavitāvali* carefully translated. It is an address to Rāma the name that makes the unreachable accessible to the devotee. At the end, Tulsi presents his Letter of Petition, and Rāma accepts it and takes his hand.

Clawiter, Mitarbelt von W. (etc.); *Faksimile Wiedergaben von Sanskrit thandschriften aus den-Berliner Turfanfunden*, Indo-Iranian Fascmle Series, Vol. I) Pp. 58 and CLXXVI plate. The Hague: Mouton & Co. 1967. Rev. *JAOS*, Vol. 86, No. 4, Oct.-Dec. 1966, page 430).

The texts presented in this volume, are from the newly found mss. belonging to the Āgama Collection discovered in such places as Sorcuq, Tumsuq, Quzil etc. in Central Aisa, written between the 6th and 11th centuries. They belong to the Buddhist 5 sūtras, in Sanskrit, which are a part of the Dirghāgama of the Mūla-sarvāstivādin Sarvāsti-vādin School. They were brought to Germany as a result of the 2nd and 3rd Turfan expeditions. The book is of interest to scholars of Buddhistic studies.

Ingalls, Daniel H. H.: (Trans.); *An Anthology of Sanskrit Court Poetry, Viyākaras Subhāṣitaratnakosa*: (Pp. 611, Harvard

Oriental Series, Vol. 44. Cambridge; Harvard University Press, 1965, Rev. JAOS, Vol. 87, No. 1, March 1967, pp. 94 to 99):

The author of the work, Vidyākara, was a Buddhist monk and scholar who lived probably in A.D. 100 in the Jagaddala monastery in Bengal. The text of his work, found in Mss. in Nepal and Tibet, came into the hands of publishers through the good offices of Jawaharlal Nehru. After some introductory chapters on Buddhist and Hindu Religion, the anthology, arranged in 50 sections deals with the seasons, the periods of human life, aspects of love, sunset, darkness etc.

Jesalpura, Shival; (ed.): *Kavi Lāvanyasamaya's Nemīrangaratnākara chanda*. (Lalbhāi Dalpatbhāi Series, No. 8). (xii), pp. 108. Ahmedabad: Lalbhāi Dalpatbhāi Bharatiya Sanskriti Vidyamandira, 1965. Rs. 6. Rev. BSOAS, Vol. XXX, pt. 2, 1967, p. 470):

This edition is based on 3 un-dated manuscripts of the work, containing 252 verses by the 16th century Jain Gujarati poet Lāvanyasamaya. The manuscripts were found in Sri Hemacandrācārya Jaina Jñānamandira at Pātan. It deals with the early life of the 22nd Tirthankara Neminātha.

Kachru, Yamuna: *An Introduction to Hindi Syntax*; (p. XII, 230 Urbana, Illinois, Department of Linguistics, University Illinois, 1966. Rev. BSOAS, Vol. XXX, Pt. 3, 1967, pp. 709-710):

The two aims in writing this book are (1) "to exploit the insights into Hindi Grammar that have been gained by the application of the transformational generative, model of grammars to the study of Hindi and (2) to use such insights in relating language pedagogy to linguistic theory."

Renou, Louis: *Etudes vediques et pāṇineennes*. Tom. XIII, XIV, XV (Publications de l'Institut de Civilisation Indienne. Serie in-8°, Fasc. 22, 23, 26). (iii), 163 pp.; (iii), 132 pp.; (iii) 183 pp. Paris: Editions E.de Boccard, 1964, 1965, 1966. Rev. BSOAS, Vol. XXX, pt. 2, 1967, p. 469):

This is a copiously annotated translation of the R̥gvedic Hymns. Tom XV is the last part to be issued before the author's sudden and tragic death in August 1966. This work is a fitting memorial to Renou's years of service to Indology.

Schubring, Walther; *Drei Chedasūtras des Jaina-Kanons: Ayārādāsao, Vavahāra, Nisiha*. (Alt-und Neu-Indische Studien

hrsg. vom Seminar für Kultur und Geschichte Indiens an der Universität Hamburg, 11). (v) pp. 106, Hamburg: Cram, de Gruyter & Co., 1966. Rev. BSOAS, Vol. XXX, pt. 2, 1967, pp. 418 to 419):

This is a critical edition and analysis of the *Ayāradāsao*, an amended edition of *Vavahāra*, with translation and commentary, dealing with Jaina monastic discipline. This supplements the study of the *Svetāmbara chedasūtras*, and their place in canonical corpus.

Syrkin, A. Ya: (tr) *Chkhandog'ya Upanishada*. (Akademiya Nauk SSSR. Otdeleniye Istorii. Institut Narodov Azii. Pamyatniki Pis'mennosti Vostoka, vi.) 256 pp. errata slip. Moskva: Izdatel'stvo 'Nauka', 1965 Rbls. 1. Rev. BSOAS, Vol. XXX, pt. II, 1967, pp. 469 to 470):

The most recent and commendable work in the field of translating *Chandogya upanisad* translation in Russian intended as a text book for Russian students. The work is thorough and highly imaginative. A conscientiously prepared index of Sanskrit terms and an extensive bibliography add to the value of Mr. Syrkin's work.

Turner, R. L.: *A comparative Dictionary of the Indo-Aryan Language*: (School of Oriental and African studies, University of London, pp. XX + 841—London etc. Oxford University Press, 1966, price £ 18. Rev. BSOAS, Vol. XXX, pt. 3, 1967, pp. 701 to 704):

This thesaurus provides a well-documented body of linguistic facts, which can be utilized for a deep, analytical study of Indo-Aryan as a whole.

McGregor, R. S.: The rise of Standard Hindi and Early Hindi Prose fiction (*JRAS*, 1967, pts. 3 and 4 pp. 114 to 132):

A list of Hindi works in prose, poetry etc., written during the 19th century by various authors is furnished here as also the newspapers under circulation. "There developed a style of language written in the Devanagari script, which was able to subsume the potentialities of all the dialects of the Hindi language as vehicles for literary expression." Premchand consolidated the position of the Hindi novel and established the short story in Hindi literature.

BURMA

Okell, John: "Translation" and "Embellishment" in an early Burmese Jātaka Poem, (*JRAS*, 1967, Pts. 3 and 4, pp. 133 to 148):

Burmese literature contains a type of poem, called *Pyo*, based on Pali texts. The *Pyo* examined in this article is the *Kogan Pyo* written in 1523 by the monk Shin Ratṭhasāra, based on the Hatthi pāla Jātaka. Perhaps the author has heard from his teacher that Sinhalese poets had been putting Jātakas into verse in the vernacular, euologizing the patrons and thus prompted Ratṭhasāra to do something similar in Burmese.

MUSIC

ASIA :

Kaufmann, Walter: *Musical notations of the Orient; notational systems of continental East, South and Central Asia*: (Indiana University Humanities Series No. 60, pp. XIV + 498 + errata slips. Bloomington, London: Indiana University Press, 1967, Dollars 15, £ 5.7 sh. Rev. BSOAS, Vol. XXX, Pt. 3, 1967, pages 710-711):

The author seeks "to collect and preserve indigenous oriental notation systems, which face a vulgarisation similar to that felt by all other forms of native, musical activity." This first volume is concerned with the notations of China, India, Korea and Tibet and the second will describe those of Japan, Ryakyu Islands, Indonesia, and the Islamic world.

PHILOSOPHY

INDIA :

Bhattacharya, Hari Satya: *Reals in the Jaina Metaphysics*: (pp. XII, 413, front. Bombay; Seth Santi Das Khetsy Charitable Trust, 1966, Rs. 15/- Distributors: Motilal Banarsidass, Delhi, Rev. BSOAS, Vol. XXX, Pt. 3, 1967, pp. 707 to 708):

The book is a praiseworthy attempt to survey all the important aspects of Jaina philosophy. The author compares the philosophical problems with apposite views of ancient and modern western philosophers.

Lamotte, Etienne (Translated and annotated); *La Concentration De La Marche Heroique* (Sūramgamasamādhisūtra): (Melanges chinois et bouddhiques, Vol. XIII) pp. XIII, 308, and in folder 17, pp. Chinese, Brussels, 1965, Rev. *JRAS*, 1967, Pts. 3 and 4, pp. 167-169):

This translation of the Sūtras is provided with a good introduction. Chapter I deals with doctrinal matters based on Mahāyāna Sūtras and Chapter II discusses all the known translations, mainly Chinese, of the Sūtra.

Raja, C. Kunhan: *The Sāṅkhya Kārika of Īśvarakṛṣṇa*; A philosopher's Exposition (Woolner Indological Series, 4) Pp. XII, 204, Hoshiarpur, V. Vedic Research Institute Publication, 1963, Rev. *JRAS*, 1967, Pts. 3 and 4, pp. 163-165):

The book merits reading as the work of a scholar and a devotee to whom that philosophy was close and dear. The author has intelligently managed to adjust the message of the *Sāṅkhyakārika* to the complexities of modern thinking. It cannot serve as a text book for beginners.

Vottr, Tilmann (Ed. and Tr.) *Dharma Kīrti's Pramāṇavinīścayah*, 1. Kapitel: *Pratyakṣam*, (Osterreichische Akademie der Wissenschaften. Philosophisch-historische Klasse. Sitzungsberichte, 250 Bd. 3., Abh.; Veröffentlichungen der Kommission für Sprachen und Kulturen Süd- und Ostasiens, Ht. 3). III pp. Wien: Hermann Bohlaus Nachf., 1966, S 148. Rev. *BSOAS*, Vol. XXX, Pt. 3, 1967, pp. 705-707):

This comprises the Tibetan Edition and German Translation of the first chapter of Dharmakīrti's *Pramāṇavinīścayah*. The original consists of two other chapters, one on the *Svārthānumāna* and another on the *Parārthānumāna*.

RELIGION

INDIA :

Banerjee, J. N.: *Purāṇic and Tāntric Religion*; (Superintendent, Calcutta University Press, 48, Hazra Road, Ballygunge, Calcutta-19, 1963, Price Rs. 12.50 Rev. *JIH*, Vol. XLIV, Pt. III, No. 132, Dec. 1966, pp. 893-896):

The book comprises the 6 lectures by the author arranged cultwise, a product of deep scholarship and critical analysis of the religious systems of ancient India: Vedism, Brahminism and Hinduism with the sectarian branches like Pāncarātra and Avatāra Vada, Sakti worship and Tantrism are discussed in detail. Even Sun worship and minor cults centering round Kārthikeya and Ganapati are detailed.

Chandhurie, Sanjib; *Visions of Śrī Aravinda*; (Calcutta, Elite Private Press, 1964, pp. 70. Rev. *E & W. N. S.* Vol. 16, Nos. 3-4, Sep.-Dec., 1966, page 380):

The ten chapters that make up this synthesis of Sri Aravinda's thought are made up of episodes and descriptions drawn from his life. Sri Aravinda is one of those personalities in Indian Culture in whom there relives the inspiration and the wisdom of the ancient ṛṣi, in a modern form.

Masson, D. (tr.): *Le Coran* (Bibliothèque de la Pleiade, Vol. 190), CXV, pp. 1087. (Paris: Editions Gallimard, 1967, Rev.: BSOAS, Vol. XXX, Pt. 3, 1967, pp. 684):

This work is the result of 30 years of study of the Quran. Mr. Masson is also alive to the difficulties of translating from the Arabic original. The book is in French; it deals with revelation in the three monotheistic regions, the Prophet and the expansion of Islam. There is a useful bibliography including 14 translations of the Quran into European languages and lists a number of important books on 'Islamologie.'

Osborne, Arthur: *Ramana — Arunāchala* (Tiruvannamalai T. N. Venkataraman, 1958, 66 pp. Rev. E & W., N. S. Vol. 16, Nos. 3-4, Sept.-Dec., 1966, pp. 378-79):

"In Ramana's teaching all the techniques of yoga are contained and surpassed in the pure act of the "request" of the author of the interior movement, that is, in the absolute reference to the principle from which research begins. The author spent 4 years, 1945 to 1948, at Tiruvannamalai near Ramana Maharshi and got from the experience a deep internal impression that oriented his life in a new way.

Waardenburg, Jean-Jacques: *L'Islam Dawis Le Miroir De L'Occident*; Mouton and Co., Paris, 1963, pp. XI, 374, Second Edition, Rev. JRAS, 1967, Pts. 3 and 4, page 150):

The author, a non-Arabist, discusses here the views of five leading scholars from different countries, who have voiced views about Islam as they understand the religion. Each scholar is given a small biography. This is a very orderly study, giving a systematic description of the work of each scholar and the image of Islam he presents.

Bhagat, M. G.: *The Origin and Development of Asceticism in Ancient India*; (Synopsis of Thesis submitted by a student of The Heras Institute and accepted by the University of Bombay for the Ph.D. Degree — *Indica*, Vol. 5, No. 1, March 1968, pp. 65-68):

Here an attempt is made, in the light of the materials in the Samhitas, Brahmanas, Aranyakas, Upanisads, Buddhist and Jain writings, the Epics, Arthasastra, Dharmasutra and Yogasutras to study the problem of asceticism as a socio-religious institution with special reference to its origin, rise and impact on ancient Indian civilization. The study is confined to the period from the Indus Valley civilization (C. 2500 B.C.) to the beginnings of Christian Era.

Barua, P. R.: Early Buddhism and the Brahmanical Doctrines: (JASP, Vol. XII, No. 1, April 1967, pp. 1 to 93):

This article, in fact a booklet of 93 pages, is unfinished and is to be continued. The introduction covers 8 pages and details how some of the Brahmin doctrine forms found in the Upanisads, form an integral part of early Buddhism. This is followed by four main chapters dealing with (1) The doctrine of Ātman or soul. (2) The prevalence of caste among the Hindus. (3) The Vedic sacrifices and (4) Gods and their position in Buddhism. The paper is the outcome of a very deep study of the extant Buddhist Literature concerning aspects of similarity and contrast between the two religions.

Gokale, V. V., Gotama's Vision of the Truth: (*Brahmavidya*, Vol. XXX, Pts. 1-4, 1966, pp. 105 to 121):

In a flash of Enlightenment, Gotama saw, under the Bodhi Tree the truth of the total Universe as being fourfold, namely *duḥkha*, *samudaya*, *Nirodha* and *Mārga*. *Satya* and *Ahimsa* the basic principles of his ethics have been universally acknowledged by all religions. All shades of opinions about these factors are discussed here.

Smith, H. Daniel, Prāyaścitta in the Canonical works of the Pāncarātrāgama; (*Brahmavidya*, Vol. XXX, Pts. 1 to 4, 1966, pp. 23-24):

The author here discusses briefly the concept of Prāyaścitta as it is understood in certain passages of the available canonical texts of the Pāncarātrāgama corpus of literature. It is a ritual effort to expiate for lapses or mistakes in the regular and right performance of ritual acts honouring the Lord. In the domestic and temple-oriented worship man is given the means to come directly before the Divine Presence. In this context the author outlines the *Pavitrārōpaṇa* rites to atone for mistakes in daily Pūja offerings and to act as an *Upasānti* force.

S. E. ASIA:

Hooykas, C: *Sūrya-sevana: the way to God of a Balinese Siva priest*. (Verhandelingen der Koninklijke Nederlandse Akademie van Wetenschappen, Afd. Letterkunde, Nieuwe Reeks, Deel LXXII, No. 3), 225 pp. Corrigendum leaf, 32 plates, Amsterdam: N. V. Noord—Hollandsche Uitgevers Maatschappij, 1966. Guilders 40. Rev. BSOAS, Vol. XXX, pt. 2, 1967, pp. 445-446):

This is a study of the sanskrit litany and Balinese liturgy relating to the Indonesian Hindu Arghyapātra ceremony. The content of some 23 texts on the subject have been tabulated in 4 groups. It deals with sūryapūja with its many aspects. The book is a good index to Sūrya sevana and Āgama Tirtha bearing witness to the author's achievement in restoring texts rich in philological promise.

SOCIOLOGY

INDIA :

Pylee, M. V.: *The Federal Court of India*. (Manaktala and Sons, Bombay, 1966, pp. XVI + 364, Rs. 34/-. Rev. Indica, Vol. 5, Pt. I, March 1968, pp. 82 to 84):

The book contains helpful reference to the Federal Courts of U.S.A., Canada and Australia and gives a discussion on the advantages of advisory jurisdiction. Pylee and similar constitutional experts should watch developments like Gheraos and ministers proclaiming that the judiciary favours the rich and similar present day developments and then come forward with their comments.

Pylee, M. V. *Constitutional Government in India*. (Second and revised edition, Asia Publishing House, 1965, pp. XVIII + 824, Rs. 60/-. Rev. Indica, Vol. 5, Pt. I, March 1968, pp. 80-82):

The author begins by giving a sketch of the principles underlying the constitution. This is followed by the survey of Constitutional History from 1773 to 1947. The working of the Constitution till the beginning of 1967 is also explained. He also deals with the Governor's discretionary powers, recently put to a serious test and about the Fundamental Rights in relation to the decisions on cases by the Supreme Court.

Singaravelu, S.: *Social Life of the Tamils: the classical period*. (University of Malaya. Department of Indian Studies Monograph Series, VII, 214 pp. Kuala Lumpur: Department of

Indian Studies, University of Malaya, 1966, price M \$ 10. Rev. BSOAS, Vol. XXX, Pt. 3, 1967, pp. 712-713):

This is a collection of great deal of valuable information gathered from the Tamil Sangam works relating to the culture, beliefs and institutions of the early Tamils. The chapter on dress and adornments has been carefully done.

Wagle, Narendra: *Society at the Time of Buddha*; (Popular Prakashan, Bombay, 1966, pp. VIII + 314, Rs. 35/- Rev. *Indica*, Vol. 5, Pt. I, March 1968, pp. 7071):

The main sources for the material of the Book are the Pāli texts, namely the four Nikāyas and the *Sutta Nipāta*. They are evaluated from the point of view of an anthropologist.

Kosambi, D.D.: *The Vedic "Five Tribes"*: (*JAOS*, Vol. 87, No. 1, March 1967, pp. 33-39):

The five tribes constantly referred to in the *Rigveda*, are among the enemies of King Sudas. In the absence of a record regarding the names of the tribes, several suggestions are offered by scholars like Sayana and Roth. The *Pañca Janāh* are variously named. Some identify them with *Pāṇchālas* while others mean the four *varṇas* with the autochthonous savages, viz., *Niṣādās*. Yet others include *Yadu*, *Turvāsu*, *Anu*, *Druhyu* and *Puru* and some are disposed to consider in this context the sons of *Yayāti*. The author discusses here the propriety of each identification.

SECTION IV (A): INSTITUTIONS

(Note: Country, Subject and Name of Institutions arranged in alphabetical order; institutions and their publications in italics).

CZECHOSLOVAKIA

CULTURE:

Department of Oriental Studies Slovak Academy of Sciences, (Klemensova-27, Bratislava, Czechoslovakia):

The Director is Dr. Jozef Ivan Dolezal CSc with a team of 7 members. Among these V. Krupa published in Moscow, in the series *Jazyki narodov Azii i Afriki* (Languages of Asia and Africa), the book "*Jazyk Maori*" (The Maori Language). The 3rd issue of *Asian and African Studies*, the yearly published by the Department (ed. by J. Blaskovic) appeared, comprising, among others, 5 out of 15 research articles written by the members of the Department in the previous year. Among other publications, mention is to be made of the book "*Laos*" by I. Dolezal, and two books translated by G. Altmann and V. Krupa, from Malay and Japanese, respectively.

Department of Asian and African Studies. Philosophical Faculty; Charles University. (Celetna 20, Prague I):

The Head of the Department is Prof. Dr. Vlasta Hilska with a team of 27 members. Apart from a number of various texts, manuals and surveys, mimeographed for the students to complement the individual lectures and courses, a monograph was published by I. Fisher, "*Indian Erotics of the Oldest Period*", as the 14th number of the series *Acta Universitatis Carolinae Philologica Monographia*.

Oriental Institute of the Czechoslovak Academy of Sciences (Lazenska 4, Prague 1, Czechoslovakia):

See Bulletin, 1958, p. 122. The Annual Report for 1967 writes:

"A Project, *Introduction to Linguistics from the Point of View of Oriental Languages*, headed by L. Zgusta, was concluded by writing and giving to press a volume called "*Manual of Lexicography*." The same group will continue to work on *Semantics of New Standard Languages of Asia and Africa*.

In the field of literary studies, two results ought to be mentioned. First of all, it is the *Dictionary of Writers of Asia and Africa*, published in two volumes, in Czech, and offering information about 1500 representatives of more than 50 Asian and African literatures, classical and modern. The Dictionary was compiled by 60 orientologists from the Oriental Institute as well as other institutions in Czechoslovakia, with J. Prusek as the editor of the entire book. The Oriental Institute has proposed to Unesco to sponsor an English, revised and considerably enlarged edition of this Dictionary, which ought to be prepared under international co-operation. The other of the two books mentioned above is the 2nd Volume of the *Contributions in the Study of the Rise and Development of Modern Literatures in Asia*, comparing the modernization of thought and literature in China, Japan, Bengal and Iran. The book was published as a part of the series *Dissertationes orientales* (see below)

As the first result of the team-research in the history of the Tamil language, conducted by K. Zvelebil in collaboration with the Soviet Dravidologists Yu. Ya. Glazov and M. Andronov, the book entitled "*Introduction to the Historical Grammar of the Tamil Language*" was published in Moscow. In 1967, the members of the Institute published altogether 58 research articles on various subjects and reviewed 127 books.

In the series *Dissertationes orientales*, edited by the institute, the three following volumes appeared: Vol. X. *Principles of Persian Bound Phraseology* by Mansour Shaki (p. 118), Vol. XI *Modernization of Burmese*, by Minn Latt Yekhaun (p. 350), Vol. XII. *Contributions to the Study of the Rise and Development of Modern Literatures in Asia*, Vol. 2, by O. Kral, V. Kubickova, M. Novak, D. Zbavitel, Z. Cerna, B. Krebsova and K. Petracek.

Besides taking part in various conferences, congresses and seminars abroad (including XXVIIth International Congress of Orientalists, in Ann Arbor, U.S.A.), Czechoslovak orientologists held their 8th Bi-Annual Conference in Liblice, organized by the Czechoslovak Society for Eastern Studies; the main subject of the Conference was the *Impact of the West on Asia and Africa—Confrontation of two types of civilizations*. To inform our colleagues outside Czechoslovakia about the history and present state of development of our oriental studies, a book called '*Asian and African Studies in Czechoslovakia*' was published in Moscow, in

English (p. 166); the book is available in the Oriental Institute. The Oriental Institute continued to be in close contact with the other orientalist institutions of Czechoslovakia, whose members have been taking part in many a project requiring combined efforts, such as the Dictionary of Writers of Asia and Africa, mentioned above.

GREAT BRITAIN

CULTURE :

Commonwealth Institute: (London):

See *Bulletin*, 1963, Part I, p. 97. There is a unique cinema attached to this Institute and the Cinema is devoted to showing almost exclusively documentary films produced in the Commonwealth. [This cinema, seating 450 and equipped to professional standards, attracts an annual audience of 250,000. These visitors come not only from the United Kingdom but from all over the world. This cinema, to which admission is free, provides a valuable outlet for Indian documentaries which because of their variety and quality, make a considerable and important contribution to the interest of the programmes shown. The Indian High Commissioner's Office in London has a splendid library which can offer films illustrating all aspects of Indian life. The arts are well represented. One recalls such memorable production as "The Sword and the Flute" which weaves a tale of the Lord Krishna out of the magnificent paintings of the Moghul period—or "Songs of the Golden Harvest" which introduces some typical Bengali songs, explaining their meaning by the use of sub-titles. The Indian Government Tourist Office also has a first-class library containing films dealing with historic towns, festivals, wild life, scenic beauty, dance and other subjects of interest generally as well as to potential tourists.

There are films such as "The Peaceful Revolution", in which skilled direction, photography, and the use of colour turns the rather prosaic subject of India's growing use of electrical power into a thing of strange beauty—or "Look to the Sky" a film which skilfully captures the mood of the Indian people as they await the coming of the monsoon. Another is "Martial Dances of Malabar" that shows how the dances of this area link the peaceful present with the warlike past and "Four Men of India" which depicts incidents in the lives of men from different environments and districts.

Films such as these, together with those from other parts of the Commonwealth, are shown every day in the Institute's cinema and the programmes are changed weekly. Apart from their general interest these films serve as a most useful adjunct to the permanent static displays in the Exhibition Galleries, and the educational value of this combination is very high.

INDIA

CULTURE :

Atmaram Cultural Foundation, (Atmaram Road, Baroda):

Founded in 1952; Object: Spread of cultural knowledge especially about Vedic India in Hindu India thro' a series of lectures and discourses; publishes a monthly *Journal Vedic Digest* and a fortnightly *Cultural India*.

Bharat Astrology Institute (New Colony, Srikakulam, P.O. A.P.):

Founded in 1944 at Tekkah (A.P.); Shifted to Calcutta in 1961 and functioning from 1963 from Srikakulam. Its activities comprise conduct of research in horoscopy, teaching astrology to students and study of horoscopes of distinguished people of different nationalities. Holds a collection of 1000 books and manuscripts on astrology. It publishes an All-India ephemeris with daily planetary positions; its other publications are *Span of Life*; *Hindu Hora astrology*; *Prasna Tantra*.

Gujarat Vidya Sabha (Addane Road, Bhadsa, Ahmedabad-1):

Its activities comprise Post-Graduate teaching and guidance in research, Collection and preservation of manuscripts and antiquities and publication of research papers; holds a collection of books and manuscripts (5000) in Sanskrit and Prakrit as also coins and historical records.

Lalbhai Dalphatibai Bharatiya Sanskrit Vidyamandir (Ahmedabad-9):

Founded in 1957; and started with a gift of 9000 manuscripts and 7000 printed books by Muni Sri Punyavijayaji; is affiliated to the Gujarat University for guiding students for Ph.D., degrees in Sanskrit, Prakrit and Ancient Indian culture. Today possesses a large holding of 26,000 manuscripts, 16,500 printed books besides other antiquities and periodicals. Has published a catalogue of Sanskrit manuscripts and about seven other works.

JAPAN

CULTURE:

Institute for the Study of Languages and Cultures of Asia and Africa (ILCAA) 51-21-4, Nishigahara, Kita-ku, Tokyo, Japan):

This institute was established on 1-4-1964 upon the recommendation of the Science Council of Japan and is affiliated with the Tokyo University of Foreign Studies. Its primary objective as a national institution is a comprehensive study of the living languages of the nations of Asia and Africa together with their historical and cultural backgrounds. It is intended to serve Japanese scholarship in the Humanities. The purposes and functions of the institute are: to conduct and stimulate research pertaining to the languages and cultures of Asia and Africa; to compile and publish dictionaries and grammars; to provide language instruction for the training of specialists; to develop the study of newer and less familiar languages; to send scholars abroad for specialised research; to keep in contact and to co-operate with similar research institutions in Japan and overseas; and to perform other functions related to the objectives of the institute. Among its eight Research Departments the Department of Indochina (Section I) covers History and Linguistics; the former includes general research in Southeast Asian History and the Thai language and the latter investigation of historical materials in the National Library of Thailand and compilation of an annotated bibliography of these materials using microfilm resources, compilation of a Thai-Japanese dictionary and investigation of the changing status of overseas Chinese communities in South-east Asia. In linguistics the general research is in Tibetan and Burmese languages and linguistics and current research comprises continuation of seven years' study and analysis of Modern Tibetan and its dialects using native informants from Lha-sa, r-Ta-nag, and gYag-sde and compilation of a dictionary, grammar, and text-books of colloquial Tibetan and the preparation of a vocabulary and grammar of modern literary Tibetan using *My Land and My People* by Dalai-lama XIV and other works as source materials; also Modern Khmer with a special emphasis on syntax and Comparative study of the affixation system of Mon-Khmer languages.

The Department of Indonesia and Oceania works on the development of modern education in Indonesia since the latter half of

the nineteenth century as the significant background of the nationalist movements in the twentieth century; the creation of *Bahasa Indonesia* as a symbol of national unity; the village community, land tenure and revenue etc., as revealed through Cola inscriptions, the traditional concept of power including all real and imaginary forces, political, social and cultural which regulate thought and behaviour. The Department of India (Section I) works on the relatively untouched field of Indian political history of the interbellum period, a period as yet poorly investigated in relation to the entire progress of Indian nationalism with special reference to the development of socialist thinking and international socialism; phonetic correspondence between Bengali and Assamese using approximately 1000 vocables of the two languages, based on the Linguistic Questionnaire for Asia and Africa, following glotto-chronological methodology to determine the separation of Assamese from Bengali; Modern colloquial Hindi using a Hindi informant in the compilation of a Hindi text-book for intensive language study; Field research on the Moslem family and kinship in the modern Middle East and Southeast Asia; abstraction of Moslem personality; interaction between family-kin concepts and Moslem institutions; Reaction patterns of Moslems towards modernization; Relationship between family patterns and socialization; Characteristics of family patterns in underdeveloped areas and their relationship to personality formation; and Family developmental cycles and their relationships to personality formation.

In addition to individual research by members of the staff the Institute intends to carry out projects on which one or more members of the Research Departments will cooperate with scholars outside the Institute. Each project has a separate Committee. Publications: *Linguistic Questionnaire for Asia and Africa*, 2 vols. 1966-67; *Journal of Asian and African Studies* (now irregular). The first volume appeared in March 1968.

U.S.A.

CULTURE :

Arizona State University: (Arizona):

The Centre for Asian Studies at Arizona State University has been established to encourage and coordinate student, faculty, and public study of this area through support of public lectures, research, and curricular development. An interdisciplinary undergraduate program has been designed to prepare undergraduates

for governmental or private employment or for admission to graduate programs at other institutions.

In this program the student must fulfil the requirements of a major in one of the participating departments (Anthropology, Art, Foreign Languages, Geography, Philosophy, Political Science) as well as the other degree requirements of the Colleges or Liberal Arts or Fine Arts. The student, in consultation with the Asian studies advisers in his major, will take those courses in Asian studies offered in his major field and will select related field courses in Asian studies given by other departments (*News Letter*).

The Center for Southeast Asia Studies, (University of California, Berkeley, U.S.A.):

The Center for Southeast Asia Studies was established within the Institute of International Studies on July 1st 1960. Its primary function has been to support and develop faculty and graduate student research interests on Southeast Asia. In an area so diverse linguistically and culturally it was recognized that full coverage of Southeast Asia would be impossible. It was initially decided, therefore, that major research emphasis should be given to Indonesia, the largest and politically most significant state in the region. In addition, however, Malaysia, the Philippines, and Thailand have also received increasing emphasis in accord with the research interests of faculty members in the Center and their graduate students. As of mid-1967, faculty and students associated with the Center for Southeast Asia Studies had published eleven books, six monographs, and over sixty-five articles or contributions to books. There have been twelve doctoral and thirty-three M.A. dissertations on Southeast Asian subjects. The Center has sponsored or participated in community education programs on Vietnam, Indonesia, and Malaysia, and has assisted in two AID training programs and in the Hooper Foundation Medical School Malaysia Project. Members of the Center have led and participated in Peace Corps training programs, government fact-finding panels, and similar efforts. Faculty members have participated in professional scholarly conferences relevant to Southeast Asian developments. In addition, the Center has sponsored numerous evening seminars and public lectures on the Berkeley campus dealing with Southeast Asian topics. To support the scholarly endeavors of its members the Center awards research grants to faculties on various University of California campuses working on

Southeast Asia. Recent research contributions of members of the Center staff at Berkeley include the following.

Professor Mary Haas, who published *Thai-English Student's Dictionary* in 1964, will direct the compilation of a more comprehensive *Modern Thai-English Dictionary*. The former is the most widely used reference in the Thai-English world. Professor Denzel Carr is continuing work on a modern English Indonesian Dictionary which will contain approximately 40,000 entries. Each entry will bear full examples in English sentences with complete Indonesian translation.

Since 1963 Professor Herbert Phillips has published a book and two articles on the psychological life of Thai peasants and has been working on a comparative study of peasant peoples of Southeast Asia. During 1965-1967 he was in Thailand conducting a study of Thai intellectuals as part of a joint research project on special elites and social integration in Thailand with Professors David Wilson and Michael Moerman of U.C.L.A. This investigation is being jointly founded (1965-69) by the Rockefeller Foundation and the National Science Foundation. Professor Phillips returned to Berkeley to resume his teaching responsibilities in January 1967. An article on Thai intellectual life will appear in a forthcoming book, and a book on this subject is in preparation.

Dr. Joseph Fischer, who holds a research appointment in the Center, has, since 1963, published a book and three articles on the nature of Southeast Asian Universities. He is continuing work on the relationship between education and national growth and on the nature of student politics in Southeast Asia.

Professor Daniel Lev has published a monograph on the transition to guided democracy in Indonesia as well as various articles on Indonesian legal development and politics. Professor Lev has recently returned from a summer research trip to Southeast Asia.

Professor James Anderson has published several articles on Philippine social and economic structure and is completing a book. A monograph on intermediation, a key feature of Filipino sociality, is nearing completion. His research project continues on social history of Philippine land tenure, toward a comparative study of land tenure in Southeast Asia.

The Center has contributed to the development of library resources on Southeast Asia in the past five years. Holdings on Cambodia, Malaysia, Vietnam, Burma, and Thailand are growing continually, although there is as yet no great emphasis on Burmese studies. The Center has attracted a growing number of graduate students in Southeast Asian studies. They include anthropologists, historians, political scientists, sociologists, and economists, with a frequent and rising interest in interdisciplinary approaches. The Center has provided 36 fellowships to graduate students. (*Newsletter*)

U.S.S.R.

THEATRE

The Roman Gypsy Theatre, (Moscow):

The only professional one in the world is 37 years old. It was founded when there were no Gypsy actors, artistic director or authors, and naturally, no traditions. The nucleus of the company was formed by Gypsy folk singers and dancers who participated in choirs and dancing companies. Several young Gypsies came from nomad tribes roaming round the country. The theatre opened on December 16th, 1931, with "Life on Wheels" by the first Gypsy playwright, A. Germano. At the beginning the performances were largely of a folklore character. Dances, songs and stage-adapted folk ceremonies prevailed. Gradually, as their experience grew, the company's interests became broader and the tasks more complicated. The theatre produced its own "homebred" playwrights, well versed in the past history and the present life of the Gypsies, in their traditions and customs. In June 1965 Silchenko appeared at the Paris Theatre de l'Olympia with Moscow's "Music Hall". His rendering of old Gypsy songs was greatly admired by the French. He has also toured with great success Czechoslovakia, the German Democratic Republic and Poland. Semyon Barkan is the chief artistic director, who has been with the company for over 17 years. The prominent Indian playwright Balwant Gargi wrote a play. "Sohni and Mahiwal", specially for the company, it was based on the ancient Indian legend. The Government has allocated 1.5 million rubles to reconstruct the theatre, in about two years. (*Moscow News*, No. 37 (924), Saturday, September 14, 1968).

SECTION IV (B): SCHOLARS AND ARTISTS

GERMANY

Rudy von Leyden, (Germany):

Art critic who came to India in 1933 and settled at Bombay. After 35 years of stay in India he recently returned to his country. He worked as an art critic of the *Times of India*. He played a key role in the affairs of the Bombay Art Society and pursued his scholarly studies in Indian art while working as a busy industrial executive. He was responsible for bringing into the lime light such artists like S. H. Raza (see *Bulletin*, 1959, Part II, p. 308). He was associated with Alkazi when the latter was running his Theatre Unit in Bombay. Leyden was also associated with a number of interesting experiments one of which tried to combine appreciation of art with music and poetry. (CNFI, May 1968).

INDIA

DANCE:

Krishnan Nair (Alwaye):

Kathakali artist. See *Bulletin*, 1959, I, p. 122. Brought up in the surroundings of Varanakkot, that traditional home of the performing arts in North Malabar, Krishnan Nair had his early training under Guru Chandu Panikker. At the age of 13, he was drawn into the influence of Mahakavi Vallathol and the Kerala Kala Mandalam. There he was trained by the two giants of the art, Pattikanthodi Ramunni Menon and Guru Kunchu Kurup. From Ramunni Menon, he imbibed the technique and from Guru Kunchu Kurup, the *abhinaya*. The focal point of *abhinaya* is the eye and when great art pours out of Krishnan Nair's eyes, he must be thinking of his Guru, Kunchu Kurup with love. Krishnan Nair also had another advantage of *shiksha* or discipline in *abhinaya*, in that he had learnt *abhinaya*, particularly the training of the eyes from that unequalled master of *Kootiyattam*, Mani Mahava Chakyar, the maestro honoured by the Sangeet Natak Akademi. One of the greatest contributions of Krishnan Nair to the renaissance of Kathakali is that

he has drawn ordinary masses to the art. Heavily steeped in the classical modes, Kathakali was by the connoisseurs for the connoisseurs. Krishnan Nair put so much of unalloyed drama into some of his great portrayals that even people totally uninitiated into the mysteries of the art began to throng to his performances.

DRAMA :

Krishnamurti, K. S.:

Play wright; Born at Pudukkottah on 19-5-1914; entered drama stage early at the 10th year of age; played important roles in the dramas staged by Madurai Desikananda Sabha, Madurai Original Boys Company, Urayur Moideen Sahul Company, Rangoon Harikrishna Pillai Company, S. R. Janaki Ammal Company, Vijayalakshmi Kannamani Company and in others; studied under eminent persons like M. K. Radha, M. Kandaswamy Mudaliar and Thillai Rangarajalu Naidu; wrote and staged 'Andaman Kaithi' in 1940; when T. K. S. Brothers staged it in 1945, it was so applauded that it created a renaissance in the history of the Drama in South India; as a leading playwright universally acclaimed by connoisseurs he has earned a lasting name in the field; received the award from Tamil Nad Sangita Nataka Sangam in 1966.

MUSIC:

Doraiswamy Iyengar (c/o All India Radio, Mysore):

See *Bulletin* 1960, Pt. I, p. 125. His music on the Vina commonly called the Mysore style is "a happy blend of the Tanjore school with its dominant vocal idiom and the Andhra school revelling in instrumental possibilities and in its technical excellence." His instrumental tone is wholesome, has a rich timbre and a lustre all its own. It imbues his playing with colour and creates an engaging musical pattern. His firm strokes, though not too perceptible, give strength and clarity to the instrumental utterances. His playing is brisk and vivacious, and he seems to prefer a pace that is neither too fast nor too slow, carrying everything in a gentle stride in the slower phase, and in a brisk canter in the faster stages. Consequently, we may not encounter in his playing broad sweeps in profusion, but there are certainly graceful curves in good measure. Similarly, that throbbing sentiment-

tal vibrato may not be much in evidence; but there are gentle quavers at appropriate moments and points.

Not that he is averse to a free play of such technicalities. But Doraiswamy Iyengar feels that these should be there in just the right proportion to preserve an artistic balance: "I am one of those who feel that, while virtuosity may no doubt help keep an artist in fine fettle, in music it should be only a means, not an end in itself." (IWI, dated January 14, 1968, p. 51).

Girija Devi (Varanasi):

One of the most popular younger musicians of North India. Born in 1929 in Varanasi; musical training began at the age of five; practised the art under Pandi Sarjoo Prasad Misra, Chandra Misra. She still continues to be the disciple of the latter, has participated in many music conferences in various parts of India and performed in several national programmes; her versatile training enables her to render Khayals, thumri, tapas, kajris, chaitis and bhajans. Her real forte is the light classical form. "Among the leading thumri singers of the Poorab style, Girija occupies a special place today." (IWI 10-3-1968, p. 35).

Ross Thomas, W., (Fulbright American Scholar now in Calcutta):

Musician; Graduate of the Wesleyan University majoring in Ethnomusicology. "After studying and practising South Indian Music, he came to Banaras Hindu University for a year's study of North Indian vocal music. At BHU he learnt the *sitar* and the *sarangi*. His teachers were Shri Ram Chakraborty, Hanuman Prasad Mishra and M. R. Gautam. Earlier, in the United States, he had taken *veena* and singing lessons from S. Ramanathan and K. V. Narayanaswamy. Though his university curriculum included both Occidental and Oriental music, Tom had an urge to learn more about the latter — particularly Indian classical music. He says: "The feeling of nearness to God is more intense in classical vocal music than it is in any other form of musical expression." (American Reporter, 11-9-1968).

Suvarna Dev (Nagpur):

Musician of the Kirana school of Hindustani classical music; 21 years of age; training in music under Hirabai Barodekar, one of the well known musicians of the Kirana school. "In voice,

sense of rhythm and overall understanding of the form of individual compositions, Suvarna, does in fact, remind one of the young Hirabai. It needs no specialist to predict a great future for her in Indian Music." (*Cultural News from India*, January, 1968, p. 14-15).

PAINTING:

Burman Sakti (Paris):

Contemporary painter; age 32. years; received his initial training at the Government College of Arts, Calcutta; settled in Paris from 1956;. S. V. V. writes of him in *IWI* 10-12-67. "The current vogue for abstract and non-objective art has not made him abandon his cultural moorings and he continues to remain deeply attached to the Indian heritage, though seeking to interpret his vision in contemporary terms.

The influence of Indian frescoes as also the European murals is apparent in his modulation of colours and the delineation of features, but Burman is significantly successful in arriving at a synthesis of the old and the new to enrich his own style and talent.

He has established his connections with the galleries and has held ten individual exhibitions, and it is to his credit that he sold his first painting to the Museum of the City of Paris.

During his recent trip to India, Burman had his fill of temple sculpture, but found the folk art on the walls of humble dwellings in places like Puri extremely arresting in their simplicity and spontaneity.

"A life of a painter is the same everywhere," he says. "The struggle for material comforts is no different in any city or town. But the creative impetus gains edge and acumen in the face of challenge, and in Paris there are some 40,000 artists — good and mediocre — to keep you alert and awake." (*IWI* Dec. 1967, p.49).

Chatterji Sanat Kumar (Himachal Pradesh, School of Art, Nahan, Uttar Pradesh):

Painter. A disciple of the late Asit Kumar Haldar, a finished technician of the fine line, harmony of colour-blending and the wash-technique with abundant inventiveness. Mythological

themes are his love and *forté*; yet he has not left the modern men untouched. The range of his canvas from the *Mahabharat*, Kalidas and the astronomical deities to Gandhi, Ishwar Chander Vidyasagar, Tagore, the untouchables and the modern working class via the great *Bhakta* poets—Chaitanya Mahaprichthur, Chandidas, Vidyapati, Jaydev etc. of the middle ages is simply fantastic and overwhelms one when confronted with his 75 × 5 feet single canvas on the subject of The Evolution of Life, is at his best in the small canvas of soft hues, delicate line and lyrical quality. (*Cultural News From India*, Vol. 9, Number 4, July 1968).

Hebbar, K. K., (South Kanara, India):

See *Bulletin*, 1959, I, p. 136. Hana Knizkova writes in *New Orient*, 1968, No. 2, under the title "Hebbar's World of colours: "It was just Gauguin, who influenced Hebbar. Gauguin's paintings, which for the European viewer were exotic, laden with decorativeness and unrealistic colourfulness, paintings of symbolical shapes and colours, were for Hebbar quite naturally artistic creations. They addressed him in a language akin to that of traditional Indian painting, mainly in the language of the anonymous masters of the Rajput school of the late middle-ages. Under such impressions Hebbar's canvasses, worked with exceptional sensitive and technical perfection came into being, of which perhaps the most successful of this epoch is that called "Beggars" (guache, 1948). Although still quite remote from the painting by Hebbar today, this figural composition, through its complete mastery of colour contrasts and compositional balance, indicates the strength of the painter's creative instinct, which only later began to show itself. "The Beggars" was Hebbar's first great success and international recognition. It is now part of the collection of the Museum of Modern Arts, Paris.

Hebbar is interested in everything which forms the life of the people of his country and which holds their attention. His creations depict motives of every-day life, traditional religious subjects and discoveries of modern technique. Many a time, however, he falls back on the world of his innermost imagination, and there as a rule he limits the range of his motives and in many variations comes back to just a few themes. These include dancers in exalted movement, the drummer, a woman playing the sitar, a peacock — obviously the same themes, which used to attract him already as a very young man.

Hebbar composes his pictures by heart, thinks them out, but for all freedom of fantasy he imbues them with a veracity of the atmosphere sourcing from a genuine emotional relation to the subject depicted. His style is far removed from the realistic descriptive line of the antecedent epoch. We observe here an abstract procedure: Hebbar sees the picture of life in its most elementary outline. That is why the forms of his figures are caught in simple contours and contrasting colours spread over large surfaces. At the same time he doesn't make experiments; the decisive moment of his creation lies in seeking the intensity of his personal artistic expression, which repeats itself again and again with every new painting. It is from here that the balance and culture of Hebbar's painting probably originates, in his uncompromising creative opinion and responsible to life."

Husain, Maqbool Fida (Zeenat Manzil, II Floor, Lady Jamshedji Road, Mahim Bombay-16):

Painter; See *Bulletin*, 1964, II, p. 288. Hana Knizkova writes in *New Orient*, No. 1, 1966 of his art as follows:—"Unable to fall back on the recent tradition of Indian painting he first turned to the West the tradition of which was long and famous and has learnt the lessons of Expressionism. Its art idioms have given him many impulses. He was drawn especially to the Expressionists' admiration of primitive art which inspired him to discover the beauty of primitive and folk art of his country. The works of unknown Indian artists became an important source of Husain's inspiration. During the last ten years Husain's works have shown a change from a decorative style to a firm monumental composition with emphasis on plasticity and refined forms. The woman as a symbol of endless life and exciting images of horses belong to the favourite themes of Husain's paintings."

Lall, Har Krishan (4-5, 'Corinthian', Colaba, Bombay):

Contemporary Painter. See *Bulletin*, 1960, II, p. 315. Back in India, after a short sojourn abroad, Har Krishan Lall,—currently holding an individual exhibition of paintings at the Taj Art Gallery, Bombay — reveals in his recent work a sure mastery both in colour and composition. And when one is aware of the main stages of his progress, the present phase of development is indeed fully promising and rewarding.

Fluently rendered, Har Krishan's landscapes and seascapes are vibrant recreations, in which colour transforms, in a rhythm of its own, the scenic splendour to offer the viewer the glory of art. The richness of Her Krishan's palette is clearly evident not only in the wide range of colours employed but in the subtle orchestration of hues, combining and countering different pitches, to produce tonal totality.

Happily, Har Krishan has the requisite attitude of abandon and enthusiasm even at work to let his compositions gain a measure of spontaneity in expression; and the absence of any stylistic structures helps him discover the essence and impact of a scene in the pure delight of the creative moment. (*IWI*, 25-2-68, p. 49; also for a specimen of his art, reproduced).

Pal Ila (Bombay):

Contemporary woman painter. She came into the world of painting under the guidance of the well-known artist M. F. Husain. There is "evident a spirit of adventure in her attempt to tackle colour on its own level of consonance and seize upon the nuances for the heightening of mood and rhythm. What presently is impressive in the paintings by Ila Pal is her working at figurative art at one remove, thereby seeking to proceed beyond the limits in this direction. The challenge of colour, boldness of approach, an enquiring mind — each in its turn should certainly contribute to Ila Pal's artistic achievements." There was an exhibition of her paintings recently (January 1968) at the Taj Art Gallery, Bombay; two specimens of her art are reproduced in (*IWI*, 21-1-1968, p. 47).

Patel Homi (Bombay):

Painter belonging to the abstract school. Patel's paintings indicate that he is working in the same vein of near-expressionism which distinguished his show two years ago. In a few of these abstracts only a single colour is applied in a uniform tone, with darker shades defining a few arbitrary outlines. Sometimes, the use of the palette knife dominates a sombre canvas. A new development are canvases with quartz-like shapes. Indeed, both the plainly painted surfaces and these luminous objects are reminiscent of art and craft in the Stone Age. (*Cultural News from India*, Nov. 1967, p. 9).

Ramkumar (14A/20, Western Extension Area, Karolbagh, New Delhi):

See *Bulletin*, 1964, I, p. 100. S. V. V. writes of this painter's recent works: "A certain rigidity and contrived arrangement that characterised his earlier work has now totally disappeared. Shapes and forms cohere more eloquently in their present expansiveness, and colour, too, gains added significance. For instance, in "Summer Landscape", the golden glory of the sun is reflected in a subtle harmony of hues, glowing on shapes undefined, blurred in the heat of a bright day. The free and fluent rendering captures expressively the impact of summer—and the contours of the landscape rightly stand dissolved.

Today a major figure in contemporary Indian art, Ram-Kumar, fortunately, has never allowed himself to be hustled into the front ranks. His steady development lends itself to meaningful study for younger painters and for a course of application for critics and connoisseurs." For specimen of his recent works see *IWI*, 23-6-68, p. 48.

Verma Nanak Chandra (Lucknow):

A Painter from Uttar Pradesh; "Nanak Verma's works are wholly modern in their themes, firmly rooted in the soil, but not representational. He is figurative with his own inventiveness both in line and figures but without any mannerism. His compositions are generally virile." (*Cultural News from India*, Vol. 9, No. 4, July 1968).

Laxman Shrestha, (Nepal):

"Is certainly to be counted among the accomplished non-objective painters. His well-knit patterns, sustained further by the strength of colour, emerge as thoughtful compositions, without the slightest ambivalence or puerile decorativeness, and in their solidity and tautness reflect the force of the artist's thought and the dexterity of his execution. The "pictorial truth" realised by the artist is conveyed through visual imagery.

The Parisian influence (and in his three-year stint in the art capital of the world, Shrestha has claimed appreciable recognition) has helped him gain a measure of sophistication in technique—and this surely has its advantage in abstract art.

Laxman Shrestha's sense of colour is sober and studied, while the formal arrangement carefully manipulates the tonal values

to accentuate the impact of shapes in relation to design and harmony of hues.

At times the shapes converge upon a still centre, at times disperse under a centrifugal force, but never do they waver and fall disjointedly to break the spell of art". (S.V.V. in *IWI* 12-5-68).

PHILOSOPHY:

Ramachandra Dikshitar, Brahmasri, T. V. (Banaras):

Scholar in Sanskrit and Vedanta Philosophy. Born in Pakshirtirtham; son of Sri Vedachala Dikshitar, a great Srotriya; had his Vedic and Kavya studies under his father and uncle; joined the Madras Sanskrit College and studied Vedanta, Vyākaraṇa and Mīmāṃsā under Sri Panchapagesa Sastriar, Sri Chandrasekhara Sastriar and Sri Venkatasubba Sastriar respectively; served for two years in the Sanskrit college, Tenali; studied Nyaya under Narasimha Sastriar; was appointed Professor of Vedanta in the Madras Sanskrit College in 1919 and became its Principal in 1938; now Professor of Vedanta in the Hindu University, Banaras; has trained about seventy students in Sastras; was Chairman of the Oriental section of the Oriental Conference, 1948. Publications: *Srīmad Rāmāyaṇa and Dhvanyāloka*; *Kālidāśīya Darśanam*; *Śabda-brahmadarśanam*; *Bhagavatpāda Avataropabrāhmanam*; *Pūrvot-tara Mīmāṃsā Pariśīlanam*; *Advaitābhava in Kālidāśa*; *Vedānta Paribhāṣā Tīka*.

Sankaranarayana Sastri, Brahmasri, (Cochin):

Vyākaraṇa scholar. Born in Mylattor in Palghat; education in Rajah's College, Tiruvaiyar; studied Vedanta under Sri Balakrishna Sastriar of Tiruvaiyar; served for twenty-five years as Chief Professor of Vyakarana in the Maharaja's Sanskrit College, Tirupunithura, Cochin. Has published *Srīmad Bhagavatam* with a new commentary.

Vydyanatha Sastriar, Brahmasri, (Kumbakonam):

Vedic and Vedantic scholar. Born in Kappanamangalam in Tanjore district; studied Nyaya under Vishnupuram Brahmasri Swamy Sastriar and Vedanta under his father-in-law Sathanur Muthuswamy Sastriar; was Adhyapak for Vedanta in the Ayyu Aiyer Vedanta Patasala, Kumbakonam from 1930 to 1954. He is well versed in Veda.

SECTION V: EXHIBITIONS

THE CULTURAL ETHOS OF TAMILNAD

A special exhibition was organised by the Department of Information and Publicity, Government of Madras at the Indian International Trade and Industries Fair, 1968, Madras. The Exhibits were conceived, designed, and executed by Thiru A. V. Jeyechandrun, Exhibition Officer, Public (Information and Publicity) Department, Government of Madras. The following gives an account of the Exhibition (Ed.).

Carved car panels invite a visitor to the Information and Publicity wing of the Madras Pavilion. Carving dexterously in hard wood has been a living tradition with the craftsmen of Tamilnad. Earlier to 6th century—the date when caves were scooped from hard granite and dedicated to God—temples in Tamilnad were built of wood, a style still in vogue in Kerala, the Chera country of the classical period.

Ensignia of Classical Age

The ensignia of kings of Tamilnad, Ilachinai as it is often called in Tamil, is composed of tiger, fish and bow, representing the triad of the classical Age of Tamil literature. Tiger, represented the Cholas, fish the Pandyas and bow, the Cheras.

The relief map of Tamilnad presents the terrain, the rivers and the natural wealth of this ancient piece of land, which through ages has been the abode of Tamil and the scene of deluges.

Pre-historic Section

The age of man is yet a controversial subject, but his age compared to that of Mother Earth seems insignificant. The Palæolithic, Chalcolithic and other cultures of India, particularly the south are visualised by charts, sarcophagus and potteries.

Historic Section

The age of the Pallavas rejuvenated the declining cultural traditions and revitalised those forces that wholly contributed to

them. The illustrious monarch Pallava Narasimha (7th century A.D.) made a great step forward, following the footsteps of his illustrious father, Mahendra Varma, in perpetuating to the memory of the posterity the prototypes of the then fastly vanishing temple structures. A mural, showing the Monarch Narasimha inspecting the work, is on display.

The oldest pearl fishing centre in the world is around the Pandya coast. The luxuries exported from the Tamil country drained the wealth of the Romans. The Pandya Kings besides being warriors seem to have been great traders too. In the mural on display is a Pandya King measuring out pearls to the Roman Ambassador.

Cholas have earned fame, by not only their marine expeditions but also by the grand conception, and execution of mighty temple structures. They set a new fashion in iconography—the bronzes of their period are still the last word in Indian Plastic art. Rajaraja the Great is witnessing the work at Big temple, Thanjavur. After the Cholas and Pandyas, Vijayanagar Kings held sway over the Tamil Country. The Naik chieftains were in the beginning Viceroys of Vijayanagar Empire but soon declared themselves independent. The most illustrious in their line is Tirumalai Naik who enlarged the temple complex of Madurai and built the Pudu mantap. The King is seen in a mural, inspecting the progress of work.

Tamilnad in Independent India

After the declaration of independence, the provinces formed under the British rule continued to be the order of administration. But soon the States were reorganised on linguistic basis. The Madras State, originally comprised of Andhra, Tamil, Malayalam and Kannada speaking regions, was reorganised and came to be composed of Tamil speaking people. In this section photographs of Chief Ministers who determined the fate of this part of the country are on display.

Trade and Commerce

Tamizhagam carried on an extensive trade with foreign countries from very early times. The great secret of her foreign trade is her possession of certain commodities which have always been in great demand in foreign markets; pepper, ginger and rice

among food products; sandal wood, ahil and almug among trees; cardamom, cinnamon and turmeric among stimulating spices; ivory and pearls for luxurious ornaments; gems like beryl (an aquamarine gem) and corundum (a kind of sapphire); cotton and cotton fabrics for dress; monkeys, deer and peacocks among favourite domesticated animals and birds, cheetas and tigers and elephants among the wild animals.

Trade with Rome in the first century A.D. was so lucrative to the Tamils that a Pandian King sent two 'embassies' to Augustus (20 B.C.).

Dress of Tamilnad

A variety of dresses are noticed in Tamilnad. Major apparel in South India continued to be the unstitched long cotton piece worn dexterously around the body. The way in which a nine yards saree is worn by a woman in Tamilnad has drawn the attention of the connoisseur. Here in parade are models of dresses found in Tamilnad.

Numismatics

Coins that were in circulation in the Tamil Country, issued by Kings of Tamilnad are on display. They belong to the following eight groups:—The first groups is the *Purana from Tamilnad* (belonging to the second century B.C.). The second group is the *Chola Coins*, the *Coins of Uttama Chola* (973-985 A.D.), *Rajaraja I* (985-1014 A.D.), *Rajendra I* (Legend: *Sri Rajendras*: 1012-1014), *Rajendra I* (Legend: *Gangaikonda Chola*: 1012-1044 A.D.), *Kulottunga I* (Tamil Legend: *Sung*: 1070-1120 A.D.), *Kulottunga I*, (Legend: *Kataikonda Chola* 1070-1120 A.D.), *Kulottunga I* (Legend: *Malainadu Konda Chola*: 1070-1120 A.D.), *Canda Gopalan Madai* (13th century A.D.), are kept on display. The third is the *Pandya* group of coins. The coins of *Early Pandya* (rectangular), *Sundara Pandya* [Tamil Legend: *Sundara Pandya* (about 13th century A.D.), *Tamil Legend Ellamtalaiyannan* (about 13th Century A.D.), *Tamil Legend: Kanchi Vazhangam Perumal* (about 13th century A.D.), *Tamil Legend: Samarakolahala* (about 13th century A.D.), *Tamil Legend: Chonadukondan* (about 13th century A.D.)] are on display. One *Kongu Chera Coin*, with *Elephant* may also be noticed. The fifth is composed of coins of *Vijayanagar Kings*. The coins of *Harihara I* (*Varahan* 1334-1368), *Krishna Devaraya* (*Varahan* 1509-1530 A.D.), *Krishna De-*

varaya (Copper Coin) *Achyutaraya* (Varahan with Ganda Bhe-raunda 1530-1542 A.D.) are on display. The sixth is that of Indo-British group. *Company Varahan Arkat Rupee Five Panam Mohur*, *Forty Casu William IV Rupee first unified rupee of India* are on display. The coins of *Mysore Sultans* and other coins form the seventh group. The coins issued by *Hyder Ali* (Varahan with *Uma Maheswara* 1759-1782), *Tipu Sultan Rupee* (1782-1799), and *South Indian Pannam* (Eighteenth and Nineteenth century) are kept on view.

Script and Language .

Evolution of scripts and languages form the subject matter of another display stand. Copper-plate grants of *Nandi Varma Pal-lava Uttama Cholas*, *Sivakasi-Pandya grants* and *Naik grants* are on display. The tentative chart of the evolution of *Aryan* and *Dravidian languages* may perhaps be of some interest.

The Tamil World .

The early Tamil social thought divided the Tamil 'world' into five regions, namely, the montane, the arid, the patsoral, the riverine or agricultural and the littoral or coastal regions—which also would seem to correspond to the natural order of the earth's surface—and developed a distinct conception of social life peculiar to each of the five regions (or *tinai*). This five-fold 'cosmological' conception would also seem to have become fused with the then developing rules or conventions of classical Tamil poetry. Each of the regions was essentially conceived as a total web of life in itself, wherein particular species of plants including cereal food plants, flowers and trees, certain species of fowl and animals, particular groups or clans of human beings together with their deities, interacted with one another and with the physical features of the landscape, climate and even diurnal periods of day and night. Communities or clans of human beings as determined by occupations or by means of substance and even marriage patterns in each environment have been regarded—as crucial in the differentiation of local populations, and in the emergence of *vaireties* of ways of life. The murals portray the theme of these divisions projecting a wealth of information in pictorial representation.

Musical Instruments

On display are musical instruments reconstructed from sculptural representations in South Indian Temples.

Pari-Mukha-Tala-Kattai.—This instrument is used in dance by a teacher to keep time. It is modelled on the one found in a Hoysala sculpture.

Adi-Tambura.—The three-stringed tambura is found in a bas-relief sculpture at Tirumayam Temple.

Nakula.—Two stringed, this veena is often represented in sculptures found in the hands of Dakshinamurthi and Saraswathi. The veena is without frets.

Naga-Veena.—A single-stringed instrument, Naga Veena with many variations are found in sculptures. In some it has five frets and in others eleven also.

Vedic Veena.—In an attempt to produce different notes, Vedic Veena was one of the earliest that answered the requirements of musicians.

Magathi Veena.—This is one of the 19 veenas mentioned in musical treatises. In the Virali sculpture at 1,000 pillared mantap in Madurai Temple, a Magathi Veena is depicted.

Saraswathi Veena.—Highly stylised this instrument finds represented in sculptures and paintings from 8th century onwards.

Makara Yazh.—This lyre was in use in the classical age of Tamilnadu.

Senkoti Yazh.—This instrument is placed in the hands of the figure Neelakanta Yazhpanar, in the private collections of Dharmapura Adheenam.

Sarinda.—This ancient three-stringed musical instrument is seen at the Pudukkottai Temple.

Architecture

Each great cultural movement in the world has made its own particular contribution to the art of building, so as to reveal in concrete form, the aspirations of the people.

Greek architecture was a portrayal of refined perfection; for Romans, it was a symbol of scientific achievement; for the French Gothic style symbolised passionate energy; the Italian Renaissance reflected the scholarship of its time; Indian Architecture

translated the religious consciousness of the people, the content of their mind materialised in terms of rock, brick and stone.

An attempt has been made in the section to trace in chronological order, the evolution of temple architecture in the Tamil country.

The evolution of Dravidian type of architecture can be traced through five periods, corresponding to the five principal Kingdoms that ruled in South India and the Modern period—Pallava, Chola, Pandya, Vijayanagar, Naik and Modern.

The Pallava period ranged from A.D. 600 to 800 and during this period two distinct phases in the evolution of temple architecture could be discerned; finest examples of wholly rockcut mandapams and monolithic shrines were chiselled during the first phase. Mahendra Varma, the pioneer in the field, styled himself as "Vichitra Chitta" for his achievements of excavating rockcut man-taps thus establishing abodes of God from out of imperishable materials. The monolithic structures at Mamallapuram are attributed to his illustrious son, Narasimha Pallavan.

Alongside the Pallava experiment in carving monolithic temple out of rock, in the Pandya Kingdom, artists have not been lagging behind. The rockcut temple at Kalugumalai called Vettuvankoil, a photograph of which is displayed at the exhibition is no small example of the type of monolithic temple of the Pandya country. It is surprising why this experiment was not continued in the Pandya country.

After Pallava, the early Cholas and later Cholas from A.D. 900 to 1250 have been devoting great attention to the ornamentation of walls of the temple, introducing such special features as Karnakoodu, Kumbapancharam and Koshatapancharam. These special features and ornamentations have opened a new vista to temple builders.

A temple worthy of notice is the Thanjavur Temple erected about the year 1000 A.D. It is the "largest, highest and the most ambitious production" of a temple built by Raja Raja Cholan. His son Gangaikonda Cholan attempted to build another temple at Gangaikonda Cholapuram. But due to pre-occupation and war, he had to give a hasty finish to an otherwise stupendous project.

During the fourteenth century, philosophies—both Saivite and Vaishnavite—got crystallised and rituals became very elaborate in the Tamil Country. Besides the Sanctum and ardhaman-dapam, several sub-shrines came into being. To accommodate the ever increasing rituals in temples, pillared halls had to be extended and new halls came into being. One such is the kalyana mandapam.

The Vijayanagar temples became florid in character and this was achieved largely by covering the pillars and piers with highly complicated statuary with human figures, rearing animals and divine and semi-divine beings dexterously chiselled in solid blocks of stones.

Distinct from this type of architecture was the Madurai type. This temple which occupies the centre of the town converted it into a temple city. Madurai temple and the town-planning set a pattern to other temple towns. The most outstanding among the other temples that closely followed this style are Srirangam, Tiru-varur, Rameswaram, Chidambaram, Tirunelveli, Tiruvannamalai and Srivilliputtur.

Sculpture and Iconography

A sculpture or icon is essentially a utensil or a vessel designed to receive and to hold a charge of consciousness projected from within by a meditating devotee. The Indian artists hence have always worked their way in the strict canons of traditional tutelage. This confirmation to the traditional methods is important, for the artist should project the divine life-force from within himself to the figure so that, it, in turn projects it to the secular on-looker.

It is not for mere aesthetic enjoyment that an image was created. The ornamentation and the decoration of the image served primarily to attract the devotee, who ultimately may contemplate or mediate upon it and become one with it.

Evolution of Sculpture and Bronzes

The sculptures of the Tamil country dating from the 7th century are known to the world for their grace, beauty and form. The figures of the Pallava Period (600-900 A.D.) are natural in pose and their modelling is fine. The draperies are heavy and the

ornaments are few and delicately carved. In general, the sculptures of this period are distinguished by an extreme simplicity of treatment and gracefulness of form and high restraint of decorative designs.

The sculptures of the early Chola period (900-1100 A.D.) are noted for their classical restraint and grace. In pose and moulding they tend to be formal although in the best examples, a high degree of grace and dignity are easily noticed.

The sculptures of the later Chola Period (1209-1300 A.D.) show a marked tendency to conventionalise the poses, draperies and ornaments. Nevertheless a few traditions of the earlier period are noticed.

During the Vijayanagar and later periods elaborate attention to details, even sacrificing grace and form, indicating a marked decline is noticed in the sculptures. For the Bronzes too the same observations apply.

Painting

In Tamilnad the development of painting can be traced from the period of the Pallavas (7th century). The tradition seemed to be continuous till the days of the Nayaks at Madurai. On display are paintings which portray this continuity in tradition.

Ten miles from Pudukkottai (Tiruchirappalli district), at Sittannavasal can be seen the only group of Jain paintings in India of the 7th century A.D. executed on the Ajanta style. The tradition in style of the Ceylon Sigriya frescoes of the 5th century was kept up.

At the Big Temple, Thanjavur, a Chola painting possibly executed during the days of Raja Raja Chola (11th century A.D.) was discovered in the early thirties. Portions of the painting depicting Raja Raja and his Guru, Karur Devar and also the fauna and flora, are displayed.

The Vijayanagar paintings at Pateeswaram, Thanjavur district, portions of which are copied and are kept on display, will provide deep interest to students of art.

The last of the painting tradition can be traced to the Naik paintings in the Madurai temple. These paintings remain still well preserved in this great temple.

A few paintings of the contemporary artists are on display. Belonging to the modern school, these artists have the genuine fire in them and goaded by muse they too have expressed themselves. Their paintings may seem strange, but they are an eye-opener to the fact, that art traditions in this glorious country which had so far remained theo-centric is having a shift to anthropo-centric and also abstract.

Tourism

Tamilnad provides a variety in her tourist centres. To a hasty foreigner, to a pilgrim on tour in Tamilnad, to a picnicker out with a packed lunch, there are innumerable places in this ancient land. For rest and recreation, health spots are numerous. This portion of the Stall provides information to a visitor of such centres.

ART EXHIBITIONS IN LUCKNOW 1968

Under the auspices of the Prayag Kala Samiti, Allahabad and the Art Society of Hyderabad as many as thirtyone artists of Andhra Pradesh exhibited fortyeight paintings and sculptures at the State Lalit Kala Aadhkemy, Lucknow. From the now devalued traditional to the honoured abstract, all styles were seen in the largely representative exhibition, opened by Dr. B. Gopala Reddy, Governor of Uttar Pradesh.

It is becoming increasingly evident and abundantly clear now that only those artists and their works will pass through the test of time who invent their own line, form and colour symphony based on essential realism, wrongly named representational by the *avant garde* mad house of anarchistic artists in the name of individuality's liberation. Syed Bin Mohammad's oil *Horses* is such a canvas of inventiveness that struck the eye in this Andhra exhibition. But Satish Markandey seems to be still struggling to discover himself and to invent his own line in his landscapes. No wonder, therefore, that he has titled his Hyderabad landscape as *Unfinished Work*. With his *Time's Task* and *Red Life*, K. Sheshagiri Rao shows himself up as a confused artist standing on the crossroads of realism and modernism. He is trying to have the cakes of both the genres and eat them too. What catches the eye, however, in this Andhra festival, is Hanuman Suri's *Doodles of Nehru*, redrawing the famous doodlings of Jawaharlal

Nehru with his own inventiveness. It is a unique canvas worthy of inspiration for the lost Indian hippies of modern art. A comparatively unknown artist of some achievement but of much promise, is Priy Mohan Lal of Lakhimpur Kheri, a small town north of Lucknow. The U.P. Artists' Association exhibited his twenty-one paintings, of which quite a few created an impact of surprise and delight with their design, line, strokes and colour harmonies.

Teacher of English Literature but Hindi writer of some note, Krishna Narayan Kakker once specialised in pen-drawn word and line sketches of his colleagues. He succeeded somewhat technically in both these genres. Suddenly he splashed himself one evening in the Lalit Kala's colourful gallery as a painter of great potential merit with his thirtythree frames in oil and watercolour. Although his sense of perspective and drawing is at times slightly tilted, unblended colour patches in his landscapes at once seem to blend into harmonies of lyrical feeling. Kacker participated more than once in the group-displays with amateurs and once before he had given a solo performance also, which passed almost unnoticed. Here for the first time Kacker appeared as an artist of serious purpose with the full deliberation and consciousness of a creative painter. Self-trained in traditional discipline, Kacker has understood and imbibed the genuine meaning and utility of breaking or distorting the representational line in non-conformist art. Whenever necessary he has used the so called abstract technique but with validity. The annual exhibition of the Government College of Arts and Crafts, Lucknow, this spring has been considerably a better show than that of the last year, particularly in the students' section. The most outstanding work of quality and merit has been displayed by the students of Mrs. Prabha Panwar's Home Arts Section in batik and leather-painting of utility articles. Miss Ranjit Kaur, with a lot of her work on display, excelled in her batik painting *Mother and child*. Miss Pushpa Srivastava also painted a beautiful silk sari in batik. But on the side of *graphic* and *litho* paintings of the disciples of the young but famous graphic artist, Jai Krishna, opened a beautiful vista of creative work. Miss Dhani Khunnu's two graphics and the Lithographs by Devendra Kumar and Mrs. Kusum Das excelled both in their technique and total impact of beauty.

In the sculpture section, pupils of the Akademi award-winner Prof. A. S. Panwar, and Shridhar Mahaputra Tripal Singh

(*Shankar Vishpan*), Maiku Lal (*Monkeys and Ironsmith*), I. C. Gupta (*Jhin Jhini dance*) and Vir Singh Parmar (*Mother and Child*) showed sculptures of quality. Prof. Panwar exhibited his major work, *Indian Farmer* and Shridhar Mahapatra his exquisite pieces *Saraswati* and *Pakha wajvadak* in the Konark style.

Ramesh Bishta put up a big show of his *ceramic* sculptures, which often double-faulted in their colour schemes but showed boldness of imagination, variety and high skill in their execution in addition to the element of art in their inventive designing and mobile plasticity. In the Fine Arts section, which was weakest in portraiture, the murals, landscapes and non-conformist works revealed remarkable talent of the young students. *Farewell* (Mrs. Kusum Das), *Biography of the Budha* (Vishnu Kumar Agrawal), *Life's spiral* (Chandra Prakash Kaushal), *Village Life* (Rajendra Dabral), *Autumn* (Miss Kiran Saxena) and *the Four abodes of God* (Miss Mukta Madhuri) are murals of vast composition, several motifs and figures and minute details of the Indian life and scene.

In the general painting section, Ram Kumar's *Twentieth century*, Manohar Lal's *Eros*, Bhawani Mital's *Worship and Gandhi*, Dharendra Kumar's *Lonely Lanes*, Basant Kumar Pant's *Feminine Emotion* and Gopal Dutt's *Children at Play* are meritorious works of both topical and permanent awareness, with varied degrees of technical skill.

Art Masters class, under Prof. R. S. Bishta, the noted Akademi award-winner non-conformist artist, also came up with real artistic display in *Horror of War* (Miss Ranjana Joshi), *Horse Play* (Dhiraj Singh) *Struggle and Death* (Om Prakash Maurya), *Landscape* (Akhtar Bharti) and *Compositions* (Ravindra Bahadur Seth and Vanshi Lal Shah).

Charanjit Singh's *Sketch* in pink pastel of an old woman, Ishtaq Ahmad's *College and graphics* by Miss Minoti Bose, all of the Preparatory class, appeared creations of mature hands.

Lastly, the Commercial Art Workshop proved a trifle inferior to their sister art sections. Though some good *collages*, like the *Happy Family* and *Nainital* (both by Tarun Majumdar), were on the show, much effort had been wasted on assembling historical buildings, etc. by the collage technique. Poster-designing was certainly of inventively high quality and it is high time the

commercial community took advantage of this academic talent and their outstanding annual productions.

The display of the exhibits of the staff-artists has presented striking contrasts in the maturity and mediocrity of their creative talents. It is surprising that Shreekhande should excel in his conformist-*Composition* as against R. S. Bishta's two *abstracts* of Varanasi Ghats, which lack in their essential quality of movement due to the excessive use of *crying* red. Whether one likes or no, Yogi has stuck to his rectangular patchy stroke in his *Three Dances* and *The Peacock*, creating pleasing pictures. Soreshwar Sen's *Kali* and *Vasant* both glow in their colour schemes and exquisite drawing. B. N. Arya's *Buffaloes in the Afternoon Rain* is a masterpiece of wash, drawing, mood and movement with superb delicacy. Suresh Kumar's *Composition of the Soul* is good enough as an abstract but has no soul in it. *The Sea Storm* and *the Yellow Bloom* by Satish Agrawal are forceful and glowing paintings but lacking finesse.

On the whole the Lucknow Arts College seems to be coming of age and evolving a personality of its own.

(From *Cultural News from India*, May, 1968).

SECTION VI: ARTS AND CRAFTS

KANCHIPURAM SILKS—THE PRIDE OF TAMIL NAD

Silk sarees produced at Kanchi not only find a market throughout the country but are also in demand in overseas markets like Ceylon, Burma, Malaysia, France, Italy and United States. Kanchi is famous for its "Tissue" sarees (silk and lace interwoven) which are produced in different sizes ranging from 24 inches to 52 inches in width and from 18 feet to 30 feet in length. They have attractive borders and variegated designs and colours.

Silk saree weaving is a cottage industry. A noted feature of this industry is that the whole family including children are engaged in production right from winding of the yarn on the bobbins to working the shuttle during the weaving. The people engaged in it have had to go through all the vicissitudes which the handloom industry in general had to face in recent times. There are about 5,000 looms twice the number of weavers.

Special feature

It is the practice in Kanchipuram to buy plain silk yarn from places like Bangalore, Kollegal and other places. Hosur in Dharmapuri district produces the raw material yarn from the cocoons but since it is of yellow variety, Kanchi usually does not purchase yarn of this quality. The yarn after being washed is dyed in fast colours. Every producer has a dyeing unit as an adjunct. The colour material used has a direct bearing on the price of silk sarees.

Another feature of Kanchi silk is that the yarn is twisted twice. Kanchi can be proud of having a twisting factory (not found anywhere else in South India). This factory is owned by Kanchipuram Kamakshi Amman Silk Handloom Weavers' Co-operative Production and Sale Society. It was established at a cost of Rupees one lakh. The State Government have sanctioned a subsidy of Rs. 40,500 and a loan of Rs. 13,500 payable in ten years. Another loan of Rs. 25,000 repayable in ten years has also been sanctioned by State Government for the construction of the building.

Of the 7,000 handlooms engaged in silk weaving in and around the historic city of Kanchi about 15 per cent are covered by the Co-operative Societies. Silk dealers in private sector—barring a handful of them who own more than hundred looms—get a substantial part of their goods woven from the master weavers who act as intermediary between the weavers and dealers.

Out of the five co-operative societies devoted to production and sale of silk, the Kamakshi Amman Society was the first to be started under the Cess Fund Scheme. On the technical side a change from what is known as “Kamakshipuram Bobby” to “Jacquard” has been introduced by this society which it is said would increase the earning of the weavers. A person earning Rs. 800 to Rs. 1,000 per mensem it is claimed till now earn Rs. 1,500.

Thrift Fund

The Co-operative societies are able to provide work to the weavers continuously. The members have the benefit of working for reasonable wages. The thrift fund contributed by the weavers from their wages inculcates the habit of saving in them.

The Government of Madras have sanctioned a scheme—Contributory Thrift Fund Scheme for the benefit of weaver members in the weavers' societies in this State. The Director of Handlooms, Madras, has selected the Kamakshi Amman Society as one of the Weavers' Societies to implement the scheme. The Contributory Thrift Fund consists of subscription by members, contribution by the society and contribution by the Government.

With a view to helping the individual workers outside the co-operative fold a marketing co-operative society has been started. This society takes finished goods from the weavers and gives them a substantial part of the goods' value immediately after the sale, pays them the rest of the amount deducting of course a small amount by way of commission. It is said that the weavers are not taking full advantage of this society.

Designing Centre

Since 1958, the Government have been running a Designing Centre to help the weavers to introduce fashionable designs. This forms part of the Weavers' Service Centres of the All India Handloom Board. The design work of this centre has been im-

pressive. A large number of designs have gone into production for the export market and there has been general acceptance of these designs on the part of the buyer abroad. In the internal market there is a very large demand from private manufacturers for designs from these centres. The most impressive design acceptance has been in Varanasi, Kanchipuram and Chanderi. Here the nature of the design work and the extraordinary skill of the weaver lends itself to design direction. A new colour palette of both brilliant and muted tones has been introduced at Kanchipuram. In designing the fabric awareness has been shown to the great streams that have formed the source roots of design consciousness, the classical, the rural and the tribal. The weavers' centre has a separate weaving section which consists of looms and weavers drawn from the main weaving centres in the country. While selecting the weavers care has been taken to ensure a fair representation of traditional skills and techniques.

Speciality of design

The speciality of the Kanchipuram loom is in the *adai* or *naksha* for the evolution of the designs for which Kanchipuram sarees are famous. In case of *adai* and graph paper design has to be prepared showing the interlacements of threads. This design is transferred to the harness of the *adai* with the help of a trained assistant. In a Banaras loom *naksha* is prepared straight without this intermediate stage of a graph paper design.

In *adai*, the strings are horizontally arranged. Whenever new set of designs is woven the horizontal strings are united, the old loops removed and the new loops tied on to it. In the Banaras loom the horizontal threads or the *pagias* remain untouched and the *naksha* takes less time than the preparation of an *adai*. 'Jacquard' is not generally used in Kanchipuram loom. In some cases, frames are used for the sley and there is a frame attached for both *dobby* and *jala*. Kanchipuram *jala* is unique in the methods of selection and lifting of the warp ends for the designs. It is different from that used in the Banaras loom. The Kanchipuram sarees, generally made of pure silk, are woven with three shuttles to give solid border effect.

As against the imported Japanese silk which is mostly used for producing Banaras sarees, cultivated indigenous silk is used in the manufacture of Kanchipuram sarees. Kanchi sarees differ

from Bangalore sarees in one respect, viz., that in the case of the former the number of threads used both in warp and weft are double. Thus, as compared to Bangalore sarees the Kanchipuram sarees are more closely woven and hence very firm in texture. The colour of the border and 'pallav' of the sarees is usually in contrast with the colour of the body. This contrast colour effect is produced by adopting two different techniques, viz., (i) by three shuttle weaving, by employing one shuttle for the body of the fabric and two shuttles for the two side borders and (ii) by attaching contrasting colour threads to the pallav portions. Both these techniques are laborious and time consuming but the weavers are so used to these work that they do it with ease and dexterity.

It is no wonder that the foreigners had a liking for Kanchi silks. It may be mentioned that a very costly Kanchipuram saree with richly decorated pallav was presented to the queen of England as her wedding present. Thiru C. N. Annadurai, Chief Minister when he visited the United States recently had taken with him a variety of silk scarves to be presented to the President Lyndon Johnson and to Lady Johnson. Dozen Kanchipuram sarees were presented to Thirumathi Indira Gandhi, when she was elected as Prime Minister of India. The Air India and Indian Airlines have selected Kanchipuram silk sarees as uniform for their Air hostesses.

Kanchipuram is also famous for weaving cotton sarees but they are producing only 60 counts (coarse variety) which is generally used by poor people.

Madras Information, July-Aug. 1968, p. 22-22

SECTION VII: FOLK AND OTHER ARTS

KHYAL OF RAJASTHAN

The Khyal is one of the major folk dramatic forms of Rajasthan and like most folk plays is operatic in character. The other folk dramatic forms of the same category of the neighbouring regions are: Mach of Madhya Pradesh, Swang of Hariyana and Nautanki of Uttar Pradesh. These operatic plays seem to have evolved during the early medieval centuries utilising the semi-dramatic forms and conventions of the medieval theatrical tradition. They share many common features and conventions and follow a uniform structural pattern.

Music

Music is the predominant element in Khyal plays. The sung-dialogues are, however, linked together with impromptu prose dialogues. In the published plays the *raga* or the tune of each song is indicated. The music draws from folk and popular musical traditions. They do not strictly adhere to the indicated *ragas* but one can discern at times undertones of the classical *ragas*. In Khyal the major song-forms used are Lavani, Chaul-bola, Chhappaya, Doha, Sher and Jhela. These are sung in a variety of manners. The orchestra composed of three members sits on the stage and opens the performance with *vandana*. The instruments providing the accompaniment throughout the play are harmonium, *manjira* (cymbals) and *nakara* (drums). Each incident is composed in one particular tune with a repetitive refrain which runs through the entire incident, being repeated after each exchange of sung-dialogue. The rhythms on the *makara* break-out in varied patterns after each line is sung, in the manner of a dramatic punctuation and the performer dances to its beat. On the completion of each such interlude the song is taken up again.

Dance

In Khyal is also an important element and it is very vigorous. The dance structure is fully integrated with the music-structure of the play and greatly heightens the dramatic appeal. Dancers often move in circles in fast tempo and occasionally take high

leaps. The dance is presented by all the actors during the orchestral interlude when the refrain of the sung-dialogue is repeated by the chorus.

Comic Episodes

Khyal plays like other folk plays have often sub-plots which are lighter in nature, and these are not related to the main theme of the play. In Khyal plays these farcical sequences are in the nature of dialogue between a husband and wife and these characters are taken from various communities with characteristic social habits. The farcical sequence is presented in the form of a duet highlighted by inpromptu prose dialogue. The dance in these farcical interludes is very vigorous and much faster in tempo.

Themes

Like all other folk plays the themes in Khyal are taken from mythology, epics, puranas, medieval legends, ballads, popular historical episodes and lives of saints and heroes. These Khyal plays are written by the folk poets and more than 200 of them are available in print. (*News Bulletin*, Sangeet Nataka Akademi, May-June 1968, p. 5 to 6).

FOLK THEATRE: SOME PERSPECTIVES

The past one decade has been for Indian Theatre a period of search for its own identity and quest for a new style. The multiform and rich folk theatre, with a whole set of stage conventions and a variety of presentational techniques and styles, has greatly contributed to this search and self-discovery.

The artistic continuation and constant exchange of content and technique in various art forms of folk and literary traditions is a special feature of Indian cultural history. It is unfortunate that there is no such continuation and mutual exchange between the two traditions in the field of drama. In the new work in theatre, some of our play-wrights and producers have tried to discover and recreate these missing links and attempted a creative synthesis of the modern and the traditional in their work.

Folk theatre has given inspiration and new directions for most of the experimental work done in contemporary theatre. This rediscovery and creative utilisation of the traditional theatrical elements and values is also helping to achieve a more artistic assimilation of western theatrical traditions and techniques.

E. Alkazi, in his production of the verse play, *Andha Yug* (by Dr. Dharamvir Bharati) while using a vast open-air platform stage, employs techniques and conventions of the processional style of staging prevalent in the Ramlila pageantry drama of North India. His use of the multi-locale and multi-level stage, with the off-stage area as secondary acting areas, is very close to the method and style of presentation in many folk theatrical forms.

Sombhu Mitra, in his production of Tagore's *Raja as The King of the Dark Chamber*, has been able to achieve an artistic intermingling of the speech, the poetry, the music and the choreographic groupings, and to evolve a distinctive style of production, which is greatly inspired by the traditional jatra theatre of Bengal.

Habib Tanvir produced *Mrichchhakatika* in Urdu translation, a few years ago, in the style of Nautanki (the operatic folk drama of Uttar Pradesh), and is currently rehearsing *Mudrarakshasa*, using the front curtain for dramatising the entries of some of the characters in a manner prevalent in most of our traditional theatre forms, like Yakshagana and Raslila and the classical dance forms of Kathakali and Kuchipudi.

Utpal Dutt, in his recent productions of *Kallol* and *Tir*, uses songs, music and mime; a *sutradhara* to narrate and comment; a raised gangway projecting into the auditorium and a multi-level stage. And his inspiration comes from the traditional jatra theatre of Bengal.

In dramatic writing, too, some of the playwrights are trying to evolve a new form, making use of the techniques and practices of the classical and folk theatre and retaining the best of the western form. Badal Sircar's *Ebam Indrajit*, in Bengali and Girish Karnad's *Tughlaq*, in Kannada, are specimens of this new dramatic form.

The elder Kannada playwright, Adya Rangacharya, is making bold experiments in dramatic writing. His *Suno Jannmejaya* represents a significant achievement in this new and experimental work in playwriting, inspired by the rich and living tradition of folk theatre.

P. L. Deshpande's theatre has all the vitality and gaiety of the traditional theatrical form of Maharashtra: the *tamasha*.

Indian folk theatre may be placed under two categories: (i) the temple-based religious theatre, drawing its themes and characters from the vast source material of the Indian epics and *puranas*; (ii) the community-based secular theatre of minor forms and a lighter variety.

It is popularly believed that Indian folk theatre is a theatre of mythological lore, popular history and religious themes. But, in reality, a larger part of Indian folk theatre is secular in character and deals with contemporary life. Even the temple-based theatre with religious associations has overtones of secular values and sharply projects contemporary social life.

In these plays, minor characters are utilised for weaving in the contemporary content in the play through their extempore prose dialogue making sharp and biting comments on social happenings and situations. The usual pattern of this juxtaposition of the religious and the secular material is that the characters in the song dialogue keep the gods and the heroes at their divine level, but, in the impromptu prose dialogue, they bring down these very gods and heroes to their own social level.

Folk theatre is a theatre of conventions and stylisation. It represents many stage and dramatic conventions of classical theatre, suitably adapted and changed. It is also inherent in the most picturesque medieval variety theatre: the theatre of spectacular processional plays inspired by the Bhakti movement and of the itinerant actors and the epic and ballad reciters. It incorporates elements from music, dance, pantomime, versification, epic and ballad recitation, and various decorative arts and crafts, and reflects people's customs, beliefs, ceremonials and the whole gamut of social life.

The use of chorus, *sūtradhāra*, *vidūshaka*, elaborate *pūrva-ranga* ceremonies, the front curtain being held by two stage hands to dramatise the entries of the characters, an unadorned and unlocalised stage, with simultaneity and multiplicity of locales, and use of levels and secondary acting areas and a highly stylised mode of acting are some of the elements and conventions common to the folk theatrical forms of various types and different regions. There are also interesting conventions of speech, such as an alternation of prose and verse dialogue and a multiplicity of delivery patterns. In the Raslila plays of Uttar Pradesh, the dramatic

dialogue is sung, recited and also delivered in impromptu prose by the actors and the chorus alternately, a very interesting delivery pattern being woven.

The convention-based folk theatre presents, in a dramatic juxtaposition, the realistic and the stylised and the illusionistic and the presentational. It enjoys freedom from the unities of time and place. The time and place are treated in folk theatre to a set of multiple conventions, and not in terms of realistic presentation. In the Ramlila, when Sita is shown sitting under the *ashokvatika* at a higher level and the battle between Rama and Ravana is simultaneously presented at ground level, there is no relationship between these two action units in terms of time and place. But, by the simple device of using a higher level and the convention of simultaneity of action, the two scenes are presented together.

Folk drama adopts a flexible structure with thematic diversity and multiplicity of dramatic action. The play, during the course of the development and progression of action, will conveniently deviate from the main action and get engaged in elaboration by improvising a new action and speech. In its loose structure, it has certain definite stages of development. It is segmented into small parts and also has organic unity within it. It is because of this that folk plays, especially the Rama and Krishna cycle plays, are performed as serials and are divided into several "drama days."

The folk theatre of different regions is primarily operatic in character, and in some of the forms, such as Yakshagana, Raslila and Khayal of Rajasthan, the singer-actors also present dance sequences, suitably woven into the structure of the drama. While in Yakshagana the dance is highly stylised and codified, in Khayal it is very vigorous, with a fast tempo and highly dramatic leaps and intricate steps and in Raslila it is soft, lyrical and graceful. The nature of the dance is determined by the musical structure of the play. With the dance sequence and mimetic and dancelike movements, the style of acting in folk theatre is choreographic.

Music is the very dynamics of folk theatre and it determines the pace, the rhythm and the movement of the drama. It has developed such a theatrical character as to acquire its own independent entity, though it borrows elements and features from multiple sources. The song forms, such as *lavanī* in the *tamāsha*, and

chaubola and *bharatabil* in Nautanki and Khayal, are highly theatrical.

Music in folk theatre grows from within the drama and is functional and organic. The drum, which is predominantly used in folk theatre, has great dramatic value and serves multiple functions. By creating rhythmic cycles, it deepens the spectator's aesthetic experience and gives the actor-singer scope for presenting short dance sequences. It also indicates movement from one situation to another, from one sequence to another, from one dramatic dialogue to another. It accompanies and dramatises the actor's entries and exits, and helps in accentuating his gestures and movements, heightening the mood and the tempo of the play.

A flexible dramatic structure and a whole set of stage conventions have helped folk theatre devise a large variety of stage structures and staging methods. Usually, a level-ground acting area is used for most of the folk theatrical forms, especially the minor forms of a lighter variety. This is the most participative theatre, bringing as it does the actor and the spectator into the closest rapport.

Sweep and Breadth

It is interesting to note that, by various methods and devices of seating, in the auditorium are created many passages and corridors which are used as secondary acting areas and some of the scenes are enacted in the midst of the audience. The raised platform stage is widely used in all regions for the more developed plays. The actors in this type of stage become more imposing, and their movements and gestures acquire a greater sweep and breadth. Both these types of stages make no attempt to localise the action. This gives greater scope to the actor to rely on and display his histrionic talents, requiring his acting to be stylised and gesticulative.

In the third type of stage, the vast arena is used and dramatic locales are permanently built, with the play moving from one stage locality to another. The Ramlila and the Raslila are presented in such arena theatres in processional style. High platforms called *machans* are built for the use of the actors, and different *machans* are used for different groups of characters. Mounted scenes in the form of floats and pageants are also employed for depicting dramatic action.

Folk theatre with its great variety of forms and presentational styles and as a living and vital theatre has nothing to fear from the impact of the industrial civilization that is gradually disrupting our traditional life and culture. For it is deeply rooted in the community life — in its customs, beliefs, festivals and ceremonies. Right through the centuries, it has adapted itself and adjusted to new social situations. It has already begun to make a significant contribution to the new and experimental work in modern theatre, and, in the larger context of world theatre, it has a greater role to play in the coming decades.

It is not surprising that western theatre, in its efforts to liberate itself from the unimaginative realistic tradition and in its search for a theatre of conventions and stylisation and a total theatre, has come very close to the Indian traditional theatre. Contemporary western theatre is greatly influenced by the traditions and conventions of the oriental theatre, and it seems that all new and exciting work being done in the field of play-writing and play production in the West is inspired by this encounter and exchange between western theatre and oriental theatre. (By Dr. Awasthi, Suresh in IWI dated 26-5-68).

CONTEMPORARY MARATHI THEATRE

The phenomenal success of Vahato Hee Durvanches Judee, which celebrated its 500th night at the Sangh Mandir in Bombay recently, proves that Marathi audiences are receptive to plays dealing with domestic problems and characters drawn from life. For Bal Kolhatkar, who wrote and produced the play, it was a glorious moment indeed. He has achieved this tremendous success after years of toil and drudgery in play-writing as well as play-enacting. Few plays live as long as this in Marathi Theatre; so Bal Kolhatkar's Vahato Hee Durvanchee Judee has passed a very crucial test. And it looks as though it will live a good deal longer.

This young, struggling dramatist can now legitimately claim to be the most popular with the generality of the theatre-going masses in Maharashtra. Deeply inspired by the late Ram Ganesh Gadkari, he is trying to project the rich tradition of classical drama, and to provide a neatly contrived mixture of sly humour, fine characterisation and rhetorical prose in his plays. He has also the gift of making the situations and characters appear exceed-

ingly sublime with his unquestioned flair for poetic expression. Most of Kolhatkar's recent plays are set in the environment of a typical Maharashtrian family which continues to adhere to conventional values and morals. The strife between the old and the new generation, as depicted by him, patently appeals to the mass audience.

Vahato Hee Durvanchee Judee has a sentimental tale concerning the filial love of a sister for her wayward younger brother. Kolhatkar treats this theme in the conventional style, without trying to analyse, the social or psychological problems too deeply. The situations in the play verge on melodrama, but the author clothes them in dialogue which is reminiscent of the rhetorical flourishes of the late Ram Ganesh Gadkari. Although the theme he tackles is the usual one (familiar to most Hindi cine-goers), dealing with the emotional tensions and problems of a small-town middle-class family, his comparatively well-rounded characterisation and a more or less logical development of the story grip the audience. Even without any profound technical innovation, the play, by the sheer sincerity of the acting by a professional troupe, becomes very touching.

Moreover, Kolhatkar is able to move the audience by investing even ordinary incidents and everyday chores of life with tremendous dramatic effect. He himself essays a graphic portrayal of the wayward brother and provides plenty of tear-jerks by his verbal acrobatics and sentimental slush. For how can anyone resist the persuasive plea of this dreamy-eyed, youthful poet, who is assuring us that life is worth living, despite heavy odds, with a little patience, a little kindness and a deep faith in one's own destiny? This is a typical Indian balm to soothe jaded nerves and frayed tempers, and Kolhatkar is an Indian to the core. As the slowmoving, three-act drama ends on a happy note of family reunion, the emotional dam has already burst in the auditorium, sweeping in its flow hundreds of silently sobbing spectators!

Last year, Kolhatkar, encouraged by the crowning success of Vahato Hee Durvanchee Judee, put on the board a new play which was meant to be a parody on contemporary politics: Varyant Misalale Pani attempted to castigate the present-day politicians. But, defective in structure and character study, it did not possess any dynamic quality that could entitle it to be called a political parody or even a social satire. Kolhatkar's technique

of adapting the Marathi loka-natya style was also jarring, and the play proved to be a complete flop.

Somewhat embittered by this adverse experience, but not disheartened, Kolhatkar has now revived, under his aegis, his Vegale Vhayachyen Mala (which had celebrated its 300th night in Bombay four years ago under the banner of Shree Stars Theatres, a professional troupe of Poona). In this play, he exploits mass sentiment about the age-old theme of joint families. He tries to uphold the outdated system of this social institution, but, in doing so, merely oversimplifies and vitiates the factors responsible for its steady disintegration. He does, however, manage to reunite the family before the curtain falls, but the liberal flow of platitudes and the grim melodramatic climax do not ring quite convincing.

Vasant Kanetkar, who first established his reputation with Vedyanche Unhat about a decade ago, tried to explore various patterns of a father-and-son relationship in Rayyadaala Jevha Jaag Yete and Matsyagandha, both of which enjoyed unqualified success. His new play, Ashrunchi Jhali Phule, featuring three topnotch actors of the Marathi Stage, was put on the board by Natyasampada last year and aroused unbounded enthusiasm among audiences. It has an absorbing theme which is meaningful in terms of the contemporary scene.

Kanetkar deals here with the psychology of modern man, whose basic impulses are reduced to savage instincts of a brute, because of his stark frustration and abysmal despair in life. Although Kanetkar displays much inventive capacity and comes up with brilliant flashes of dialogue, he does not delve deep into the philosophical aspect of this moral conflict, nor does he make any attempt at a profound analysis of the real cause of the present-day social evils. He seems to put too much stress upon his all too idealistic common-man hero as the "victim of conspiring circumstances"; too little upon the hero's tragic sense of guilt which lay in his failure to be as true to himself as society would have permitted him to be.

Kanetkar's characters are full of emotional pulp but somewhat overdrawn. There are also far too many constructional defects in the play to endow it with the qualities of an enduring masterpiece. So the success of Ashrunchi Jhali Phule, as in the case of Kanetkar's earlier plays, belongs more to its performance by

an accomplished troupe of artistes than to the interpretation of its theme by the author. The professional competence in production, the variety of acting talent, the sheer weight of the team's collective theatre experience—these easily eclipse such flows and limitations as inevitably reveal themselves in the original script. The intensity of the tempestuous acting, the smouldering passions of the characters, the unity of mood make it one of the most moving dramas in Contemporary Marathi Theatre.

Kanetkar's latest, *Lekura Udand Jahali*, is able to sustain interest, despite its slight theme and incoherent structure, because of the gusty entertainment value of its performance. Although the author says that the popular movie, *My Fair Lady*, inspired him to write this rollicking comedy, there is hardly any resemblance between the two, even if the viewer is willing to accept a slackness of structure tolerable in a film but hardly so in the theatre. What Kanetkar has turned out after employing ingenious theatrical devices is merely a rib-tickling farce with lively characters strung on a slender story. This has been hilariously presented by the Goa Hindu Association under M. G. Rangeekar's slick direction.

Kanetkar's prolific output during the past decade does not yet enable him to reach the lofty heights of classic dramatists like Kirloskar, Deval, Khadilkar or Gadkari, and it is for this reason that his first play, *Vadyanche Ghar Unhat*, with its gripping psychological theme, still impresses one with a stark power hardly matched by any of his subsequent works.

Among the few flourishing practitioners of dramatic art in Maharashtra today, Vidyadhar Gokhale has successfully revived the gay and stylish musical play, which, despite the gradual dwindling of singer-actors, holds the stage, because of its vast popularity among the theatre-going masses. After a series of stage hits, like *Panditraj Jagannath*, *Suvarnatula*, *Mandarmula* and *Madanachi Manjari* (adapted from Shakespeare's *Twelfth Night*), he has come out with *Jai Jai Gouri Shankar*, in which music becomes completely subservient to the requirements of his singing idol, Ram Marathe.

This "mythological comedy" deals with a humorous episode taken from the *Shankar Purana*, though, in form and content, it adheres faithfully to the tone of Gokhale's earlier musical play, *Suvarnatula*, based on the marital life of Lord Krishna. In the

Lalitkala Darsha production, songs and dances are the main frills on the larger pattern of a four-hour drama, which seems to be a patched-up affair, sustained on the stage by highly ornate dialogue and songs set to attractive classical melody. Technically speaking, Jai Jai Gouri Shankar, like V. V. Shirwadkar's Yayaati Devayaani and Vasant Kanetkar's Matsyagandha, lacks the pithiness of dialogue, aptness and lucidity of songs and detachment of character portrayal which invested the old romantic comedies with enduring qualities.

Few Experiments

Marathi Theatre today is fully resurgent, riding on the crest of an unprecedented wave of success. The seasonal crop of new plays after the monsoon attracts wide attention, and much of it is presented by the professional, who still sticks to the orthodox style in the matter of decor, lighting and stagecraft.

There is, therefore, no experimental theatre as such in Maharashtra, though a few amateur groups venture into new fields by presenting avant-garde plays which have very short runs. The problems faced by these groups are very much the same as those confronting the directors and producers of significant Hindi films. Since Marathi Avant-Garde Stage has not yet acquired a commercial footing, they have to select their scripts with care and wait patiently for the annual drama competition sponsored by the Maharashtra Government. Although very often their plays are adapted from the West, it is the form of expression and the technique used that invest them with a unique contemporary interest.

The Progressive Dramatic Association of Poona recently made a daring attempt to bring Tennessee Williams' Cat On A Hot Tin Roof to the stage under Professor Bhalba Kelkar's direction. Entitled Jwalat Ubhee Mee, this Marathi version had certain limitations, particularly because of its Indian setting and the toning down of the startling effect of Williams' tragedy. Cat On A Hot Tin Roof is a typical work of the contemporary American dramatist, who is mainly concerned with emotional maladjustments which might have originated from unknown or abrupt social change. Though often neurotic and obsessed with sex, his characters are drawn with great compassion, and he explores the

inner recesses of the human heart with a razor's edge. Unfortunately, the Marathi adaptation became something entirely different—something not intended by the playwright at all.

For the proper appreciation of a play, it is necessary for those in the audience to be able to identify themselves with the characters on the stage. Without this sense of identification, the audience in *Jwalat Ubhee Mee* was often bewildered and they seemed to be unable to grasp the play's import. At the end of the performance, it appeared that both the actors and the viewers left the auditorium with a feeling that nothing had been communicated. This feeling, as I view it, is the very antithesis of the purpose of true dramatic art.

Vivid Realism

Two years ago, the Progressive Dramatic Association presented G. B. Deval's *Sharada* discarding completely the musical element from this song-studded traditional drama—during the annual State-sponsored drama contest. Professor Kelkar had carefully edited and trimmed the original five-act play to suit the requirements of the modern stage and in this process, he succeeded to a remarkable degree in bringing out its basic quality: namely, the vivid realism of Deval's characterisation. In this production, the small joys and sorrows of life, expressed in sensitive images set against the symbolic decor and sets, were very effective. A bold innovation, indeed, in the use of modern stagecraft, though it sparked off a heated controversy in theatrical circles all over Maharashtra.

A gifted thespian and a director of depth, imagination and theatrical experience, Professor Kelkar has to his credit the production of a series of Marathi plays with contemporary rural background. In *Tu Veda Kumbar*, which bagged the First Prize at the Maharashtra State Drama Competition last year, he showed a firm grip over the pastoral theme and almost all his characters were true to life and full of vigour. His mastery of the language of the region was evident in the perfect diction of the players, who spoke in that rustic dialect peculiar to the village folk of Satara. While the lighting was handled effectively, the authenticity of the decor and the well-designed sets, though impressionistic in style, created a vivid atmosphere of the rural locale.

Probably the first attempt at presenting a Marathi play on the Absurd Theatre pattern was made by Rangayan last year under Vijaya Khote's direction: *Ek Shoonya Bajirao*, written by T. T. Khanolkar, had a symbolic theme dealing with the impermanence of human values. The stark tragedy of a comedian's life was vividly enacted before one's eyes, though its dramatic impact did not seem to be powerful enough to invest the play with high artistic qualities. According to the author, human life is merely a vale of tears without any significant meaning or purpose. (At least that seemed to be what he has driving at in this allegorical play!) But, lacking a profound vision of life, Khanolkar failed to provide any philosophical basis for his disturbing apotheosis of ennui, which is only a nihilist's cry of despair. Consequently, because of its lengthy, irrelevant platitudes, *Ek Shoonya Bajirao* emerged barely intelligible to the average theatregoer.

An Object-Lesson

These efforts of earnest amateurs may not yield a rich harvest in terms of commercial success but they are fruitful, not only in widening the horizon of Marathi Stage, but also in introducing the elements of modernity to the professional theatre in Maharashtra. Purshottam Darvhekar, who writes his own plays and produces them for Ranjan Kala Mandir of Nagpur, has shown how the production values can be greatly enhanced by the skilful use of modern stage technique and mood lighting. His one-design set, with a sombre backdrop shrewdly manipulated by effective lighting, in *Char Katha Ek Vyatha* (which was an entry in the State-sponsored drama contest three years ago) was both economically monumental and serviceable. Probably, he had taken this novel idea from the Broadway production of Arthur Miller's *The Death of a Salesman*, to enact four scenes in a single set simultaneously.

Natya Sampada's *Ashrunchi Jhali Phule*, which Darvhekar has brilliantly directed, for instance, does not fall below a high level as a production: despite many blemishes of the original play, it meets the challenge of the metamorphosis of its characters and succeeds in translating its content into visual action. One may be as critical as possible, without forgetting how much is enjoyable in this play—not only the occasional moments of superb acting, but also the technical polish of the whole.

Veteran P. K. Atre's *Mee Mantri Jhalo* is a biting satire on the tenets of modern political democracy, while *Garambicha Bapu*, written by novelist-playwright S. N. Pendse, and recently revived by Natya Sampada, deals with the illicit human relationship among the unsophisticated people in a rural society. The angry young man visualised by Pendse, however, has a remote resemblance to the darkly disillusioned youth of the post-Independence era. Both these plays have scenes vibrant with life and dramatic tension, but while their topical interest will sustain them for a few years, within a decade, probably, they will shed their mass appeal.

Although there is a marked trend towards attaining technical perfection, the rich histrionic talent on Marathi Stage languishes for want of significant and powerful plays. Most of the new writers do not even show a firm grasp of dramatic realities. The professional theatre in Maharashtra, therefore, has to seek fresh outlets for its tremendous vitality by reviving old classics and musical comedies, which still draw packed houses. The fare purveyed by the majority of the amateur troupes is anaemic and dull, without any worth-while entertainment value. (By M. M. Datta, in *IWI*, October 8, 1967, pages 41 to 43.)

FOLK DANCES OF BIHAR

There are three distinct streams of the folk dance tradition in Bihar; one prevails in Videha, the present Mithila, mainly inspired by the songs of poets; the second is to be found in South Bihar and is confined mostly to the Adivasis, closer to nature and social institutions and rituals; third comes the Chhau dance of Seraikella and other regions of south Bihar. Music and dance appear to have been greatly valued in Videha from early times. But there is no historical account of the early period till we come to Maharaja Nanyadeva (1097-1133), who was the first to patronise and develop the popular ragas on regular lines. His work, *Saraswati-Hridaya-Alankar-Har* (manuscript in the Bhandarkar Oriental Research Institute, Poona), was written after he had established himself as the ruler of Mithila. After him Jayadeva (12th century), celebrated author of the *Gita-Govindam*, exercised great influence on the evolution of dance and music in Mithila. There were numerous commentators and imitators of his melodies, the greatest among them being Vidyapati (who in his turn influenced Tagore).

Maharaja Shiv Singh (15th century) appointed Jayata to render in dance the poems of Vidyapati. For a time music and dance developed *pari passu*, and a number of new innovations in the traditional ragas and raginis were made. The songs of some of the poets continue to be sung in every household in Mithila, in token of a continuing culture. Some of the ragas which may be claimed as special to Bihar are 'Nachari', 'Phag', 'Chaita', 'Purbi'. Of these, the first owes its origin to Vidyapati. It seems that a special kind of dance, with very few body movements, "Bhuva Nritya", also flourished in those days.

The folk dances of Mithila may be broadly divided into religious, social and sectarian. In the religious type the gods and goddesses are invoked through the dance, performed to the rhythm of folk songs and such musical instruments as the *dhol* (drum) *pipahi* (shehnai-like), *pakhawaj* and *danka*. In this form of dance a minimum use is made of musical instruments and the *nachaniya* (danseuse) does not hum the tune. The Ram-lila nach, Bhagata nach Kirtaniya nach, Kujvawi nach, Naradi nach, Vidyapat nach and Puja Arti nach come under the category of religious folk dances.

The group dances for men are accompanied by songs and musical instruments, and care is taken to see that the footwork is in tune with the *swar* and *tal* of the music. This rule is not followed so strictly in the case of women. Among dances for women mention may be made of the Jhijhiya nach, Jatajutin nach, Sama Chawaka nach, etc. The only mixed group dance is the Saturi nach of Mithila, apart, of course, from the mixed dance of the tribal folk. There is also a family dance called Bakho nach, in which the husband and wife participate on the occasion of the birth of a child or a similar joyous occasion. There are also dances exclusively meant for the different lower-caste groups, such as Chamar natua, Kanala-mai nach, Dampha-Basuli nach (exclusively for shoemakers), Mahrai nach (for the *malah* or the boat-man), Salhush nach (for the Mushabar caste) and Jharni nach (for the Muslims). Besides there are dances like the Parmariya nach, Videshia nach and Kathputli nach. The Adivasis (original dwellers) of south Bihar, in spite of the rapid strides of Vedic culture in the past and the recent incursion of Christian missionary activities, have on the whole maintained their own ancient or primitive art forms. Their outlook on life, in recent

times, may have been modified by conversion and education, but their emotional urges have remained much the same and find uninhibited expression in their various dance performances. Dance to them is not merely a means of amusement, for passing time; it is the very breath of their life. Like other people in Bihar, the Adivasis are mainly agriculturists. Two of their main festivals are the Sarhul and Karma. Their songs are generally accompanied by dances, changing according to the different seasons. Almost every village has its dancing floor or platform, usually under the shade of a big tree. The Santals, who constitute the greatest single aboriginal group in Bihar, are born singers and dancers. At every step or stage of their life, there is song and dance. Their four most important dance festivals are: Maghi Parva, Daisa Parva, Ba Parva and Karma. Next to the Santals, the Orsons and Mundas are the important dancing tribes of south Bihar. Some of their dances are similar in character. Among these are the Jadur, Karma and Jatra dances. The Paika dances is part and parcel of Munda culture. The Jadur is performed on the occasion of the Sahul festival in April. The selected spot is known as Giritwah in the local dialect. They dance the whole night through, and the day after the party goes from house to house, dancing, and planting flowers in every house they visit. Not to be forgotten are the dances of the minor tribes like Birjia, Asur, Birhor, Savaria-Paharia, Malpaharia, Kherwas, Parabhia and Birhors. Some of these like the Iron Smelters' dance by the Asurs, or the well-known money-catchers, the Birhors, and the Ho and the Kisans have their distinctive choreography markedly reflective of their milieu.

The most important festival among the Oraons and Mundas is the Karma, which has given the name to the dance for the occasion. On the Ekadas (eleventh day) of the month of Bhadra, the branch of a Karma tree is ceremonially planted and after worshipping the tree the men and women dance. The entire community, children included, take their favourite drink, handia (rice-beer), and, in high spirits, continue to dance for three days at a stretch. The Jatra dance is performed before and after the rains. The Paika is performed on the occasion of a marriage. But only menfolk take part in it. It is essentially a mock-fight dance, and the dancers use swords and shields. The Oraon-Munda dancers have, however, started losing their rootedness and originality. Their pure dance tunes and steps can now be found only

in restricted areas such as Bero, Keru, Mandar and in the western section of Ranchi district. Like the tribals, the Mahtos, Harijans, Napits, Ghasis and Mandals also celebrate the Karma festival. Their womenfolk dance round the Karma plant. There are also two other kinds of dance, the Rangin and Sastriya, which are to be found among both the tribal and non-tribal people. There are other semi-professional dances like the Nachni and Natua dances. The Nachni (Columbine), female, dances with a male partner, called the Rasik (Harlequin). Two male accompanists sing and clap while the Nachni and her Rasik dance to the tune of the shehnai, nagar, etc. Both Nachni and Rasik hold handkerchiefs in their hands and tie sashes round their waists. The Nachni performs her dance at different festivals and seasons and she sings while she dances. The language of the song is the Pachparganiya dialect, a mixture of Hindi and Kurmali. On the Kartik Purnima day, all the Nachnis and Rasiks gather at Stilli (a townlet in the Ranchi district) and perform the Rasa.

The Natua dance is basically a duet and the performers dance to the accompaniment of the dhol, shahnai and nagara. The first item of the dance is known as Natua-Kachal. The Chhau dance of the Seraikella-Kharsawan region is essentially a folk dance (in which sometimes princes took part). In the local dialect the word 'Chhau', means mask. It conceals not only the person, sometimes princely, but also the sex of the performer. The Adivasis have their own version of the Chhau, but call it Sastriya nritya, and they at times do not use the mask, as in Kharsawan. The use of songs, a common feature of all folk dances, is wholly absent in the Chhau. Here the dancers express mood or theme only through the language of gesture, to the accompaniment of such instruments as the vina, flute, drum. Thus a Chhau dancer has to rely mainly or exclusively on his skill and excellence in dancing, which begins with footwork and is then taken up by the movement of the body, and, finally, the whole body, including the hands and the head, comes into full play to express the theme, story or situation.

And all these folk dances have their roots in the past, usually among the lives of the lowly. Watching the folk dances one wonders whether the sophisticated world has anything better to offer in terms of joyful expression of life and the nature of being? The question demands an answer. (IWI, dated 17 March 1968, pp. 22-24).

MOHINI ATTAM

A solo dance form of Kerala performed by women, Mohini Attam was resuscitated by Mahakavi Vallathol, also a pioneer in the field of Kathakali dance in our time. It was he who, as a devoted patron of the classical Indian dance, rescued it from oblivion. Forty years ago, Mohini Attam had fallen into disrepute. The exponents were unwilling to demonstrate it and even went to the extent of denying any knowledge of such a dance form. But the persistent efforts of the poet gained rewards and the well-known Guru Krishna Panicker of Korattikkara, near Trichur, the only guru then imparting training in this style, was brought to the Kerala Kala Mandalam. The guru had trained three artistes at an early age: Kalyani Amma, Madhavi Amma and Chinnammu Amma.

Poet Vallathol appointed Kalyani Amma as the instructor to teach Mohini Attam at the Kerala Kala Mandalam. Mohini Attam in a manner parallels Bharata Natyam, on a sensuous, feminine, and, to an extent, voluptuous note. Its structure has two broad divisions of Nritta (pure dance, decorative, without conveying and special interpretative meaning except aesthetic beauty) and Nritya (interpretative or expressional dance). Its repertoire comprises Cholukettu (*sic*) Swarajati, Varnam, Padams, Jawali and Tillana. It should be noted that Cholukettu contains some abhinaya at the end though essentially it is an item of pure dance, whereas Swarajati and Tillana are Nritta items. Varnam, Padam and Jawali are items of Nritya, in which abhinaya plays a prominent part. Mohini Attam also includes an item of dance known as Kanduka Nritta (ball dance) which seems to have been incorporated into its repertoire from Kathakali.

Interesting Features

Wide swinging steps and swaying movements of the torso are interesting features of Mohini Attam. In Cholukettu, the dancer does obeisance to the gods, introducing some of the basic and elementary movements of Mohini Attam. These rhythmic variations are based on Jati syllables rendered vocally by the musician and danced with plastic fluency. At the beginning and towards the end, there is sahitya (words) to be interpreted with angika-bhinaya — body movements. Swarjati is similar to the Jatiswararam of Bharata Natyam and is composed of melodic patterns of swaras which are given visible shape in the form of dance. We

shall consider Tillana also under the description of Nritya. The striking feature of its composition is the distinctive rhythmic style. It has variegated movements highlighting the grace and elegance characteristic of Mohini Attam and the music with broken rhythms weaves interesting patterns. Nritya, expressional dance, includes Varnams, Jawalis and Padams similar to those in Bharata Natyam. The theme is the yearning for the Nayaka, the lover or the Lord. Padavarnams are musical compositions solely intended to be danced and mimed. It gives equal scope for abhinaya and dance, and is often addressed to the Lord. In Padams, which are different from Padavarnams, the emphasis is on abhinaya and pure dance recedes to the background. The rasa is srīngar in its various shades. The music in Mohini Attam is classical Carnatic as in Bharata Natyam. So is the musical accompaniment, with the addition of an instrument, the *edaki*. But the language of the Padams is Malayalam, though songs composed in other languages such as Telugu and Samskrit are also included in present-day performances. The costume of Mohini Attam is simple and lends a distinct charm to its aharya-abhinaya. The golden belt holding the sari at the waist is known as *udayanam*. (Sic). The hair is generally gathered to form a bun on one side of the head which is then adorned with flowers or silver ornaments. The make-up is restrained. The most well-known exponent to bring this form to the appreciation of a wider public is indeed Shanta Rao. She learnt it at the instance of Poet Vallathol from Guru Krishna Panicker himself, the last of the generation of traditional Mohini Attam teachers, and her own powerful individual style brought a hypnotic spell to her rendering of this style.

As we have noted earlier, Kalyani Amma was the first instructor to teach Mohini Attam at the Kerala Kala Mandalam. Chinnammu Amma had given up Mohini Attam because of social prejudices and she used to perform it unwilling at the request of Poet Vallathol, only to make him happy. When Kalyani Amma retired, it fell on the veteran Guru Krishna Panicker to continue the classes but he was too old to undertake this added responsibility. So Chinnammu Amma was persuaded by Vallathol to teach this dance and fortunately she continues to impart training to students at the Kerala Kala Mandalam. In Kerala, Kalyani Kutty Amma of the Kalamandalam can be rated high as a Mohini dancer. She had fortunately taken intensive training under Krishna Panicker for two years before the guru retired. She

now teaches at her own school, Kerala Kalalayam, at Alwaye. Another artiste of the Kerala Kala Mandalam, Laxmi, used to give a good account of her training in Mohini Attam, a decade ago.

Other prominent dancers who had taken training in Mohini Attam are Tara Chaudhari, Mrinalini Sarabhai, Indrani Rahman, Roshan Vajifdar, Ritha Devi, Vyjayanthimala and Hema Malini. All these dancers have contributed in popularising this enchanting dance form. Recently Kanak Rele, a brilliant exponent of Kathakali has started presenting Mohini Attam and is keen on exploring the possibilities of this dance form by choreographing Padavarnams and Padams in the pure idiom of Mohini Attam. As a matter of fact the underlying principles of classical Indian dancing common to each form give ample scope for imaginative expression within the framework of tradition. The sensual appeal of Mohini Attam is further heightened by the cadences of the lilting music to which the dance is performed. It embraces elements from the Kathakali tradition and provides an excellent example of the synthesis of the grace of the Bharata Natyam with the vigour of Kathakali, recreating in its own idiom the loveliest patterns of both the styles. (*Sunil Kothari in IWI, 21-4-68*).

THE GOTIPUA DANCERS OF ORISSA

Place: Jagannath Puri in Orissa: Occasion: Chandan Jatra, the third day, Dhiraj Chawda has loaded his cameras and we are expecting Guru Pankaj Charan Das. He arrives in time and we hire two rickshaws to go with him to Chappo Akhada Pila, one of the seven streets near the main temple. It is said that these streets were allotted to Sebayatas, those who offered services in the temple, by the Bhoi King Ramachandra Deva in the year 1600 A.D. Gotipuas are included among the Sebayatas, who have been performing classical dances in Orissa for centuries.

We cross several streets and arrive near a small house. There are gunny bags near the entrance. We are asked to take off our shoes and climb a narrow flight of steps. On the first floor we see a young boy of eleven years with delicate looks, being made up for dance on a boat that evening when "Chalanti Pratima", the processional images of the presiding deities of the main temple, will be taken out in a palanquin to the Narayan Sarovar — popularly known as Chandan Pokhri.

In the small room we manage to take photographs with a flash. The party is curious to know what is happening. The women giggle and the boy is dazed, but soon they ignore us; and with great attention the Gotipua is dressed up in traditional costume to be taken to the Akhadaghar, the gymnasium, and the nursery where he is taught the classical Orissi dance.

During the reign of Ramachandra Deva such Akhadas were built in the districts of Puri and Ganjam in South Orissa. The boys attached to these Akhadas were called Akhada Pilas. They usually belong to a Gotipua party conducted by a guru.

When did this class of boy dancers dressed as girls come into vogue in Orissa and how? The answer: During the period of Vaishnavism and the cult of Sakhi Bhava. It is said that Chaitanya Deva, the revered singer, saint and preacher, held great sway over the masses during the time of King Prataparudra Deva, who ruled over Orissa in the beginning of the 16th century. His father King Purushottama Deva was a great Vaishnavite. In course of time Prataprudra Deva, also a great champion of Vaishnavism, ordered that only the Gita Govinda should be sung in the Puri shrine and this command is still respected in the temple. His minister, Ramananda Pattanaik, was appointed Governor of Rajahmundry, now in Andhra State. This minister came in close contact with Chaitanya Deva and listening to his religious discourses, gave up his Governorship and decided to spend his entire life in service of the Lord Jagannath at Puri. He came to be known then as Ramananda Raya.

According to the cult of Sakhi Bhava, the Vaishnava devotees worship God Krishna as the only Purush (male) and consider themselves as women, underlining the eternal longing of the soul for the super soul. During the time of Prataprudra Deva, the devadasi group known as Maharis was also performing dances in the temple. Under the influence of the cult of Sakhi Bhava, Ramananda Raya encouraged the tradition of boys dressed up as girls and thus there came into existence a class of dancers responsible for the present form of classical Orissi dance.

The boys receive initial training at the age of seven and continue to learn and perform till they are eighteen, after which they stop dancing as they no more look delicate; but they become teachers or conductors of the Gotipua party. They are taught

difficult physical feats and their bodies are extremely supple with regular exercise. Their training is thorough, as they are taught singing, music and also to play on Pakhavaj, the drum. They sing while they dance. During "abalaya" — abhinaya of the interpretative passages — the theme usually taken from the puranas and the Gita Govinda, singing is considered essential. But nowadays the accompanist takes over the song to lessen the strain on the dancer.

A remarkable feature of their dancing is the use of several "bhandhas" — acrobatic feats — which are not performed by the Orissi dancers now, though the same are mentioned in various palm-leaf manuscripts pertaining to the dance. Some of the *karanas* mentioned in Bharata's *Natya Sastra* are thus found in vogue in the Orissi dance. Thus, barring these "bandhas", the repertoire is the same as in the present-day Orissi dance, making use of various *pada bhedas*, *bhangis*, *belis*, *hastas*, etc.

It should be noted that it was with the arrival of the Gotipuas on the scene that the Orissi dance came to be performed outside the temple precincts.

Two important religious festivals when the traditional Gotipua dances can be witnessed are: Chandan Jatra in May and Jhoolan Jatra, the swing festival, in August. Chandan Jatra is celebrated for three weeks and every night the Gotipua performs on the boat.

During Jhoolan Jatra, the Chalanti Pratima is brought to the Mukti Mandap, or Jhoolan Mandap, where a swing is kept ready for the Lord. This festival continues for seven days. These Mukti Mandapas are found in the vicinity of the temple on a high platform with an exquisite architectural toran, from where hangs the swing.

After Bhoi King Raja Ramachandra Deva's rule, Orissa was in great turmoil for three centuries, having lost its independence. Naturally it affected the religious, social and cultural life of people of Orissa. Often the religious ceremonies were suspended.

The last century brought several influences that corrupted the Gotipua dancers. The Sakhi Nach of the southern districts of Orissa had a baneful influence on their traditions since the voluptuous and sensuous elements affected the intrinsic aesthetic

appeal of the Orissi dance. It should also be noted that, in the earlier years of the present century, the Gotipua parties were maintained by zamindars for entertainment on social occasions like marriage, etc. In a way they helped to support the tradition. But the Gotipuas in order to please their patrons borrowed heavily from touring Jatra troupes, vulgarising the style.

On account of such factors what we witness to day is a dance that has come to us in a debilitated form. Indeed it is a pale imitation of what was once the classical Orissi dance. Luckily, the present Gurus of the Orissi dance were themselves Gotipuas two decades ago. The late Shri Mohan Mahapatra and his two pupils, Guru Pankaj Charan Das and Shri Kelucharan Mahapatra, winner of Sangeet Natak Akademi Award, were also Gotipura dancers. If Orissi dance has found a new lease of life, thanks are due to these veterans who have carried the tradition forward, reforming and reshaping it according to the canons in the *Natya Sastra* and other ancient treatises. (Sunil Kothari in *IWI*, December 10, 1967, pages 19-21).

THE PUPPETEERS OF RAJASTHAN

The itinerant puppeteers of Rajasthan lead the sort of unpredictable life usually associated with artistes. And in the case of the *Putliwalla*—as the puppeteer is popularly known in North India—one must remember that he is literally tied to his craft by the many strings linking his fingers to his dolls.

Of the many schools of puppeteers, the Marwaris from Rajasthan hold an eminent position in India. There are many reasons for this. They are usually the product of a hereditary line of puppeteers, which means a lifetime of devotion to their craft; they have for presentation a rich and live array of characters drawn from the heroic and historic tales of Rajasthan—legends which extol bravery, chivalry, beauty and love, and which consider human life but a trifle compared to the upholding of human honour.

There is a dream world in the *putliwalla's* basket—kings and queens, *vazirs* and drummers, courtiers and brigands, legendary heroes and beautiful princesses. And their world offers vestiges of Moghul and Rajasthani courtly glory. In a few

moments, adept fingers set the stage, and the "actors" jerkily descend to perform, beguile, enchant and entertain the audience.

The more familiar story that is the stock-in-trade of every puppeteer concerns Amar Sing Rathod, the legendary Rajasthani hero, and his conflict with Salabat Jung, the vazir of Shah Jahan. Interspersed with this slender plot is the court life of the Moghuls, the dancing girls, the ubiquitous snake charmers, feats of horseriding and gallants engaged in mortal combat, as well as romantic episodes. The stories are enacted with tongue-in-cheek humour which provokes instant laughter among the spectators. The humour is entirely in consonance with the often frisky movements of the puppets.

A puppeteer's entire paraphernalia is so limited that he can literally carry an entire two-hour show on his back. The main standings are his puppets, lovingly carved out during moments of leisure, which are clothed in exquisite finery reflecting the flamboyant dress, typically Rajasthani.

The puppet stage is a contraption of bamboos and vivid coloured cloth, the top portion of which is lifted in such a manner as to enable at least two puppeteers to stand behind it unseen and to operate their little dolls.

In Rajasthan, the puppeteer creates his atmosphere harping on the elements inherently associated with the land and the people: the colours—blushing red, iridescent yellow, azure blue; the women—mysterious in their ghoonghats, lithe, brave; the men—tall, handsome, intrepid, versatile.

The puppets invariably portray heroes like Raja Man Singh or Rana Pratap, and heroines like the Rani of Jhansi or Padmini, the fairest of them all. The Kathputli show takes one back to another age and another time.

The Kathputliwalla (the story-telling puppeteer) travels from village to village, daring to tramp into the towns once in a while. Usually he is accompanied by another male. The wife plays a useful role as the drummer.

Without any sort of musical accompaniment, the show would be monotonous. The puppeteers cleverly avoid this; sound effects are produced by means of a small whistle which is hidden in the mouth and bells tied to the legs, and, of course, the drum.

A good show lives in the memory for a long while; the kings and their courtiers; the captivating movements of the court dancer, of the princess and her handmaidens; the din and bustle of a battle.

One wonders how long the Rajasthani putliwalla will be able to carry on with his show if he does not enrich his repertoire. A few enterprising puppeteers have realised this point and are adding to their stock of stories drawing upon current events and national figures.

When he visits a city, a puppeteer is sometimes astonished to find that his trade is no longer his monopoly. Institutions like the Bharatiya Lok-Kala Mandal in Udaipur and the Indian Puppet Theatre in Bombay have carried the art far beyond the limits of entertainment and the chivalrous and intrepid Amar Singh Rathod is no longer the commanding hero. Eventually, the puppeteer finds that his tracks lead him back to the villages, where a vestige of interest in popular folklore still enables him to live on a string.

Given proper encouragement and guidance, the traditional puppeteer can certainly learn to move forward with the times and captivate young audiences in the cities. (IWI, 31-12-67 page 29).

PANCHAKANYA

In Hindu religion and philosophy, five is considered a mystic number. Every aspect of life has five manifestations, five forms of expression. The ritual tantric worship in temples is conducted with five essential ingredients, "Mada" (wine), "matsya" (fish), "meda" (fat), "mamsa (flesh) and "mantra" (incantation). The human body possesses five essential organs which help it to receive the various sensations conveyed to it by the world in which it lives, those of smell, sight, hearing, taste and touch. Nature also reveals herself in five different forms, earth, water, fire, wind and sky.

It is on this elemental composition of Nature, that the theme of "Panchakanya" is based. It centres on the trials and tribulations of five legendary women, who have suffered, for no fault, of their own, "the arrows of misfortune." These five women are

Ahalya, Draupadi, Tara Kunti and Mandodari, each of whom has derived the essence of her character from each of the elements, Ahalya from water, Draupadi from fire, Tara from the wind, Kunti from the earth and Mandodari from the sky. This central thread runs through the entire dance-drama.

First among the five "Kanyas" is Ahalya, beauteous wife of Sage Gautama. She was created as a rival to Urvashi, foremost among the heavenly nymphs, who prided herself so much on her beauty that Brahma the Creator took upon himself the challenge to create a mortal lovelier in looks. So, Ahalya came into being, like a "veritable image of gold". She was an "uttama nayika", a woman of the noblest category, pure of heart, chaste of sentiment, unsullied of body. She was, moreover, utterly devoted to her husband, the most venerated of sages. He, through the super-human power of his penance, aspired to acquire for himself the exalted position of Indra himself, King of the Heavens. He was still a mortal, even though he was a great sage, and the arrogance and extravagance of his ambition reached Indra's ears, and the god decided to punish him, in his own perverse and deceitful way, and, of all the gods, Indra was known for his lustful nature, and inordinate love for the pleasures of the senses. And even though Indra was an acknowledged patron of the fine arts of music, dance and drama, his very craving for beauty, specially in the human form, was his undoing. Indra's roving eye fell on Ahalya, and he thirsted to possess her. An ingenious idea flashed through his scheming mind. He disguised himself as a cock, and crowed lustily in the middle of the night, just near Gautama's hermitage. The sage woke up and thinking it was morning went to the river to perform his morning ablutions. Indra, in the meantime, assumed the form of Gautama himself, and Ahalya dutifully submitted to his wishes, not dreaming for a moment that he was anyone else but the sage himself. Gautama, by the strength of his austerities, came to know of the deception, and, leaving his ablutions unfinished, returned to his hermitage in a towering rage. Ahalya was rendered speechless by this dual presence and she turned from one Gautama to the other, wondering who the real one was. The wrathful sage poured sacred water on his hands and threw it upon her, turning her into stone. Thus she was cursed to remain till Rama would redeem her.

The second "kanya" is Draupadi, of quite a different temperament and background, for she sprang from fire. Wife of the

five Pandava brothers, she was proud and spirited, born and wedded into royalty. She was the last person to brook any slight or insult. Yet, when her husbands lost all their mortal belongings, including their crown and kingdom, in the game of dice they played with their cousins, the Kauravas, she was dragged into the public court — she, a queen — by her hair, because, in the final game, her despicable husbands had nothing left to stake but their wife. Duryodhana, King of the Kauravas, commanded his wicked brother Dussasana to bring her before him, and he, in great glee, dragged her by the hair into the centre of the court. The fiery “kanya” made a vow then and there that she would not braid her hair that had come loose in the process, till she could hold them with hands that had been drenched in the blood of Dussasana. She saw, to her great amazement and anger, her five husbands sitting in a row, with downcast faces and lowered eyes, and a great shame filled her that not one out of them came forward to shield her from this public humiliation. Then came orders from the King for her to be disrobed. In shame, despair and utter helplessness, she cried out to God Krishna. “O Saviour of the World! Protect me. I have ever worshipped Thee.” As Dussasana leapt forward in great glee and pulled at her garment, and her husbands remained rooted to their seats, overcome by their sad plight, she stretched her arms heavenwards and sent her agonised heart up in prayer. Like the fragrant fumes of incense her soulful prayer reached up to the Lord and stirred him to his innermost depths. Gone was the serene detachment with which he beheld human sufferings. He rose to Draupadi’s rescue, and went on providing her with an endless garment. Dussasana pulled and pulled. His arms pained, perspiration dripped from his body, and he finally sank to the ground, utterly exhausted.

Tara, the third ‘kanya’ was the wife of Brihaspati, preceptor of the Gods. Chandra the Moon-god came to him as a pupil, and committed the unpardonable crime of falling in love with the wife of his guru. The fruit of their union was Budha, who was given a place among the nine planets. Chandra was cursed for his sin by Brihaspati, and would have gradually waned away had not Siva taken pity upon him and commanded that he wane for only fifteen days every month, and regain his emaciated self within the remaining days of the month. Siva also gave him shelter in his matted locks, and the cooling waters of the river goddess Ganga, who also rests there, soothed the cursed one.

Kunti, the fourth "kanya", was given a boon that whichever god she wished to invoke would come to her on recitation of a certain "mantra". She decided to put this boon to the test, and called the Sun-god, Surya. As predicted, he came to her, and she found herself with child. She was yet not mature, and the child was born through her ear, and was given the name of Karna (Ear). She, being still unmarried, feared a scandal, and sent the child floating along the river. He was, in course of time, rescued by the royal charioteer of another kingdom, and brought up with the king's children, the Kauravas.

The fifth "kanya" is Mandodari, transformed from a frog into a mortal maiden, to distract the demon-king Ravana, who was abducting the Goddess Parvathi. The very image of purity, innocence and beauty, she is believed to be an incarnation of the Goddess Lakshmi. Her goodness and gentleness were a foil to Ravana's overriding arrogance and constant defiance of the divine powers. Yet, she failed to save him from his ultimate downfall, though her constant counsel was always against his evil motives.

These also dance-dramas, centering round the life and fate of each of these five "kanyas", used to be performed by the maharis, the devadasis attached to the temple of Jagannath in Puri. The purpose was to depict the greatness of each age through the medium of the dance, with the help of its subtle and immeasurably rich idiom. It can well be imagined with what surpassing grace and loveliness each of these characters must have been brought to life in the magic language of the Orissi dance, the lyric enchantment of which style never fails to cast its spell upon the beholder. It is only when these "Panchakanya" vignettes are performed that one realises the richness, depth and intensity of dramatic expression that forms the core of the Orissi repertoire. There is a general notion that the Orissi dance repertoire does not go beyond the *ashtapadis* of Jayadeva, and a few Oriya songs by indigenous poets like Kavisurya Baladeva Ratha and Upendra Bhanja, and, while it abounds in rhythmic sequences of a light and lyrical nature and postures reminiscent of temple figurines, its dramatic aspect is either negligible or does not reach up to any poets of passion and profundity. "Panchakanya" with its intensely moving characterisations disproves this notion and carves a splendrous niche for the Orissie form of dance-cum-drama. It is indeed a heritage to be proud of, and twice blessed are those who, born in the tradition, have been handed over charge of this

precious gift, like Guru Pankaj Charan Das, who has been taught this by his grandmother, Srimathi Ratnaprabha Devi, a well-known devadasi of her day. He has preserved this tradition in its pristine purity of form, and brought to it, moreover, the enhancements of elegance and sophistication in presentation. Jajhpur in Orissa has sculptured evidence of the Panchakanya characters, and, to this day, this rare and enthralling theme has never failed in capturing the rapt attention of the audience and touching the very core of their beings. (IWI, 3-3-68, pages 20-21).

SECTION VIII: NOTES AND NEWS

1-2-1968. Glowing silks from Thailand, decorated calabashes from Chad, intricate Indian embroidery, chased metal pitchers from Morocco — these are some of the traditional products of craftsmen and craftswomen from all over the world shown in the latest set of Unesco Art Education Slides to be put on the market.

But these traditional skills are also being used — or occasionally revived — in the creation of uncompromisingly modern designs, and the set includes examples of experimental ceramics from Italy, a ricepaste resist batik from Japan, a piece of contemporary glass from Czechoslovakia, elegant silver jewellery from Bolivia, hand-made furniture from Denmark.

There are thirty colour transparencies in the collection, showing works of craftsmanship from thirty different countries: all of them, whether in metal, wood, ceramic, textile or glass, reflect the uniqueness, painstaking care and devotion which is the mark of the hand-made product.

At a time when there is increasing concern about the decline of the crafts — in the developing as well as in the industrial countries these slides give evidence that in many parts of the world the crafts are very much alive, and they may well serve to foster a greater interest in the subject, so that craftsmen will come into their own once more as truly creative artists.

The slides, with an introduction and detailed commentary in English, French and Spanish, were produced by Unesco in co-operation with the World Council.—(*Unesco Features*).

1-2-1968. The Erasmus Prize for 1968, worth 100,000 Dutch florins (roughly \$ 27,700), has been awarded to the English sculptor Henry Moore. The Prize is awarded annually to persons or institutions for outstanding artistic, scientific or social achievements. Part of the prize-money must be spent on a project which contributes to the development of European culture.

The Prize will be awarded by Prince Bernhard in Arnhem on May 3rd. At the same time, an important retrospective exhibition of Moore's works is to be opened in the gardens of the Kroller-Muller Museum at Otterlo.—(*Unesco Features*).

1-2-68. The most delicate and difficult part of the International Campaign to save the monuments of Nubia — the reconstruction of the Abu Simbel temples — will be completed in mid-1968. The two temples, cut up into 1,035 blocks, each weighing between 20 and 30 tons, have been transported and re-erected on the cliff-top nearly 200 feet above their original position, well out of reach of the reservoir waters at their peak level. The last block of the Great Temple was placed in position last September, the

joints are now being filled, and the temples will appear once more to be carved out of the solid rock.

In the final phase, particular care is being taken to re-create the temple's original surroundings as closely as possible. This entails the building of an artificial hill behind each temple with 320,000 cubic metres of rubble brought from nearby. To ensure they suffer no damage from the weight of the overlying rock, the temples have been backed with huge concrete domes.

No modern elements are to be allowed in front of the temples: coach parks, refreshment stands, souvenir shops and other tourist facilities will be located some distance away, screened by trees, and visitors will have to walk the last 500 yards to the temple along a beaten earth path.

This whole remarkable operation has been carried out by engineers, technicians and workmen from firms from 5 countries, and was made possible by contributions from more than 50 nations. Meanwhile work has been continuing on the dismantling and reconstruction of 22 other threatened temples in Egyptian and Sudanese Nubia.

One final task, fraught with difficulties, remains: the preservation of the group of monuments at Philae. This islet, situated on the Nile between the two dams at Aswan, has long been a shrine, known as "The Peril of Egypt." Its monuments — temples, pylons, colonnades and kiosks — date from the 4th century B.C. to the end of the 1st century A.D. and are of great archaeological and historic value. Until now the monuments have survived the floods which have covered them for nine months of the year for the past half-century. Now the new dam is in service, the temples are permanently submerged to nearly half their height and the stone is being gradually eroded by the daily fluctuations of the water level.

Two possible solutions are being studied: the first involves isolating the whole island behind dykes; the other, dismantling the monuments and re-erecting them on nearby Ajilika Island.—(*Unesco Features*).

1-2-1968. The International Music Council Congress will meet in the United States in September 1968. Theme of the meeting: "Music and Communications."—(*Unesco Features*).

1-2-1968. A discovery of considerable anthropological interest was made recently in Israel by a French expedition led by Mr. Bernard Vandermeersch of the Sorbonne palaeontological laboratory. The team found two skeletons from the Mousterian epoch in the Qafzeh cave, near Nazareth, similar to those discovered in 1930 in the grotto of Sukhul on Mount Carmel. Some 40,000 years old, the Carmel man bears a strong resemblance to the Cro-Magnon man who first made his appearance in Western Europe several thousand years later.

It would seem that during the period when Europe was inhabited by Neanderthal man, two different type of *homo sapiens* existed in the Near East, one similar to Neanderthal man and another, much more advanced. It is not yet known if this latter represents a transitional phase or if he

was a cross between Neanderthal man and a more recent type, of central or South-West Asian origin. Pending the results of further research, carbon 14 tests have already confirmed the age of the Qafzeh men as being between forty and fifty thousand years old.—(*Unesco Features*).

1-2-1968. The following artistes were selected for Akademi Awards for 1967. Music: Shri Amir Khan—Hindustan Vocal; Shri Ayodhya Pershad—Hindustan (Pakhawaj) Instrumental; Shri C. Venkata Rao—Karnatak Vocal; Shri K. S. Venkataramiah 'Papa'—Karnatak (Violin) Instrumental. Dance: Shri Balu Bhagavathar—Bhagavata Mela; Shri Kalamandalam—Kathakali; Krishnan Nair. Drama: Shri P. L. Deshpande—Playwright; Shri Sabita Brata Dutt—Acting in Bengali; Shri S. V. Sahasranamam—Acting in Tamil; Shri Shreekrishna Pahalwan—Nautanki (Traditional Theatre).—(*Annual Report, 1967-68, Sangeet Natak Akadami, New Delhi*).

2-3-1968. The Smallest World — The Largest Family. This series of colour transparencies was prepared during a seminar on international understanding organised two years ago in Budapest by the Unesco Institute of Education, Hamburg, in collaboration with the Hungarian National Commission for Unesco.

Intended for children aged 8 to 13; the series illustrates the interdependence between peoples with the aid of examples which stress the common preoccupations of men of widely differing origin and background. The folder, containing 28 transparencies, accompanied by an explanatory text in English, French and German, can be ordered from the publishers; V-DIA-Verlag GmbH, postfach 1940, 69-Heidelberg, Federal Republic of Germany price 28 DM.—(*Unesco Features*).

2-3-1968. Experts from 42 countries met at Unesco Headquarters from 11 to 20 March to study a draft recommendation on the protection of cultural property threatened by public and private works. The recommendation will be submitted for approval to the 15th session of Unesco's General Conference next November.

Monuments today are endangered by a number of factors—dams, public highways, pipelines air pollution both from motor exhaust and industrial fumes, vibrations caused by traffic, etc. The international code being drawn up under Unesco auspices would ensure better protection for threatened property. (*Unesco Features*).

2-3-1968. The development of computer-aided design, the use of tape recorders, lasers and electronics in kinetic art, and the influence of the arts on the development of contemporary scientific thought: these are some of the questions to be discussed at a Unesco international symposium on "Technology and Creation in the Contemporary World" being held in Tbilisi, USSR, from April 9 to 13.

Some of the world's most outstanding authorities in the fields of aesthetics, the fine arts, architecture, industrial design, theatre, cinema and music and a number of expert scientists are taking part in the meeting.

The main theme of the conference will be the inter-relationships and mutual influences of the arts and sciences in the past, present and future. Other general subjects will include: new materials and processes which serve to alter and expand the arts; new methods of reproduction and dissemination of the arts; the influence of the mass media on the visual and dramatic arts; processes and products which are changing the nature and scope of architecture; and new forms of music produced by electronic and other technological means. (*Unesco Features*).

17-3-1968. "A plea for the synthesis of the northern and southern traditions in Indian music was made by Dr. B. V. Keskar while delivering the first convocation address of the U.P. Sangeet Natya Bharati at Lucknow on March 17. Dr. Keskar said that musicians from the South had been visiting centres of Indian music in the north to study the tradition style of music of the northern region. He called for a reciprocal gesture. This exchange between the northern and the south should increase day by day, he said, and added that it would help a great deal in bringing about emotional integration.

Endorsing the plea, Dr. Radhakamal Mukherjee, Chairman of the Sangeet Bharati, said that it was essential for national emotional integration that the teaching of the Hindustani schools of music and dance should be supplemented by instruction in Karnatic music, Bharat Natyam, Manipuri and Kathakali dances. The interpenetration of the rich styles of music, song dance from different music-regions of India could not only powerfully contribute towards national like-mindedness but also bring about new creative patterns and movements in music.

Dr. Mukherjee said¹ that classical music must come to more intimate terms with the far-reaching changes of the Indian landscape and of the moods and emotions of the Indian mind in the cycle of the seasons. The prevalent class stratification between high-brows and folk music should be mitigated. Musical instruction should include folk melodies in its programme. This would contribute to the development of fresh styles and patterns of folk music that had as ancient a history as classical music in the country." (*CNFI*, May 1968).

29-3-1968. "The Bharatiya Bhasha Samiti, at its meeting held in New Delhi on March 29, urged Government to establish the Bharatiya Bhasha Sansthan (National Institute of Indian Languages) and to make necessary budget provisions so that it might be set up without delay. The Samiti has made this recommendation for strengthening the essential unity of Indian languages through interlinguistic research and comparative studies of vocabularies, forms, styles, structures and expressions; encouraging and coordinating orientation courses for teachers and training research scholars and interpreters; coordinating the work of State Institutes of Languages and producing suitable literature to assist in the change-over in the media of instruction at the university level, and undertaking linguistic studies with reference to Sanskrit, Urdu and Sindhi in case no other State Institute of Languages or other organisation does this work.

In regard to reference literature, the Samiti has suggested that its Chairman should, in consultation with the Sahitya Akademi, appoint a committee to review the work done on the preparation of dictionaries, encyclopaedias and other reference books in various languages and to make further suggestions. It has also emphasised the need for compilation of functional trilingual dictionaries (English, Hindi and one regional language)." (CNFI, May 68).

30-3-1968. "The sitar virtuoso, Ravi Shankar, denied in New Delhi on March 30 that he had departed from tradition in adapting Indian classical music for Western audiences.

Speaking at a luncheon given in his honour by the Press Club of India, Ravi Shankar affirmed that he was a staunch traditionalist though he did modify the manner of presentation of Indian classical music to the West. Ravi Shankar said that initially he made it a point to give our music in smaller doses to the West. This gradually led to an appreciation of Indian music by the Westerners". (CNFI, May 68)..

1-4-1968. During the past fifteen years, enrolment in India's primary schools has nearly trebled from 19,50,000 in 1951 to 51,50,000 in 1966. By the end of the current five-year plan, it is estimated that 91% of the 6-10 age group will be receiving education. (*Unesco Features*).

1-4-1968. The first number of *Monumentum*, an illustrated review devoted to the problems of preserving and restoring buildings of historic interest, was recently published by the International Council of Monuments and Sites (ICOMOS), with the financial support of Unesco and the Belgian Ministry of Culture.

This first issue includes articles on the reconstruction of the old centre of Buda, the restoration of 11th century wall paintings in the church of the Benedictine Abbey of Lambach, in Upper Austria, and the preservation of the Romanesque portal of the monastery at Ripoll, in Gerona, north-eastern Spain. Articles are in either French or English, with a summary in the other languages. (*Unesco Features*).

1-4-1968. An international symposium on the interaction and relationships between the arts and sciences in the context of contemporary civilization was convened by Unesco in Tbilisi, USSR, from 9 to 13 April.

Outstanding specialists in the fields of aesthetics, the fine arts, architecture, industrial design, theatre, cinema and music, as well as the physical sciences, participated in this meeting.

The arts and sciences have been, since the dawn of human history, the natural manifestations of the human mind and spirit, embodying man's need to assimilate his experience and to comprehend, control and change his immediate and universal environment. In former times there was no separation between the arts and sciences, artists and scientists; it was necessary for each individual, drawing on his abilities as artist and scientist, to invent and produce his own tools, implements, artefacts for everyday life,

work and for ceremonies and rituals. All members of the family were called upon to contribute in some way to this common task. Later in man's history, in a time of growing "specialization", "compartmentalization", the arts and sciences became quite different disciplines and have at times been viewed as "opposites", possessing little or no intrinsic relationship in the human scheme of things.

Today, within the context of rapidly expanding "technological societies", new relationships are being found to exist between the arts and sciences which affect not only the two disciplines themselves, but the present and future life of man.

This project has been initiated and this international meeting called in order to provide for an exchange of thought and an examination to be made of a phenomenon which is of interest and importance in the world, and thus to the Unesco programmes in culture, science and education. (*Unesco Chronicle*, April 1968, Vol. XIV, No. 4).

April 1968. A joint declaration on strengthening Asian cooperation in education was unanimously adopted at the third meeting of Unesco's Regional Coordinating Committee on Book Development which met in Kuala Lumpur during the last week of April. The joint declaration says:

"We the representatives of Asian nations meeting in Kuala Lumpur in the third session of the Regional Coordinating Committee reiterate our resolve to strengthen further the cultural solidarity of Asia and to promote in all possible ways cooperation in the fields of education, culture, science and communication in our vast and historic region which has to play its appropriate role in the affairs of the world and in the task of building human solidarity. We place special emphasis upon the need to make Asia better known to Asians through co-operative activities for the production of attractive and authentic reading material about the historic cultures and the present-day conditions of Asian countries. To this end we shall endeavour to build up appropriate organs of mutual consultation using especially the resources and potentialities of national commissions for furthering regional cooperation." (CNFI).

1-5-1968. The American Society for Eastern Arts (ASEA) plans to tour two groups of North Indian musicians this coming summer and fall. The first group will include India's leading sarangi player, Ram Narayan. (The sarangi is a bowed instrument with three main gut strings and thirty-five sympathetic strings). He will be accompanied by Mahapurush Mishra, already known for his tours with Ali Akbar Khan, as his tabla player. The second group will include Nikhil Banerjee, the brilliant sitar player, and his drummer, Kanai Dutta, returning to the United States for a second tour. Both groups of musicians will be accompanied by tamboura players. To further the appreciation of North Indian music, these musicians are also available for lecture-demonstrations and limited periods of teaching-in-residence. (*Newsletter*).

1-5-1968. A symposium entitled "The Social Structure of Cognatic Societies" was held at the annual meeting of the American Anthropological Asso-

ciation in Washington, D.C. on December 1 under the Chairmanship of G. N. Appell. The purpose of the symposium was to re-evaluate some of the theories and concepts of social anthropology that are the result of the past emphasis on *unilinear* social systems in order to develop more universal concepts applicable to the analysis of *all* societies. (*Newsletter*).

1-5-1968. The Department of History of the University of Pittsburgh announces the publication of the *Historical Methods Newsletter; Quantitative Analysis of Social, Economic and Political Development*. It is designed to fill the need for a cross-disciplinary channel of communication for the increasing number of historians, political scientists and sociologists who have become interested in the use of quantitative historical data. The *Newsletter* will present a listing of current research, reports on conferences, abstracts of methodological papers, and brief methodological articles and book reviews. The editorial board consists of Charles Dollar, Oklahoma State University; Richard Jensen, Washington University; Samuel P. Hays, Paul J. Kleppner and Douglas K. Stewart, University of Pittsburgh. Correspondence regarding news items and subscriptions should be sent to the editor, Pal J. Kleppner, Department of History, University of Pittsburgh, Pittsburgh Pennsylvania 15213. (*Newsletter*).

1-5-1968. The Sangeet Natak Akademi honoured outstanding musicians, dancers and theatre personalities at the Annual Awards Ceremony. The President conferred Fellowships on five recipients, the Kannada playwright Adya Rangacharya, the theatre producer, E. Alkazi, the Kathak dancer Shambhu Maharaj, the Kuchipudi exponent Vedantam Sharma and Satyanarayan. Awards were given to several artistes of music, dance and drama. A five day long festival was held during which the honoured artistes gave performances to the public at free shows held at Rabindra Bhavan. (*CNFI*, May 1968).

1-5-1968. President Lyndon B. Johnson led 2,300 artists and art lovers in welcoming the National Collection of Fine Arts to its first permanent home since it was conceived by the U.S. Congress 112 years ago as part of the new Smithsonian Institution. The Collection — emphasising American art over three centuries and totalling 11,000 paintings, sculptures and prints — is on permanent display in a Washington, D. C. Federal Office building, which is a massive example of Greek revival architecture.—(*American Reporter*, September 25, 1968).

1-5-1968. The National Institute of Social and Behavioral Science will hold its regular sessions for contributed papers at the 135th annual meeting of the American Association for the Advancement of Science, December 26-31, 1968 in Dallas, Texas. Sessions are held in cooperation with the Section on Social and Economic Sciences of the A.A.A.S. Members of the Association for Asian Studies interested in presenting a paper at these sessions are invited to forward titles and abstracts of 300 words to Donald P. Ray, Director, National Institute of Social and Behavioral Science, 863 Benjamin Franklin Station, Washington, D. C. 20044, not later than August 25th. Papers should concern well-advanced or recently completed research in the social sciences relating to Asia, including interdisciplinary research on Asia. Perhaps of

particular interest would be studies on dimensions of political and psychological education in Southeast Asia; transfers of professional human resources in underdeveloped countries; the political unification of China in the post-Mao era: preconditions, problems, and prospects; matters of regional security East of Suez; the reconstruction of post-war Vietnam; and diplomacy among Asian nations. Selected materials of the sessions will be published.--(*Newsletter*).

1-5-1968. Columbia University announces inauguration in the 1968-69 academic year of a special interdepartmental program in Buddhist studies, offered jointly by the departments of Religion, East Asian Languages and Cultures, and Middle East Languages and Cultures.--(*Newsletter*).

1-5-1968. In an article on Cultural Policies by Jacques Guerif based on the report prepared on the round table meeting held in Monaco during December 1967 under the auspices of Unesco the author observes: "In pre-industrial societies in the West and elsewhere, what are today called "artistic" works and events were closely linked to the needs of everyday life. It would therefore be a misconception to consider the "traditional arts" poor relations. On the contrary, their significance within a particular culture should be recognized, and they should be preserved so that they can be infused with new life, thus enriching the world's heritage with new creations.

The technological innovations in the media for communicating culture, broader participation of the public and the transformation of ways of life are leading to radical reforms in the institutions for the dissemination of culture. Apart from the role they can and should play in the creation of new art forms, the mass information media offer quantitatively a far more important means of access to culture than traditional institutions such as the theatre, museum and library. The cinema audience is a hundred times larger than that of the theatre and viewers spend hundred times more hours in front of television than in the cinema. In the past fifty years, opportunities for bringing people into contact with culture have increased several thousand-fold.

Culture in the modern world is evolving rapidly; it is at present undergoing profound changes which must be taken into account in drawing up cultural policy. The democratization of culture should not imply any reduction of standards: The problem is not one of dispensing to the masses a "highbrow" culture which they would not understand, but of helping each individual, whatever his social and economic status, to develop all the facets of his personality and to play his part in cultural life, in accordance with his tastes and needs.--(*Unesco Chronicle*, XIV, No. 5).

1-5-1968. In his address to the symposium on brain research and human behaviour which Unesco organised at Paris from 11 to 15th March 1968, the Director General, M. Rene Maheu referring among other things to race and racial prejudice observed "As a Committee of experts convened by Unesco in September 1967 rightly pointed out in its *Statement on race and racial prejudices* 'the peoples of the world today appear to possess equal biological potentialities for attaining any level of civilization'. In the con-

text of your symposium, it is justifiable to speak of an equality of 'brain potentialities'. From this it follows that, provided they live in an environment where their elementary needs are properly satisfied and provided they receive an adequate education, the members of the different groups which make up the human race are capable of attaining to the same, degree of mental development. It is, however, a fact, one that is abundantly exploited by the very people who are most directly responsible for it, and especially by the racists—that, although equality of mental development has been scientifically established as a potentiality and although it is an indefeasible right of all men, it has still by no means been brought effectively into being even in the highly industrialized countries. This is because the realization of man's potentialities comes up against very formidable, very serious obstacles, real social scourges which in some cases are the legacy of the afflictions and iniquities of history and in others are the sign of our present incapacity to find a fair solution for the organizational problems created by our own technological advances." (From *Unesco Chronicle*, May 1968).

1-7-1968. Unesco has produced a detailed plan for rescuing Borobudur, the colossal Buddhist sanctuary in Java, whose 1,400 reliefs are threatened with imminent destruction through subsidence of the lower part of the structure.

Borobudur, undoubtedly the largest and most significant monument in the Southern Hemisphere, was built in the 8th Century. Crowning a hill-top, the main stupa, or shrine, is surrounded by 72 smaller, perforated stupas and four descending terraces with richly sculptured galleries.

The solution proposed is to dismantle the temple and reconstruct it stone by stone on a supporting structure of reinforced concrete. (*Unesco Features*).

1-7-1968. A new kind of art magazine, called *Leonardo*, has recently begun publication in the United Kingdom with its editorial staff in France. Articles are published in English or French.

Subtitled "International Journal of the Contemporary Artist", *Leonardo* aims to be primarily a channel of communication between artists. Issued quarterly and richly illustrated, it is published by the Pergamon Press, Oxford, subscription rates, UK: £ 2; US: \$ 6.00. (*Unesco Features*).

1-7-1968. Ministers of Education and leading educational authorities from 86 countries took part in the 31st session of the International Conference on Public Education organized in Geneva from July 1 to 10 (1968) by Unesco and the International Bureau of Education (IBE). Chairman of the Conference was M. Andre Chavanne (Switzerland).

There were three major topics on the agenda: education for international understanding as an integral part of school curricula (this point being chosen to associate the Conference with Human Rights Year); environmental studies, now regarded by many educationists as of capital importance in

keeping the school closely related to real life; and educational developments during the 1967-68 academic year, in particular, improvements in mathematics teaching in secondary schools a subject on which Ministries had been specially invited to report this year. (*Unesco Features*).

1-7-1968. In the course of his address at a Symposium of World University Service at Leysin (Switzerland) in July 1968 Dr. Malcolm S. Adiseshiah Dy. Director General of Unesco observed: "The University world is undergoing a quantitative expansion, unknown in its long history. The number of teachers, university buildings, books and teaching material, laboratory and workshop equipment, the examination system and teaching methods and conditions of university life and work generally have not kept pace with this expansion. This situation was bound to blow up, and it has. A second cause of the shattering truths thrown up by the university crisis is the intellectual challenge that the university community faces both with itself and in society. The pace and rhythm at which knowledge is increasing today is such that the phrases 'information explosion' 'explosion of knowledge', have become part of our daily jargon. In the scientific world alone, new ideas as embodied in new documents, are being produced at the rate of 15 million pages annually.

If to this quantitative explosion is added the fact that the means of transmitting this information are undergoing a second revolution, we can begin to see the dimensions of the problem. The first such revolution occurred five centuries ago, with the invention of the printing press; its culmination was the Renaissance. Today, once again, with the completely new information system, at whose heart stands the computer and the card selector, the basic issue posed is, who is to communicate, what to communicate, to whom and how. The third cause of the university crisis is to be found in the moral dilemma that the Institution faces. The student is told that he must seek truth and finds around him the denials of the truth of life and liberty of masses of people within his country and outside. He imbibes doctrines of equality and human rights and sees around him racism, discrimination and incessant violation of human rights. He is told that all true knowledge contributes to peace, international understanding and human well-being, and he finds that this knowledge has led him to live under the giant mushroom of the nuclear stalemate, over which broods "a conspiracy of silence." He is exhorted to bring the spirit of tolerance and charity to his work and to his fellow men and he finds all around him, in Asia, in the Middle East and in Africa, minor wars raging, in which thousands of innocent people are being slaughtered or maimed for life. It seems to me clear that the response has to develop along two broad lines. There must in the first place emerge a new concept of teaching and learning, involving a new relationship between the teacher and the student. The one-sided, one-way concept of teaching and learning is ante-diluvian because the teacher can no longer assume that his pupil is a blank clean slate on which he can write what he wills and how he wills; that he must be talked down to from great heights of wisdom and learning. And of course, here we have a come-back to sound and traditional pedagogic theory. (*Unesco Features*).

2-8-1968. The £1,000 Kalinga Prize for the popularization of science, awarded annually by an international jury chosen by Unesco, goes this year to the famous British scientist Professor Fred Hoyle. The prize, established in 1951 by Bijoyanand Patnaik, an Indian industrialist, is named after the Indian empire founded by Asoka 2,200 years ago. (*Unesco Features*).

6-8-1968. A general radical reform of education was urged by the Director-General of Unesco, M. Rene Maheu, when he opened the International Conference on Educational Planning at Unesco House on August 6. Some 300 delegates from 83 countries heard M. Maheu stress "the difficulty which almost all countries are experiencing in adapting their education to the rapid and far-reaching changes in knowledge and ideas, and even moral attitudes. However one may choose to explain it," the Director-General continued, "the more or less universal revolt of young people today should suffice to convince us, if we needed convincing, that education must be re-examined from top to bottom—its organization as well as its content, its methods as well as its spirit". Among various proposals to increase educational efficiency, M. Maheu mentioned the more systematic use of modern aids and techniques, for "education, unlike medicine for example, has yet to undergo its technological revolution"; "learning by doing", which should include effective participation by school children and particularly students in their own education; the careful adaption of curricula to the capabilities and aspirations of pupils and students; and the extension of education beyond the confines of the school to include the increasingly numerous and various opportunities for training offered by society. None of this is new, at least in theory", the Director-General declared; "but almost all of it is new in practice. For past experience seems to have demonstrated quite clearly that these innovations can only be effective when carried out as part of a wholesale renewal of the school environment." But planning cannot be carried out by specialists working in a vacuum, warned M. Maheu; it must spring from the ideas and the joint efforts of all concerned. And not only administrators and teachers are concerned in education: students, parents, local communities, professional and cultural groups—in short, the whole of society is involved. The Conference could play an important part in preparing for these reforms. The four main concerns of the delegates are the preparation of a world strategy of education in connection with the second Development Decade (1970-80); ways and means of introducing educational innovations; management reforms, such as the training of a new type of imaginative leader-administrator opposed to routine; and the best ways to use existing funds and find new financial sources for the future. (*Unesco Features*).

9-8-1968. Scientists from over 50 countries will meet at the United Nations Educational, Scientific and Cultural Organization (UNESCO) headquarters in Paris from 4 to 13 September to search for solutions as to how man could stop despoiling the earth and protect the fast-disappearing natural environment for his own and his children's benefit. The conference, known as the Intergovernmental Conference of Experts on the Scientific Basis for Rational Use and Conservation of the Resources of the Biosphere, will focus broad problems affecting the part of the world in which life could exist, including the threat to the planet's resources posed by popu-

lation growth. Most scientists will attend the conference in both their professional capacities and as delegates of their Governments. In this dual role, they will be qualified to discuss rational ways of using the biosphere and empowered to adopt recommendations for action by Governments and International agencies. They will attack the problem from three standpoints represented by the conference's three commissions; research education, and scientific policies and structures.

Four Major Themes:

The conference's four major themes will be covered in keynote addresses on:

Man's health in relation to the biosphere and its resources, by Dr. Marcoline G. Candau, Director General of the World Health Organization (WHO);

Food requirements and production possibilities, by A. H. Boerma, Director-General of the Food and Agricultural Organization (FAO);

Qualitative and quantitative living-space requirements, by a representative of the Secretary-General of the United Nations; and

Goals for mankind and natural relationships with nature, by Rene Maheu, Director-General of UNESCO.

These themes will then be discussed under the major items of the conference's agenda. These include scientific concepts relating to the biosphere, the impact of man (his use—and misuse—of his environment), science's role in planning rational use of resources; and lines for action through research, education and scientific policies. The two latter points will also be emphasized in reports from UNESCO member States on their past work, present problems and future prospects. (*Weekly Newsletter*).

15-8-1968. A comprehensive display of Buddhist art is scheduled for the State Museums of Berlin next year. Among the exhibits will be testimonials of early Buddhist universities and Buddhist medicine. Renowned Museums of socialist countries will loan exhibits for the display at the Pergamon Museum in Berlin. Objects of Buddhist art of Mongolia will be seen for the first time in Berlin. They will be loaned by the Museum of Ulan Bator, which has friendly links with the Berlin museum. (*Democratic Germany*, p. 11).

27-8-1968. The United Nations Seminar on the Elimination of All Forms of Racial Discrimination opened in New Delhi on 27th August.

Organized under the United Nations programme of advisory services, the Seminar has been arranged in cooperation with the Government of India. It is being attended by public officials and civic leaders from the following countries; Afghanistan, Belgium, Canada, Ceylon, Czechoslovakia, France, Guyana, India, Iran, Ivory Coast, Kenya, Malta, Mexico, Norway, Peru, Sierra Leone, Sudan, Turkey, USSR, United Kingdom, United Republic of Tanzania, USA and Yugoslavia. Attending the Seminar are also

representatives of the UN specialized agencies, ILO, FAO, UNESCO, and WHO.

Mare Schreiber, Director of the Division of Human Rights and representing the United Nations Secretary-General, opened the Seminar. He outlined the United Nations activities in the field of human rights since the adoption of the Universal Declaration on Human Rights twenty years ago. He expressed the hope that following the Teheran Conference the Seminar will constitute a vital first step in this renewed United Nations effort to find ways and means for the elimination of racial discrimination in all its forms.

Inaugurating the Seminar, Bali Ram Bhagat, India's Minister of State for External Affairs said that the acceptance of so many International Conventions of Human Rights by different countries is an encouraging sign that we are on the right road to the solution of the problem of eliminating racial discrimination. "But it is strange" Mr. Bhagat continued, "that achievements in the field of human rights cannot match the achievements of Man in science and technology. The world today is becoming smaller and more crowded and this imparts a fresh urgency and importance to the speedy realization of the problems and the pledge contained in the Universal Declaration of Human Rights."—(*Weekly Newsletter*, Aug. 1968).

August 1968. 1970 will be International Education Year, if the U. N. General Assembly accepts the unanimous recommendation made by the United Nations Economic and Social Council (Ecosoc) at its forty-fifth session in Geneva recently. Commenting on the proposal in a statement delivered at the Ecosoc Conference on July 1, M. Rene Maheu, the Director-General of Unesco, said that the International Year should not be exclusively, or even mainly, an occasion for public celebrations of the importance of education. "At a time when the world's peoples are urging their governments to increase the means for extending and improving education", he pointed out, "discourses on the importance of education are superfluous. The world has no need for such propaganda, at any rate if vague and abstract; but it does need thought and action." Among possible lines for action during the International Year, M. Maheu mentioned as urgent objectives; functional literacy for adults; extended access of women to education; reform of primary education and of technical education for rural development; and the promotion at all levels of new ways of teaching, especially in education for international understanding. The Ecosoc proposal will be fully discussed at Unesco's next General Conference in October.—(*Unesco Features*).

August 1968. The names of 49 candidates from 36 countries have so far been put forward by governments and non-governmental organizations for the 1968 Mohammad Raza Pahlavi Prize for outstanding work in literacy. The \$5,000 Prize established last year through the generosity of the Shah of Iran, will be awarded by M. Rene Maheu, Director-General of Unesco, at a ceremony at Unesco House on September 9, the day after International Literacy Day (September 8 falls on a Sunday). Last year's Prize was awarded to the pupils of Tabora Girls' Secondary School in Tanzania for their work in the local literacy campaign.—(*Unesco Features*).

August 1968. A travelling exhibition of the largest and finest of the frescoes restored after having been damaged during the floods in November 1966 is to go on tour to the United States, the Netherlands and the United Kingdom from September 1968 to June 1969. Organized by the Superintendence of the Florence Art Galleries, the exhibition is meant as a token of the city's gratitude to countries which have made an important contribution to restoration work, and also to show the high quality of the work performed. So far, more than 23,000 square feet of damaged mural paintings have been detached and remounted on new supports. The remaining 3,000 square feet are expected to be treated by the end of the year. Most of the painted panels have also been treated, as well as over a third of the 692 damaged paintings on canvas.—(*Unesco Features*).

12-9-68. The Vikram University Ujjain which has been organizing the academic part of the Kalidasa samaroha every year will celebrate the Samaroha this year from 31st October to 6th November 1968. The programme consists of a seminar, Symposium, Special and popular lectures, interuniversity Sanskrit debate competition open to all students of Indian Universities, intercollegiate Hindi debate competition open to all students of Indian Universities, interuniversity Essay competition etc.

21-9-1968. The writers of Asia and Africa are marking the 10th anniversary of their first forum, which was held in 1958 in Tashkent, the capital of Soviet Uzbekistan.

Celebrating the 10th anniversary of the Tashkent Conference, the writers of Asia and Africa again get together for an international symposium in Tashkent. The subject of the symposium is "Literature and the Modern World." It is expected that 65 writers from Asia and Africa will come to the symposium, as well as guests from Europe and America. Major Soviet poets, prose-writers, literary critics and scholars will be taking part in it.—(*Moscow News*, No. 38, 1968).

25-9-1968. An exhibition of 43 paintings by contemporary American painters will be on display at New Delhi at the American Library, from October 7 to 19, and the College of Arts, from October 28 to November 2. It includes prints, drawings and water colours.

The exhibition is one of the elements of a programme on the theme, "Communication Through Art". Other features of the programme include showing of art films, display of art books, and slide-lectures on painting and handicrafts. Similar programmes are scheduled to be held at Punjab University, Chandigarh, from November 9 to 15; American Cultural Centre, Lucknow, from November 20 to 23; and Banaras Hindu University, Varanasi November 27 to 30.—(*American Reporter*, 25-9-1968).

9-10-1968. The Mahatma Gandhi centenary celebrations in the United States were initiated on October 2 with a special ceremony held at the Andrew Rankin Memorial Chapel of Howard University in Washington D.C.

Prominent speakers who participated in the event included the Deputy Prime Minister of India, Morarji Desai, Indian Ambassador to the United States Nawab Ali Yavar Jung, Congressman James G. Fulton (Republican

of Pennsylvania), Dean of Washington Cathedral, the Very Revered Francis B. Sayre, and Dr. William Stuart Nelson, Professor emeritus of Howard University.

Mr. Desai who delivered the principal address, said:

"This is not an ordinary centenary such as is celebrated in connection with many incidents or persons, but it is a centenary of a person who lived and embodied in his life the requirements and also the fulfilment of human aspiration for the whole world."

Congressman Fulton described Mahatma Gandhi as "an outstanding twentieth century world citizen" and "a Man of the Ages". I look to Gandhi as the Father of His Country, just as George Washington is regarded as the Father of our country."

Dr. Nelson emphasised the Gandhian influence on the racial issue in the United States. He described how Dr. Martin Luther King, Jr. combined the Christian doctrine of love with the Gandhian doctrine of non-violence as "the most potent weapon of social reform and racial equality."—(*American Reporter*, Vol. XVIII, No. 19).

SECTION IX: REVIEWS

CULTURE CHANGE IN AN INTER-TRIBAL MARKET, The Role of the Banari Intertribal Market among the Hill peoples of Chotanagpur by Sinha, D. P; Asia Publishing House, Bombay-1, 1968, pp. XII + 117 including Glossary of Local and Technical terms, Bibliography and Index, Price Rs. 25/-.

The main purpose of this close field study of the Banari inter-tribal market, located in the Chota Nagpur Hills of Bihar, in India, is to make clear how a number of communities from a well-defined territory are brought together, once a week, on Monday, "to participate in activities signifying interdependence rather than independence and extension rather than isolation, of the people who take part", (page 9). The activities in the market not only have the usual economic value but also bear a social, cultural, and political aspect.

Chapters I and II introduce us to the problem and its approach. In Chapter III, the author outlines the ecological setting while in Chapter IV he dwells on the ethnic components of the Banari region. A dawn to dusk activity of the tribes people at the market with the commodities brought for sale is explained in Chapter V. The usual barter system, now undergoing a change to cash exchange and even double barter dealings through middlemen are commonly observable in the transactions in the market. Chapters VI to VIII are devoted to a study of how the market serves as a place for settling marriages, for discussing tribal affairs, and for dispersing news about the latest aims of government, to spread ideas of hygienic living etc. In Chapter IX a series of working hypotheses are formulated based on the inter-relationship of the facts presented in the previous chapters to pinpoint some problems for future investigators. Chapter X gives a resume of the factors about the market already presented, with a special emphasis on the socio-cultural influences powerfully at work in shaping and urbanising the outlook of the tribes.

This fact-finding report about the varied aspects of the Banari weekly fair is presented in an economist's phraseology. At present

such reports have only a historical value as weekly fairs have yielded place to modern daily markets.

K. A. NILAKANTA SASTRI

FATHULLAH SHIRAZI: A Sixteenth Century Indian Scientist, by M. A. Alvi and A. Rahman, Monograph Series 2. Published by the National Institute of Sciences of India, New Delhi-1, under the auspices of National Commission for the compilation of History of Sciences of India, 1968, pp. 1 to 35, Price Inland Rs. 2.50, Foreign \$ 0.33.

In this small monograph of 35 pages, the authors have presented an account of the versatile technical and literary talents of Fathulla Shirazi, whose dormant potentialities found their expression during the period of the enlightened Moghul Emperor Akbar. One striking feature of the genius was that he was an isolated example of one, who, even in the sixteenth century in India contributed significantly by inventing mechanical gadgets in the medieval context.

Born a Persian, Fathulla came under the powerful influence of eminent spiritual leaders, poets, mathematicians and scientists. Those teachers left lasting impressions of their genius on Fathullah. Abul Fazal, Badaoni and others have left some accounts about him in their narrations. He came to India, lived in Bijapur, till 1580 when he got a call from Emperor Akbar. He served the Emperor in various capacities till his death in 1588, and during the period his genius unfolded itself in the inventions he made, like the machine for cleaning gun barrels, a wagon-mill, a travelling bath, the Illahi Era and other devices. A diagrammatic representation of these inventions has been given in this work as also details of the Era he originated under instructions from the Emperor. Fathullah, it is said, has left no original writing of his own and it is for scholars interested in presenting him in a fuller perspective to do further research in the field. In the absence of any academic Institutions for fostering research in Science in those days, the faculties of Fathullah could not find greater expression. Hence his work remains an end in itself.

K. A. NILAKANTA SASTRI

PALANTAMIL NŪL SOLLADAIVU, PART I: Published by the French Institute (Pondicherry) as its publication No. 37

of 1967: 414 pages text and viii pages addendum; price not indicated.

This is the first volume, covering letters A to Au of an 'index of words in ancient Tamil literature' prepared by a body of scholars commissioned by the French Institute at Pondicherry to produce this much needed and very useful piece of reference work. Scholars like Mr. N. Kandaswamy Pillai, Mr. V. M. Subramanya Iyer and Mr. P. B. Seshadri were associated with this massive endeavour, and the guiding hand of Mr. J. Filliozat, the director of the Institute, is unmistakable.

Though the history of reference literature of this kind, limited in purpose and performance albeit, can be traced to a much earlier period, serious attempts to put together all the terms found in ancient Tamil literature are of recent origin. Pandits U. V. Swaminatha Iyer and E. V. Anantarama Iyer in their editions of Sangam Texts (like the *Pattupāṭṭu* and *Kalittogai*, eg.) have suffixed thereto elaborate and almost exhaustive indexes. 'The Pre-Pallavan Tamil Index' prepared by me and published by the University of Madras in 1967 put together in a single volume practically all terms of historical or sociological significance and in addition to locating the expressions in the Sangam texts, provided meanings for them also.

The work under review, however, is more ambitious in aim and will be more voluminous when completed for it is practically a 'word index'—almost a dictionary—except for the fact that meanings are not given for the entries but only locations are indicated.

The texts which are taken to constitute 'Ancient Tamil Literature' are the *Tolkāppiam*, the *Pattuppāṭṭu*, the *Eṭṭuttogai*, *Śilappadikāram*, *Maṇimēkalai*, the *Paḍinen kilkanakku*, *Irāiyānār Kaḷaviyal*, and *Muttollāyiram*. This is the same as my corpus used for the 'Pre-Pallavan Tamil Index' except for the inclusion of *Muttollāyiram* and omission of *Tagaḍūr Yāttirai* and *Perundēvanār Bhāratam*.

The text has been well printed and makes reference easy. But an 'errata' and a 'list of additions' running into nearly eight pages prove how difficult it is, even for an institution as competent as the French Institute, to save a large publication of this kind completely from errors; and to say this is certainly not to detract from the undoubted value of this work.

The principle underlying the choice of entries in this work is not very clear. The entries include not only verb and noun roots (eg. Aḍu, Ahil), and evolved words indicating objects and actions (e.g., Andaṇan, Āruppaḍuttu) but also words with case endings (e.g. Adanai, Ambināl, Adaṛku, Adanin, Adanoḍu) and phrases (e.g. Ālamar kaḍavu!) and familiar expressions (e.g. Arumaṛai Andaṇar, Perumporuḷ vēṭkai, Aravilai viṇigan, Inmai-yadu iḷivu). No distinction is made within an entry on the basis of the different meanings of the terms; the locations are all listed indiscriminately. But perhaps it was not the intention of the authors to concern themselves with indicating in any manner the meanings of the entries. But the principle guiding the use of combined words like Aravāli Andaṇan is not also clear. It can well be Ara āli Andaṇan, Aravāliyaṇan, Ara āliyaṇan or Aravāli Andaṇan. But why the last form is preferred to the rest is not clearly indicated. But the *Sandhi* is used or dropped in an arbitrary manner, e.g., we have Aram śey tiṅgaḷ as Arañjey tiṅgaḷ but we have also an entry Aram kūru Avaiyam which should consistently be Araṅkūravaiyam. This is of no great moment but for the fact that the use of *Sandhi* will change the location of the word in the text (which is Tamil alphabetical) and can confuse the reader. The two entries Ir idal alari and Īreḷuttorumoli dispense with or employ *Sandhi* and there is evidently no consistency here. A closer examination of the index shows that some locations are wrong like Ahal aṛai-Malai: 113; the line is 133 and not 113; Ahil-Pari: 12-73 ought to be 12:13. Ahavar: Madurai: 223 is omitted and Aṅgāḍi: Paḷamoli 908: 3 is printer's error for 108:3. While all the *meippāḍus* enumerated in Tol. III:266 like Uru peyar kēṭṭal, Oppumai kōḍal etc., have been indexed, it is not clear why the *uttis* listed in *Marabial* like Oppakkūral, Orutalai molidal etc. have not been included.

But these and similar errors of omission and commission can always be set right in a subsequent edition; and I am personally aware of the enormous difficulties which face the producers of works of this nature and dimension. The research scholars in the fields of literature, linguistics and history are greatly indebted to the French Institute for this magnificent beginning, and will be eagerly looking forward to the subsequent volumes of this work.

THE SAGE OF KĀNCHĪ, by T. M. P. Mahadevan, M.A., Ph.D., Director, Centre of Advanced Study in Philosophy, University of Madras; published by Śrī Kānchī Kāmakoti Śankara Mandir, Secunderabad, 1967, pp. viii and 98, price not printed.

The superb imprint of the Sage of Kānchī (His Holiness Śrī Chandraśekharendra Sarasvatī, the sixty-eighth Āchārya of Śrī Kānchī Kāmakoti Pīṭha) on the flap of the book should invite anyone to read it; and having read it feel like the author that the āchārya is a *jīvanmukta*. The author asks him who doubts if Ādiśankara Bhagavatpāda in whose "single ascetic frame was compressed several millennia of the highest spiritual human history" walked this earth, to meet the āchārya and understand for himself that like Ādiśankara he is a *jīvanmukta*.

The versatility and the divine personality of the āchārya are described in detail in the nearly hundred pages of the book. We read significant events in the early years of his *pūrvaśrama* life and later to bear testimony to them. An Assistant Inspector of Schools found in Swaminathan, his *pūrvaśrama* name, the makings of a genius (p. 5). As a student in the Fourth Form he acted the part of Prince John in Shakespeare's *King John* so well that many of the teachers of the school went to his father the next day and expressed how greatly they were pleased with Swaminathan's superb performance (p. 5). He sought to improve his knowledge of musicology by discussions with experts in the subject; he used to visit Gangai-konḍa-chōla-puram and study the inscriptions and the niceties of architecture in the temple there. The incidents of the Teddy cat and Ponnuswami cheating him of his golden bangles, together with young Swaminathan's reflections thereon are a foretaste of the great role he played and plays later as a universal spiritual guru.

On 13th February 1907 the sage ascended the Śrī Kānchī Kāmakoti Pīṭha and up to this day his life is a unique record of austere tapas and selfless spiritual and humanitarian service to mankind. The *Vijaya Yātra* which began in 1908, the All-India tour (1919-39) and the later years since, are replete with the efforts of the āchārya for the resuscitation of Hindu Dharma. Renovation of temples, *kumbhābhishekams*, performance of *yāgas* and *hōmas* for the welfare of humanity, inauguration of Pandita sabhās, holding Vidvat Sadas, construction of Ādi Śankara Memorial mantapas, propagation of Hindu dharma by lectures etc.,

these engaged his attention. Particularly noteworthy are some of his original and unique services, viz., the organization of *Mudrādhikāris*, the establishment of *Jīvātma Kainkarya Sangha* for arranging for *anāthaprēta samskāra* for destitutes who die in hospitals, prisons and streets, distribution of the āchārya's *prasāda* to patients in hospitals during weekly visits, the institution of "Weekly Worship" for the collective performance of bhajana in temples. The Unity Movement aiming to do away with religious quarrels among Hindu sects, the *Tiruppāvai* and *Tiruvēmbavai* meetings during the month of Mārgaḷi is another original idea of the āchārya. His great interest in traditional culture relating to temples is evident in the Akhila-Vyāsa-Bhārata-Agama-Śilpa Sadas which the āchārya organised for the first time in 1962 at Ilayathamgudi. Scholars and specialists, Indian and foreign were invited to present papers and give expositions at the annual sessions of the conference. By these conferences the āchārya seeks to revive ancient skills and arts relating to temples like the puppet-show, shadow play, *Yakshagāna* etc. Everyone knows the āchārya's tireless efforts for the preservation of the different schools of Vedic chanting and the promotion of Vedic learning.

Hundreds of persons, high and low, in different walks of life have met the āchārya and received his blessings; Maharajas, princes and princesses, politicians, sincere seekers of truth, nationalist leaders including the Father of the Nation, Mahatma Gandhi. The talks at the interviews are given in the book. All these show the universality of the āchārya's love and anxiety for the spiritual regeneration of humanity.

The book carries also an English translation of a discourse on Advaita given in Tamil on 13-10-32 in Madras and another in Sanskrit being a Śankara Jayanti message. In the former is expounded the philosophy of Advaita as taught by Ādiśankara Bhagavatpāda and his important followers; the latter explains the significance of *Śankara Jayanti*. The exposition of Advaita philosophy by the āchārya in these two accounts is masterly and can be understood easily even by laymen.

We should be grateful to the author for having published this book for it will stimulate anyone who reads it to seek a darsan of the sage of Kānchī and receive his blessings, while he is in our midst.

OUR EXCHANGES

FOREIGN

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|---|---|--|
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| Asiatic Society of Pakistan, Dacca. | : | <i>Journal of The Asiatic Society of Pakistan.</i> |
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