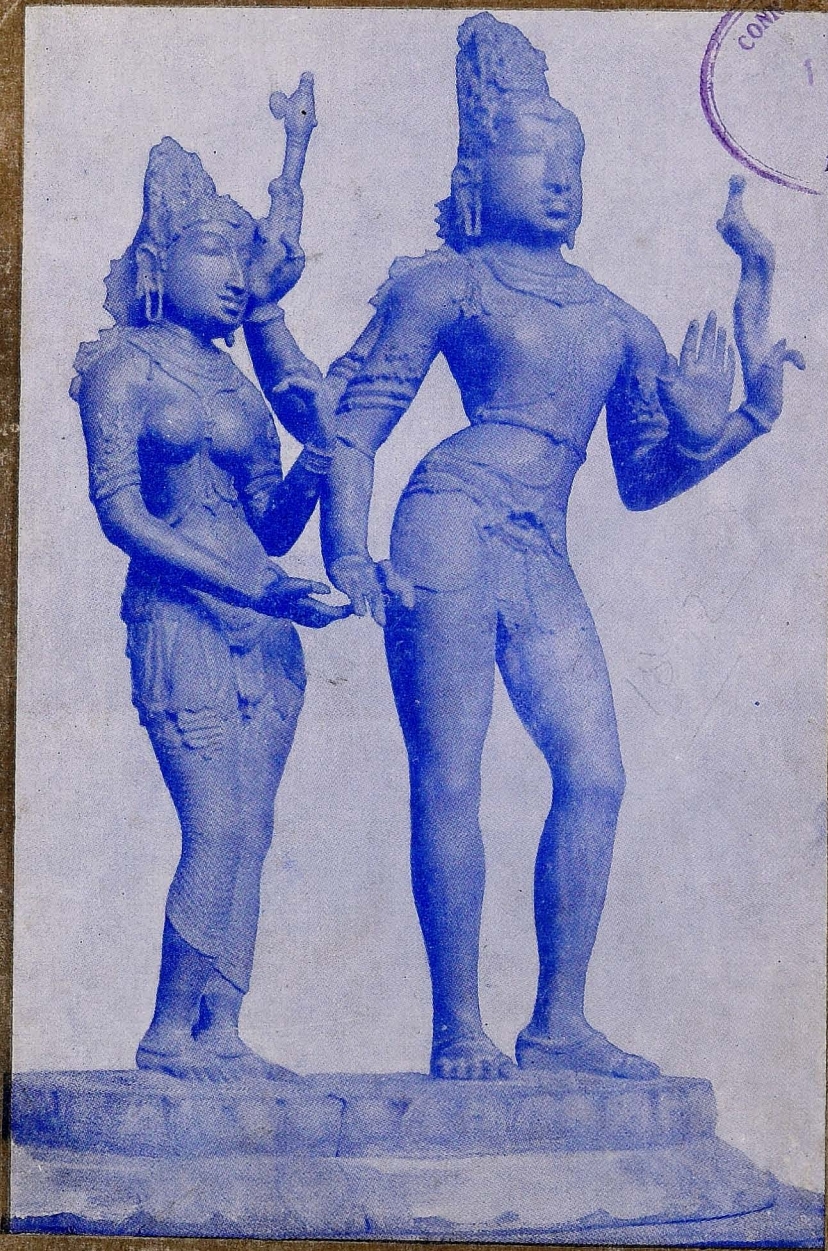
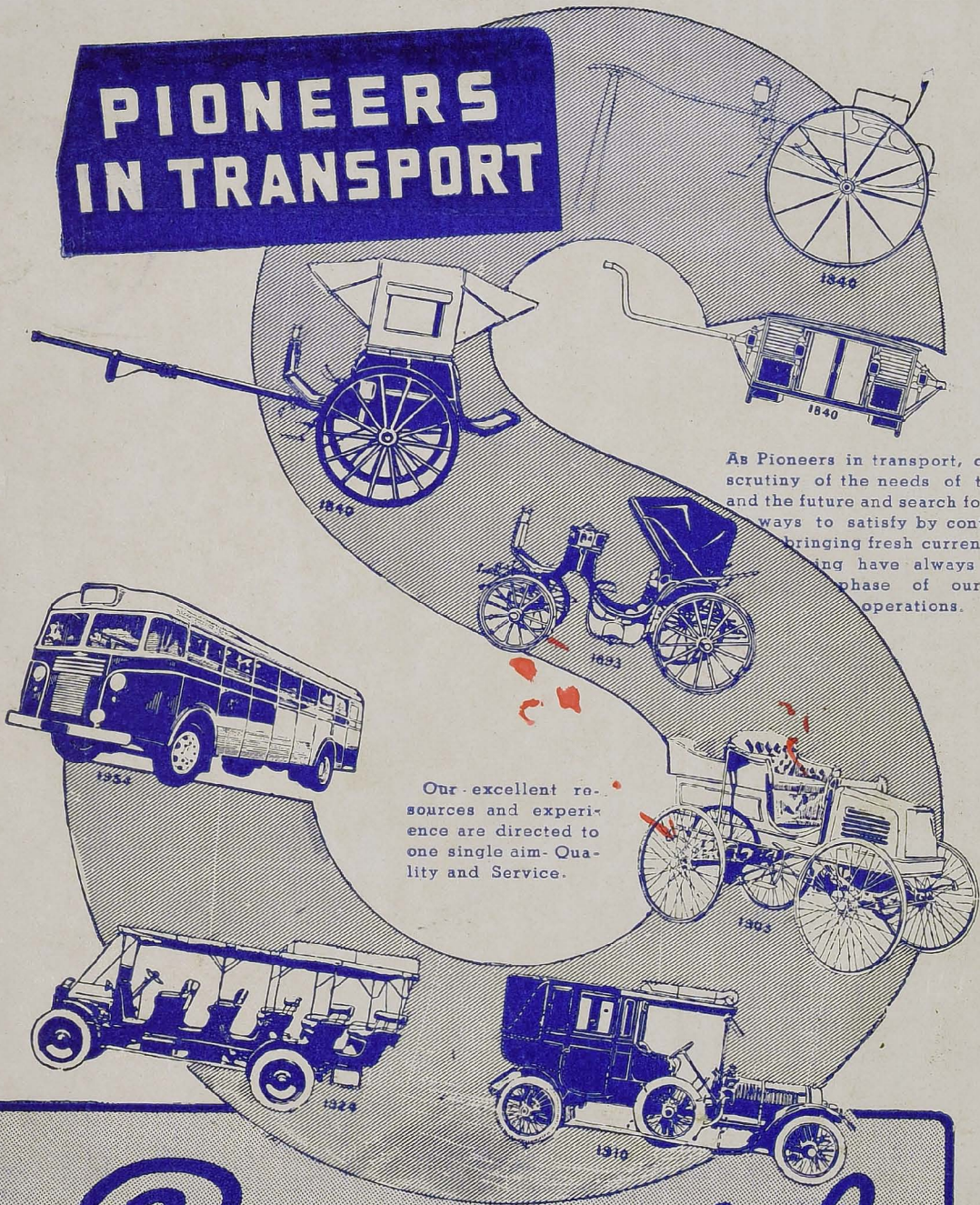


# THE TANJORE ART EXHIBITION 1955



Souvenir

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# THE TANJORE ART EXHIBITION

## 1955



*held under the joint auspices of the Tanjore  
Art Gallery and the Tanjore College Committee, Tanjore,  
in aid of the Tanjore College Fund and  
the Art Gallery.*



## SOUVENIR

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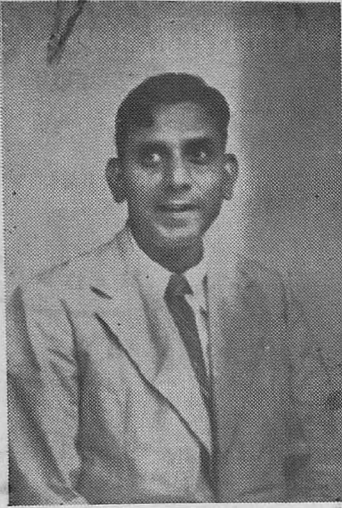
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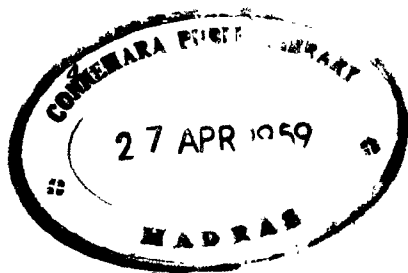
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## MESSAGES



Raj Bhavan,  
Guindy, Madras-22,

12th March, 1955.

I am happy to know that a Fine Arts Exhibition will be held at Tanjore in the month of April this year. Besides the usefulness of such exhibitions, it gives me particular satisfaction to know that one of the objects of the Exhibition is to contribute to the Tanjore College Fund in order to help in the establishment of a College at Tanjore.

Tanjore has great traditions of art; and its temples, frescoes, sculpture all prove what a great part the ancient town has played in giving us all these treasures of beauty in which we justly take so much pride. It is indeed a fitting venue for an Exhibition such as is being projected.

I do hope the Exhibition will attract large numbers of men, women and children who will doubtless profit by seeing and appreciating the great art treasures. I wish the Exhibition every success.

*S. Prakasa*



Vice-President  
India,  
New Delhi,

13th March, 1955..

I send my best wishes for the success of the Art Exhibition.

*Handwritten signature*



20, Akbar Road,  
New Delhi,

25th March, 1955.

I am happy to know that your Committee is going to conduct a Fine Arts Exhibition from the 14th to the 30th April.

I had visited Tanjore sometime in the beginning of 1950 and was very much impressed by the old historical memories and monuments of the place, the greatest of which were the Temple and the Saraswati Mahal Library.

I am glad that the scheme of starting a College is also taken on hand, and I wish it success.

Having neither the time, nor the health for penning an article, all that I can do is to convey to you my felicitations for what you are doing and wish your efforts all success.

*G. V. Mavalankar*

Madras,

14th March, 1955.

I am happy to learn that this year also you propose to conduct a Fine Arts Exhibition in April. In the history of South Indian Culture Tanjore occupies a very prominent place, and I am glad to find a revival of cultural activity in Tanjore in recent years. The Art Gallery is a splendid token of such revival. So is this Exhibition. I wish the Exhibition all success.

*P. V. Rajamannar*



Raj Niwas,  
Rewa,

24th March, 1955.

Exhibitions have become the most effective method of popular education. It is but right that the Tanjore Art Exhibition Committee

should arrange an annual exhibition of art in Tanjore and neighbouring districts. As the ancient centre of Chola culture with its innumerable temples, Vaishnava and Shaiva, all over the district, Tanjore is a natural centre for cultural education. It is not, however, an easy task to organise a really instructive exhibition. The tendency to run the exhibition on the lines of last year will be irresistible. This cannot entirely be helped, but there should be some section which is entirely new and which will be a special feature of this year's exhibition.

I wish it all success.

*R. S. S. S. S.*

Minister  
Information & Broadcasting  
India,  
New Delhi,

24th March, 1955.



I am glad to read that an Art Exhibition is going to be opened in Tanjore. Tanjore has been ancient and historic city and has been the home of culture and art. It is but in the fitness of things that an Exhibition should be held at such a place. I welcome the idea.

*P. N. S. S.*

Banaras Hindu University,  
Banaras-5,

24th March, 1955.

I am glad to hear that the Tanjore Art Exhibition Committee is publishing a Souvenir in connection with this year's Fine Arts Exhibition and I wish the venture all success.

*C. P. Ramaswami Aiyar*

Raman Research Institute,  
Hebbal Post, Bangalore 6,

23rd March, 1955.

I am writing to send you my heartiest good wishes for the success of the Tanjore Art Exhibition of 1955.

*C. V. Raman*

Adyar, Madras 20,  
India,

21st March, 1955.



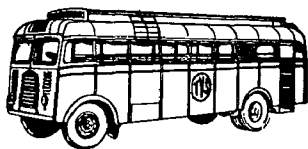
I wish every success to the Fine Arts Exhibition to be held in Tanjore in April this year, following the encouraging results attained in 1953 and 1954. The object of establishing an Arts College in Tanjore, to which the proceeds of the Exhibition are to be contributed, is one that obviously commends itself. It is not too much to hope, perhaps, that the Arts which the Exhibition will commemorate will eventually find a special place in the education which the college will provide. Thus through a natural transformation, what was excellent of old may be re-born in the future.

Especially at the present time when the provision for the physical needs of the people takes so large a place in the National development, it is well that there should be centres and institutions where that aspect of it which is represented in their culture and Arts should receive from those interested an equal, balancing attention.

*N. Sri Ram*

# T.V.S. UNITS

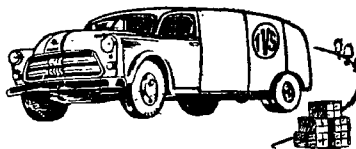
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Adyar, Madras 20,

8th March, 1955.

I am happy to know that the Tanjore Art Exhibition Committee has decided to conduct a Fine Arts exhibition this year also. I have had the pleasure of visiting the Arts Gallery in Tanjore more than once. The collection is one of the best that can be gathered together in this country. Early Chola sculpture is almost unrivalled for grace and beautiful simplicity and the Tanjore District is fortunate in having so many early Chola monuments. I hope the Gallery will receive the attention and support it deserves. I am sure that in time more exhibits will be added to it and that every Indian will come to take pride in a Centre where the greatness of our country finds such beautiful expression.

*Rukmini Devi*

Kasturi Buildings,  
Mount Road, Madras 2,

23rd March, 1955.

I see that you are bringing out a Souvenir to mark the Tanjore Art Exhibition which you propose to run in the second half of April. Both your objectives deserve all support, viz., encouragement of local artistes and the collection of funds to establish an Arts College in Tanjore City. The second objective would particularly appeal to anyone who realises the unique position of Tanjore almost since the days of the Cholas. I wish you all success.

*Kasturi Srinivasan*

கலைமகள்,  
மயிலாப்பூர், சென்னை,

28-3-55.

வணக்கம். அங்கே கலைக்காட்சி ஒன்றை அடுத்த மாதம் நடத்த ஏற்பாடு நடந்து வருவது தெரிந்து மகிழ்ச்சி அடைகிறேன். அந்த காட்சியினால் வரும் வருவாயைத் தஞ்சையில் நிறுவ இருக்கும் கல்லூரிக்குப் பயன்படுத்த எண்ணியிருப்பதும் தெரிந்தது.

இந்தச் சந்தர்ப்பத்தில் தாங்கள் ஒரு மலர் வெளியிட எண்ணியிருப்பது பொருத்தமானதே. தங்கள் முயற்சி வெல்க!

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## PROFIT AND PLEASURE

By C. A. RAMAKRISHNAN, M.A., I.C.S.

FOR the third time in succession, an Art Exhibition is being held in Tanjore. A special significance is attached to this year's Exhibition in view of the fact that there is every likelihood of an Arts College beginning to function in Tanjore in July next, and that the bulk of the proceeds of the Exhibition has been earmarked for the Arts College Committee to augment their finances. The Tanjore Art Gallery, too, will benefit financially from the proceeds of the Exhibition. Recently, a large sum of Rs. 40,000/- was transferred from the Art Gallery funds to the College Committee, with the result that the financial condition of the Art Gallery is now very poor. If, as we hope, a substantial sum accrues to the Art Gallery as a result of this Exhibition, it is proposed to undertake various measures by which the Art Gallery will be markedly improved, so as to make it more instructive and more useful than it is now.

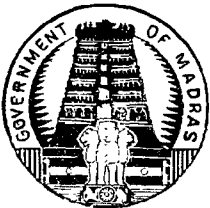
On a perusal of the accounts relating to the Exhibitions held in the last two years, I have found that the Exhibition enjoys the confidence of the public. The Exhibition Committee have spared no pains to make this year's Exhibition more interesting and more

attractive than in the last two years. A provisional target of Rs. 50,000/- has been set as the net profits of the Exhibition. I feel convinced that this target will be realised, both because of the intrinsic merits of the Exhibition, and also because of the laudable objects for which the proceeds of the Exhibition will be utilised. A great deal of pains has been taken by the Exhibition Committee to cut down the expenditure, as every pie spent unnecessarily is money that could prove useful to the College and Art Gallery.

Here, then, is offered both Profit and Pleasure to the public of Tanjore Town in particular, and of the District in general. I appeal to the public to patronize the Exhibition very generously not only because they will get full value for their money at the Exhibition itself, but also because they can feel assured that they are helping two noble causes. If the Arts College starts functioning next July, and if the Art Gallery gets improved markedly in the next few months, every person who has patronized the Exhibition or who has otherwise helped in its success, can feel proud that he too has had a share in this laudable consummation.

---

### Message from Minister for Finance & Education



Fort St. George,  
Madras,

30th March, 1955.

.....very glad to learn that the Tanjore Art Exhibition Committee has resolved to conduct a Fine Arts Exhibition this year in April 1955.

.....wish the Exhibition all success.

BRAHMA

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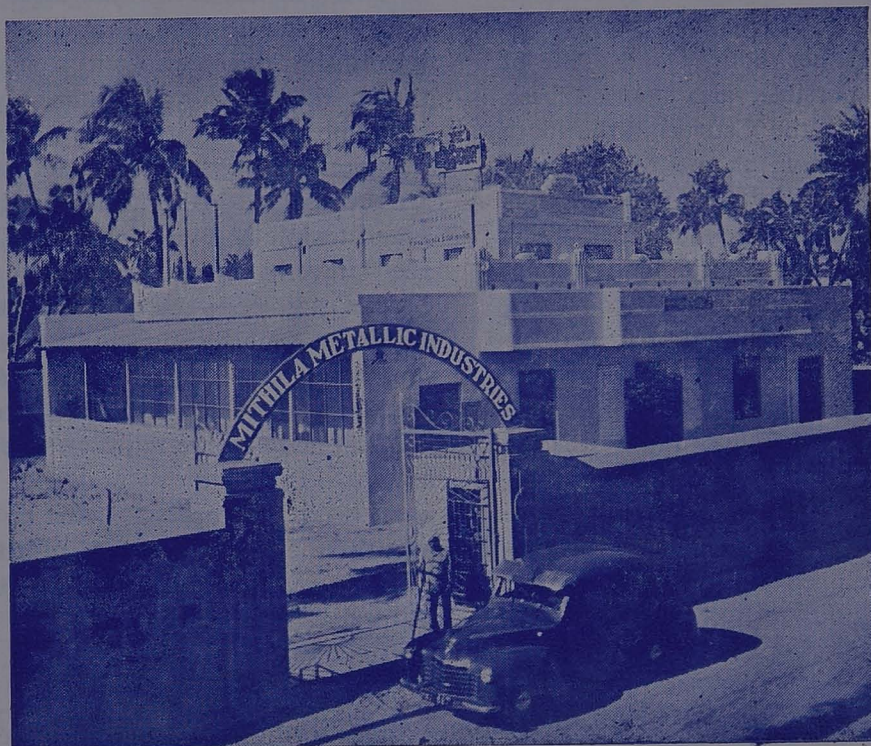


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## THE TANJORE ART GALLERY

By S. P. THIAGA RAJAN

CIVILIZATIONS have been defined as those born of the stress of living or of ease in living. And it is a matter of common observation that in the latter case, where nature is rich in her bounty and a life of leisured ease is possible, arts flourish best. The alluvial base of the Cauveri in the south of India has been known as the "Granary of South India." It has demanded of the tillers of the soil nothing more strenuous than a few weeks' labour of sowing, planting and reaping annually. This leisured peasantry, however, never degenerated into sloth, but turned leisure into good account. Its energies were sublimated in fostering arts, notably in building temples on a grand scale. Thus, it is the Chola country in the south that has more temples than any other comparable area. These temples, however, were no mere places of worship. They have been the nurseries of the fine arts, of music, dance, sculpture and painting. Assured, as part of the establishment, of the ordinary necessities of life, the artistes attached to these temples had no other ambition in life than to serve art. They translated into stone, metal, wood and pigment the highest imagination, and created master-pieces of beauty, grand in concept and superb in execution.

Of all the cities of the Chola country, Tanjore, the capital of the later dynasties, and of the Nayaks and Mahrattas, who succeeded them, has been the nursery of the arts for centuries. Its people, as more than observer has said, have ever been progressive and forward-looking with a zest and aptitude for the good things of life, with "enormous resources of uncomplicated happiness and simple joys." The very mention of Tanjore conjures up visions of a hoary past in the minds of lovers of art throughout the rest of India. Yet, the visitor to this historic city, finds nothing reminiscent of this much-vaunted heritage. Instead, he is confronted by a med-

ley of buildings fast falling into ruins or hideously modernised by inartistic hands with no finer considerations than those of strength, economy and utility. A civilian judge once, trying the long-drawn-out palace suits, observed that Tanjore was not only a decaying but almost a dead city. No wonder then that Tanjore has, in the immediate past, failed to attract the art-loving tourist, although the grand temple of Brahadeeswara—The Lord of the Universe—has been standing out as a beacon of grace to the devout pilgrims. The tourists are mostly men and women of piety, who alight at Tanjore more because it is meritorious to worship at this famous shrine, lying directly on the railway route to Rameshwaram. It is but natural that they should carry away the impression that all the cultural wealth of Tanjore consists of the images in the prakarams and in the sky-scraping vimanam.

### RARE IMAGES

It is little realised that there are in the outer walks and lumber rooms of temples in the interior of the district bronzes of great artistic value, which the faithful have discarded as unfit for worship, because of slight mutilation or flaw in the stone of the carving. Walking alone the dimly-lit corridors of these shrines one stumbles on rare images whose delicately chiselled features are begrimed with the anointment of ages. Or, again, ranged along the walls there would be bronzes draped with faded or tattered, oil-soaked clothes which render it impossible to distinguish the commonplace from the beautiful. The pious ministrant at the shrine would be shocked to hear it suggested that these may be left undraped in the interest of better artistic appreciation. Approach to the person of the deity has been and still is, in South India, surrounded by a taboo which is deep-rooted in the sentiment of the worshippers. While it was not possible for

the tourist or artist to see at one place representative specimens of the art of this region, in good conditions of lighting and with the help of intelligent guides, another pernicious force has also been silently at work. Bronzes of very great artistic value have, from time to time, been spirited away by enterprising pedlars in art-ware and sold for fabulous prices in other states of India or abroad. What little was left of the art-wealth of the region was fast disappearing, and the need to conserve the remnants called for immediate attention.

It was in circumstances like this that a research worker of the Archaeological Department belonging to Calcutta, who was touring the district, applied to the Collector of Tanjore to acquire for him the image of a Brahma, which was standing neglected on a suburban river bank. He might well have got it for the asking, but for the representations of the people of the area who were quite averse to the piece being removed outside the confines of the district. That the image was of a rare order was unmistakable. The figure did not derive its manly lines from muscle, but owed them to its inherent proportions. The four faces had each a subtle bhava reflected in it.

## TWO TORSOS

The idea then suggested itself to the district officials that the spacious halls facing the Saraswathi Mahal Library in the palace buildings, which had long lain neglected and bare might be utilised for housing the image and others lying in a similar plight elsewhere in the district exposed to the vagaries of the weather or encrusted with the verdigris of centuries. In the far-flung villages of the district, where temples had fallen into ruins, images were lying half-buried in earth or submerged in tanks. Kindly people on hearing that a museum of sorts was being organised at Tanjore salvaged them and sent them to the Collector. It must be conceded that some of them

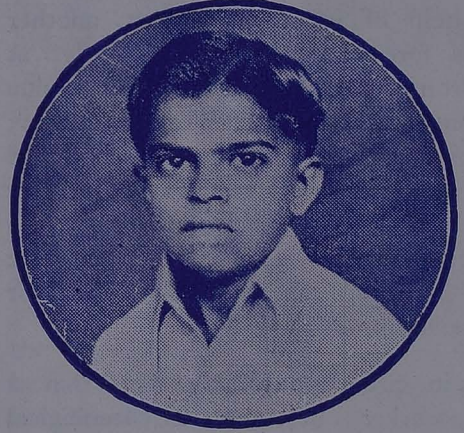
were of not a very high artistic merit. Two torsos were, however, exceptionally fine works of art—a Gangadhara and an Ardhanari.

The Gangadhara represents the Lord Siva lovingly soothing his jealous consort, who is cross with her Lord for carrying Ganga in his matted lock of hair. The forearms of the male figure and the hand caressing the chin of the female figure, and part of the legs of the former have been broken away. The Ardhanari represents Lord Siva as half-woman and half-man symbolising the fusion of the female and male principle in the Lord of Creation. Choosing the alto-relief technique the artist has achieved his ideal; but the masterly hand work has suffered at the hands of the irreverent vandal, particularly where the limb was thinnest.

Two other pieces in soft white granite are highly to be appreciated, although somewhat unconventional in presentation. One is a Siva-Parvathi in which the figure of the latter has been squeezed in, as an after-thought on a margin of stone which was probably intended to be chiselled away. This work breathes life in every line and curve, and was perhaps not given a permanent niche in the temple for which it was intended because of its departure from convention. Forthcoming in a similar medium was an "L" shaped column with an exquisite bas-relief of a woman waving a flower. The work is evidently that of a virtuoso capable of creating an immortal grace without giving himself undue pains in the process. Images of Vishnu were available by scores but they were not artistically very inspiring except a seated figure of classical perfection. Bronzes were also coming in; and among them two pairs—one of the Vinadhara Dakshinamurti and one pair of the Tirupuranthaka—were notably beautiful and in the best style of the Chola period.

தந்தி : வெண்சங்கு

போன் : 108



ஈடில்லா நறுமணமும், மக்கள் மனம் மகிழவும், இணையில்லா  
பெருமையும், புகழும், மதிப்பும் படைத்ததினால்  
நிலைத்து நிற்கும் எங்கள் தயாரிப்புகளான

வெண்சங்கு | செல்வம் ராணி  
சீயக்காய் தூளையும் | பத்திகளையும்

வாங்கி உபயோகித்து ஆனந்தம் அடையுங்கள்.

எமது விற்பனை நிலையங்கள்

சிதம்பரம்	திருவண்ணாமலை	திருத்துரைப்பூண்டி
திருப்பாபுலியூர்	கரூர்	திருச்சி
பண்ணாட்டி	மாயவரம்	ஈரோடு
திண்டிவனம்	திருவாரூர்	பாண்டிச்சேரி

உரிமையாளர் : S. பெத்தண்ண நாடார்  
வெண்சங்கு சீயக்காய்தூள் பாக்டரி,  
3037-38 டபீர்குளம் ரோடு,  
தஞ்சாவூர்.

## SIVA PARVATI



The image of Parvati is a brilliant after thought of the artist after finishing the central image of Siva. A fine piece from Tiruvalansuli.



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# MAHAVISHNU



A sitting pose from Manikudi.

## NUCLEUS

Modest though this collection was, it was thought that a museum might well be inaugurated on this nucleus. So, on December 9, 1951, the Tanjore Art Gallery was opened under distinguished auspices, the then Chief Minister of Madras presiding over the function. The Madras Minister for Public Works declared it open, and a Union Deputy Minister, was also present by special invitation. It may not be out of place to record here that the whole idea was conceived and brought to a successful shape by the combined exertions of the then Collector of Tanjore, now the Director of Co-operative Societies in the State, and Mr. Bhaskara Tondiman, being as the surname indicates a collateral of the Pudukkottai family, and himself an erudite Tamil scholar with great accomplishments in the roomier fields of sculpture, iconography etc.

Three ideas dominated the minds of these twin founders of the gallery. One was: the gallery should be a centre for educating popular taste and evoking their sensibility in matters of art. To this end the collection has since been made more representative and arranged in an artistic manner. It is hoped that the Films Division which took a shot of the modest beginning will now devote its attention to the new and enlarged gallery. Concealed lighting produces a dim moonlight effect of shadow-less illumination bringing out the expression on the features of the sculptures to greater advantage. Secondly, they were anxious that the people should be made to see the underlying unity of purpose and the genius permeating the arts of this vast sub-continent. The arts of the various regions of our far-flung country, though seemingly diverse, are united in theme and ultimate purpose. A third important consideration was to bring home to the masses the truth that the plastic arts of a piece with the peculiar spiritual culture that is the heritage of the country. The development of our arts and architecture through the successive histo-

rical phases could not be demonstrated without the help of authentic specimens chronologically arranged. The missing links were not available readily by virtue of their being already installed in temples as objects of worship or listed in temple inventories as property and as such jealously guarded and screened from public gaze. That there is a great wealth of bronzes is however apparent from the information available and from visits to temples.

Nor is the modern tradition wholly eschewed by the gallery. The paintings of talented artists have been acquired, which reflect the newer traditions in painting.

The location of the gallery presented immense potentialities for development as the venue for cultural activities. The open court in front of the gallery was found to have excellent acoustic properties. The quadrangle could easily seat two thousand five hundred people in comfort in the traditional Indian style. This has been developed into an open air theatre. Hardly a hundred yards away from the gallery is the Sangit Mahal, a building celebrated in contemporary literature as devoted to music and dance recitals in the past, and whose acoustic properties have been a wonder and a revelation. This hall had unfortunately much suttered at the hands of vandals and the acoustics as observed left much to be desired. This defect has since been cured through absorbent jute drapery.

## A TABLEAU

Notable among the collection in the gallery is a tableau in radiant black granite of a bigger-than-life size Bikshadana, with seven admiring women and an equal number of squat demons. This group was in imminent danger from the collapsing roof in a temple; but the Senior Prince of the Mahratta line which ruled from Tanjore, now trustee of the temples, allowed it to be transferred to the gallery. This tableau alone is worth a rhapsody in rhyme. It represents the Lord of the

Universe in the role of a handsome mendicant begging alms of the wives of the sages of the Daruga forest. The conception behind the Bikshadana represents one of the grandest sweeps of human imagination. The God with the begging bowls goes from door to door so that He may be of easy access to all. He comes to beg the souls to surrender to Him their sense of separate entity—their illusory sense of ego—so that they may realise their identity with the Oversoul. That the lord Siva assumed this role to humiliate the rishis of Darugavanam and that the wives of these sages became infatuated with him are all part of the traditional legend which was the prime source of the sculptor's imagination.

There is also an exquisitely finished Dwara-palaka and a companion-piece of Gajasamhara Murthi revealing a high order of rhythm in its powerful lines. A Tripurantaka, a Subrahmanya (Skanda), a Laxminarayana, a Durga, a small piece representing Rathi and Manmada—the Eros and Aphrodite of the Hindu

pantheon—are also there. Legends are inscribed in English, Hindi and the regional language, with excerpts from the ancient literature of the Tamil people to explain the significance of the pieces.

It is a fairly accepted view that the sculptural wealth of India is most predominant in Central and Southern India. The purely symbolic and the keenly imaginative find their best expression only in the far South. No education can be regarded as complete in India in the future unless it includes in it a tour of the several cultural regions of our sub-continent. And Tanjore has been the custodian of the pure culture of the Tamil land. The modern renaissance of the activities of the Saraswathi Mahal and the art gallery bespeak the continuous growth of the indigenous Tamil culture without the disturbance due to Moslem or other invasions for at least 500 years past.

(By courtesy the National Herald)

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## ORISSAN ARCHITECTURE—THE EROTIC MOTIF

SHALL we start with Puri? In Puri, Jagannath, the God of the common man, the God zealously protected from the onslaughts of time, history and political marauders reigns supreme. Puri and Jagannath are synonymous. You cannot think of one without the other. Note its geographical isolation between the surf on the one hand and the marshy swamps on the other. Its catholicism was beyond question. Thus Col. Hunter: fetishism of the aboriginal races, the wild flower worship of the vedas and the lofty qualities of the great Indian reformers, have alike found refuge here. Originally a Pan-like resident of the forests, Jagannath has gradually become urbanised Gods, like men, can have sophisticated routine. So with Jagannath. Vishnuism and Saivism of ten combine to bring Gods to the level of men. Thus does the average man get a proper vision of divinity domesticated. The God wakes up amidst ritual, and a bath, has food, is worshipped, enjoys his forty winks..... the ritual is unending!

Legend has it that in 1174 A. D. King Anang Bhim Deo ascended the throne of Orissa and committed the heinous sin of killing a Brahman. No expiation was good enough. The only way out was to appease the gods. Slabs of gold and jewels galore went into the construction and the result was Jagannath. A labour of 14 years ready for the world to behold in 1198 A. D., a wealthy God which according to ancient computation yielded a net income of £6800 per annum. Not for nothing did Ranjit Singh bequeath the renowned Koh-i-Nur to Jagannath!

The sacred enclosure almost square-shaped is 652 feet long and 630 feet broad. A stone wall about 20 feet high surrounds the structure. The great conical tower, 'an elaborately curved sugar-loaf' is 192 feet high.

The main temple consists of the usual four chambers; the Hall of offerings, the Pillared Hall for the musicians and dancing girls, the Hall of Audience and the sanctuary itself consisting of Jagannath, his brother Balabhadra and his sister Subhadra.

Much of legend surrounds the annual Car Festival, which takes place in June every year. The great car is 45 feet high, 35 feet square and is supported on 16 wheels of 7 feet diameter. Devotees in a frenzy of religious ecstasy are supposed to have made a sacrificial offering of themselves to the God. Of course, one can rationalise. In big throngs of humanity, accidents are bound to occur and when a small town gets enlarged from a muddy little stream and assumes oceanic proportions, fatalities despite official care are bound to result. Visitors to the twelve-yearly Kumbha Mela will easily endorse this statement. Unfortunately, human imagination is likely to exaggerate incidents.

Of different genre is the surf-beaten temple of Konarak, the piece of resistance of medieval Orissan architecture which has stood the test of time despite inclement nature. Built by King Narasimhavadeva I (1238-1264 A.D.) as a monument of victory over the infidel Muslims, Konarak, 'the sun's corner', earlier known as the Black Pagoda to differentiate it from the white plastered structure at Puri, was according to legend, built in 12 years' time by 1200 artificers while 12 years' revenue was expended on it. There are 12 pairs of beautifully sculptured wheels on two sides while seven magnificent horses attempt to pull the massive weight. The number twelve was obviously sacred to the generations of yore. Perhaps it represented the 12 signs of the Zodiac.

Legend which cannot be divorced from Hindu mythology at any stage must have its say here also. Lord Krishna had a son named



*Konarak—Statue of Surya.*

Shamba who incurred the ire of his father and was cursed to lose his looks and became a leper. A 12-year penance was advised. Propitiation to the sun-god brought about freedom from the foul disease. Hence, Konarak, 'an architectural image of the mythical chariot of the sun, speeding through the heaven'. Luckily in Hindu mythology there is an antidote to every poison. Penance often shows the way. What greater glory than a tribute to the sun-god, the life-giver before whom every form of life 'from the most carnal to the most refined' is sacred. As one author has summed up: 'Konarak is a living testimony to the speculative daring, and the artistic sensibility of a race that once knew how to live, love, worship and create in heroic proportions'.

What about Bhuvaneswar, the Lord of the Three worlds? Here you have a profusion of temples, the chief being the Lingaraj Temple which is represented by a block of granite about 8 feet in diameter and 9 feet in height with three shadings, indicative of Brahma the Creator, Vishnu the Preserver and Siva the Destroyer. Bhuvaneswar is clearly indicative of a mood of hectic activity in temple-construction which must have overpowered the people between the sixth and the ninth centuries. It would appear as if a host of artists and sculptors have run amok and built in a frenzy of delight wherever they could. And yet there is a method in the madness evinced. The main structure of

VEENADHARA DHAKSHANAMURTI



Sitting stone Images of Dakshinamoorthy are not rare but this is a striking Bronze piece in the Tanjore Art Gallery in standing posture playing the Veena.

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RAJA RAJAN II WITH HIS CONSORT



He built the Darasuram Temple, a marvel in sculpture.

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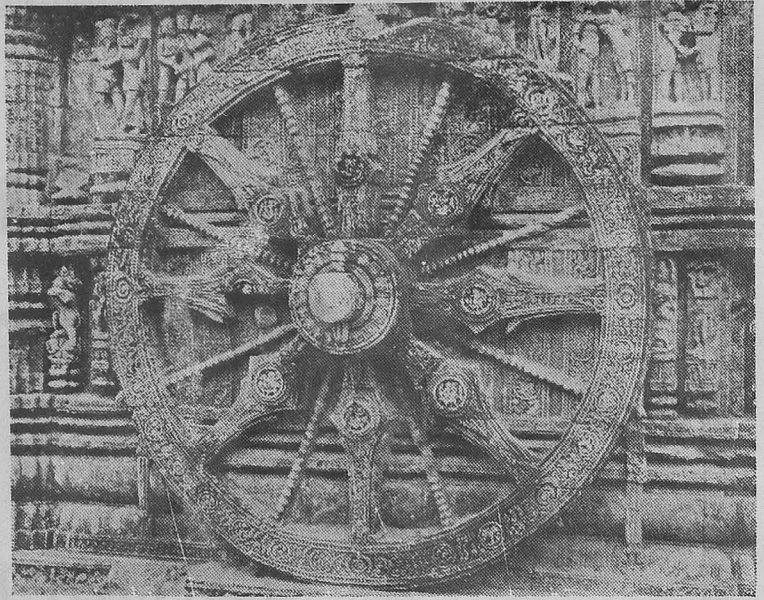
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the Lord of the Three worlds, the main body of the Lingaraj Sanctuary consists of four important sections which are often to be found in Orissan architecture, viz. the refectory, the dancing-hall, the porch and the tower. A tower of 180 feet without mortar is an achievement for all times to behold. Yes, the Lingaraj with its sixty-five secondary sanctuaries clustered around the Central pile is a world of its own. Nor is this all. There is consummate art and beauty even in smaller temples. Witness for example the Mukteswara Sanctuary, characterised by Fergusson as a 'gem of Orissan architecture'. Situated as it is, Mukteswara cannot escape attention particularly when we take into consideration its sylvan background. Siva dancing is always a beautiful theme to portray cosmic movement in stone. In the words of Mr. Coomaraswami: "The essential significance of Siva's dance is three-fold: first, it is the image of his rhythmic play as the source of all movement within the cosmos, secondly the purpose of his dance is to release the countless souls of men from the snare of illusion; thirdly, the place of the dance, Chidambaram, the centre of the Universe, is within the heart". It would be difficult to improve upon this verdict. Here as in Puri, the anthropomorphic tendencies of the Hindus come into full play and gods are invested with a halo of cosy round-the clock domesticity, almost reminiscent of a railway timetable. The gods have a rigid routine which no power on earth can alter. Our gods have no stomach-ache, no insomnia!

There is a facet of Orissan architecture which has baffled the art critic. I am referring to the use made of 'Maithana' or the erotic motif. At Puri, Bhuvaneshwar and Konarak, you have rows and rows of gods and goddesses, immobilised in perennial



*Konarak—Sculptures on the Black Pagoda representing a wheel of the Sun Chariot.*

sexual embraces which never seem to end. Perhaps this element in Hindu worship had its origin in 'agricultural fertility rites, especially those associated with the festivals of the spring solstice when the strengthening of the sun was the object in view!' Konarak in particular has excited the vivid imagination of Yeats-Brown who says: 'Lust is generally furtive; here it has been deified'. The gods and goddesses remain locked in a state of 'petrified desire' and the entire tableau is perhaps intended as a commentary on passion, 'reducing libido to terms of stone'. On the other hand, we know that the Hindus brought Gods down to the level of human beings for all and sundry to understand and appreciate. If gods and goddesses were humanised and could indulge in sleeping, bathing, worshipping, eating, how could the play of Kama be excluded? This then was a normal function of the body, very much of the earth earthy! In any case, it speaks volumes for the tolerance of the times. Even orthodoxy winked at it—or was it powerless to stem the tide of the profane? Or was it the influence of men like Valiabhaswami who preached that God was not to be sought 'in

nakedness, hunger and solitude' but amidst the enjoyments of life?

Perhaps things could be organised a little better in these tourist spots. Years rolled by and although confusion is less than it was say, a hundred years ago, you can still cause a riot in the holy precincts of Bhuvanewar. When we alighted from the car, two rival groups of men were easily formed, each one vociferously anxious to show you round the temples and collect the booty. It became extremely unpleasant to go round with a pack of human beings on your heels all the time.

And then the roads. I had a couple of Americans in my 'taxi'. The word is an apology for a ramshackle, tumble-down jalopy thing which had aged rapidly under the rickety, pot-hole-ridden roads, assisted by a fierce tropical sun. The road from Puri to

Bhuvanewar is a disgrace and however poor the resources of a State, must be attended to with the utmost expedition. I was told roads were of no moment in the history of man's quest for God. People in the past came on foot, in palanquins, by bullock-carts, all the way from the distant North. Without casting any aspersions on our diminishing spiritual zeal, I must say that modes have changed and people prefer to come to Bhuvanewar by train and then taxi down. The rickety road from there to Puri, worse, to Konarak has to be seen to be believed. We want the dollar-yielding Americans to see Konarak but how? The road is impassable during the monsoons and is not repaired till December. Of course, you can make it if you are prepared to ride in a bone-shaking bullock cart from sunset to sunrise. The average religious or artistic fervour, however, may not rise to such exalted heights!—RTS.



R. தியாகராஜ செட்டியார்,  
அட்டமினிஸ்டிரேட்டர்.

### நம் தஞ்சை வியாபாரிகளே!

நீங்கள் T. S. S. பண்ணையில் மெம்பராகி விட்டீர்களா?

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பல நூற்றுக்கணக்கான வியாபாரிகள் எங்கள் சீட்டுப்பண்ணையில் பல்லாயிரக்கணக்கான ரூபாய்கள் ஏலத்தில் முன்பணம் பெற்று சிறு சந்தாவாய் செலுத்தி வருகிறார்கள்.

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## KHAJURAHO—A COME IN STONE

By R. T. SHAHANI

TIME and again, in remote parts of India we come across gems of architectural beauty and then wonder how they came to be, who created them and how they have survived. The Black Pagoda temple at Konarak, the Shore Temple at Mamallapuram are perhaps two such examples which we can think of immediately. Khajuraho on the other hand gives us a feeling of amazement, for here is indigenous genius which is at once intricate and refined and although the temples are in a state of comparative neglect, yet they are quite well preserved.

How do we reach this conglomeration of temples? The breaking point both from Bombay and Delhi will have to be at Jhansi and then at a small station called Harpalpur on the branch line section of the Jhansi-Manikpur line over the Central Railway. After reaching Harpalpur, you motor down to Khajuraho, a distance of 60 miles. As the railway journey is likely to be a little tedious, perhaps an alternative mode of transport would be to motor down from Jhansi itself over a distance of 100 miles. While there are no hotels at Khajuraho, the Rest Houses provide fairly good amenities and if due notice is given to the local authorities of Chhatarpur State, the visiting tourist not likely to be inconvenienced. For a casual visitor, a full day's visit should suffice. For a student of art and architecture, there will be no end to the interest which he is likely to evince on this spot.

Some thoughts spring to mind immediately. Here is a string of 30 odd temples of high architectural value, buried in a sea of wilderness. In an otherwise barren soil you come across an architectural oasis which materialises as if from nowhere. There is a touch of Alladin's Lamp about it. The initial shock is likely to be disturbing. All temples are

contained within a range of about one square mile. They were constructed, according to historical records, during the regime of the Chandela Rajas, a powerful dynasty of rulers bestowed with Catholic tastes, which could afford to give patronage to every religion within its orbit. This is indeed amazing. It is rare to find patrons of art having within its folds temples dedicated to such varied schools of thought as Saivaite, the Vaishnavite and the Jaina. The conclusion is inescapable that the powers that be must have been bestowed with a taste of a high order and must have fostered seats of learning around them for, there is no manifestation of any narrow, sectarian religion anywhere around Khajuraho. The Chandelas must have been enlightened despots with imagination, for in their religious and spiritual zeal, they did not forget the basic facts of life and if they built temples, they also constructed reservoirs and tanks as objects of utility.

Patronage, yes, but what about artistic genius? The Chandelas were lucky indeed. For religious fervour and a well-stocked treasury are not the only things which result in the erection of beautiful monuments. The Chandelas must have requisitioned the services of a team of artificers throughout their regime so that that the entire work of construction was over within a short span of 100 years from 950 to 1050 A. D., a feat reminiscent to some extent of the work of renovation undertaken at Sanchi between 25 BC and 25 AD during the regime of the Andhras when four gateways were covered with toranas of outstanding beauty.

Let us now have a closer look at Khajuraho and study some of its chief characteristics. The temples here have a definite individuality of their own. There is no customary enclosure wall here. Each temple is constructed

on a high masonry wall and stands detached. Stress is not laid on stupendous proportions which awe and inspire the visitor but rather on the right proportions, graceful contours and rich surface treatment. For example, the largest temple has a length of only 100 feet. There is nothing imposing but then on the other hand, there is ample compensation in elegance.

Perhaps one of the most moving spectacles in this array of temples is the Khanderya Mahadeo Temple, the largest of the group, 109 feet in length, 60 ft. in width, 116 ft. high, dedicated to Siva, adorned with a throng of animated carvings depicting the entire gamut of human emotions and picturing scenes of all types from every day life on every possible available inch of space which could be found on which the artists could translate their fancy into fact. In this one temple alone, it has been computed that there are some 650 figures chiselled in stone, giving us a blend of 'ideal humans and divine personages'. Percy Brown contrasts them with the severity of Gothic niches found in the Churches at Rome and considers that the Indian figures are imbued with Hellenic grace. As in the case of the frescoes at Ajanta or the Orissan Architecture at Konarak, so here, it is obvious that the artists in India were not ashamed of depicting earthy everyday life as it was led by all and sundry and carving it on stone or printing it in frescoes. And when the lives of the Gods were depicted, they too were attributed human traits. Anthropomorphism was a common feature with us.

What strikes us at Khajuraho is the erotic motif in architecture. May be tantric rites of

a mysterious nature were practised here in the days of long ago. May be our ancestors were gifted with extreme broad-mindedness so that they could tolerate the love play in stone, the like of which has not been seen anywhere else in the world. What then could be more edifying than the portrayal of woman—her infinite charms, her varied moods—in stone? As regards the nudes, Laurence Binyan has given us a plausible explanation. The painting of the nude came very naturally to the artists in India. The Indian woman, unlike her western counterpart, goes about very thinly draped in her day-to-day life, even today, when she is not obsessed with any inhibitions. Besides woman at Khajuraho is there not merely female but 'the incarnation of all the beauty in the world'. And here as at Ajanta we behold woman 'as the full-blown rose in its pride and perfume—nowhere the trampled lily'.

The beauty of Khajuraho lies in its interiors, which were designed according to requirements of ritual though it is not clear why economy of space was resorted to such an extent when vast space was available. The interior decorations are rich and afford functional and ornamental interest. An interesting feature is the modest size of the mandapa, which is only 25 ft. square with 4 pillars one at each corner. The capitals of the pillars however have richly deserved and justified a spate of special treatment and beauty and ugliness. For here enchanting female loveliness and grace vie with grotesque figures which could make you sick. Strange and unpredictable were the moods of the artists of the day and if the idea was the moral triumph of beauty over evil, it has been achieved most successfully.

## ART GALLERY

By T. K. PALANIAPPAN, M.A., I.A.S.

CHOLA Desa has more temples in it than any other tract of land of comparable area in South India. It is part of the traditions of this great land that every branch of human activity centered round its temples. Apart from being places of worship, these temples have all along served as nurseries of fine arts, such as, music, dance, sculpture and painting. These fine arts found their highest expression in the South Indian temples. Being assured of the ordinary necessities of life as part of the establishment of the temple the artists of those days had no other ambition in life than to serve at the feet of the Goddess of Art. In their loving devotion to Her they poured into stone, metal, wood and canvas all that is best in human nature and imagination creating masterpieces of beauty, grand in proportions and concept, to the delight of the Divine and the wonder and joy of man. This was their highest form of worship to God and of service to Man.

Of all the cities in the Chola Desa, Tanjore, the capital of the later Cholas, and of the Naiks and the Maharattas who succeeded them, has been the treasure house of art for centuries. It has always conjured up visions of celestial in the minds of art lovers and tourists. They come to this ancient and historic city from far and near, fondly hoping to have a feast for the eye and the intellect. On reaching this city they feel sadly disappointed on seeing nothing of the shadow of the glorious past; but only a medley of incongruous buildings fast tumbling down affording the literate vandal a canvas for his mural scribblings.

During the medieval period the destructive hands of the fanatical foreign invaders fell on these temples and palaces more than on any other thing. Plucked out of their settings by rough and rude hands, the images of desecrat-

ed temples now lie on the sides of roads, canals and tanks dumbly proclaiming the sad tale of their desecration. Some of the bronzes not useful for worship are found stowed in lumber rooms clothed with cobwebs and verdigris and some of the stones in the outer walks of temples where, exposed to the vagaries of weather, they are fast wearing away. Even after years of neglect and mutilation, some of them are still valuable as works of art. These will be lost to the Nation, if they are not collected and preserved for the benefit of the public and art lovers. Even a Civil Servant like myself, who is lost in the daily routine of humdrum life and finds very little time for other interests or activities, much less for fine art, could not escape being attracted by these disturbed and neglected pieces of art and could not resist their mute entreaties for better treatment and for being given an opportunity to entertain the art lover and to serve the people of Independent India. I was distressed to hear that several pedlars in art-ware were and still are by all methods which human ingenuity could devise acquiring and selling valuable pieces of bronze and even stone for fabulous prices to the rich to adorn their drawing halls. It is sad to reflect that much mischief had already been done and several valuable pieces had been spirited away not only to the bigger cities in this land but also to lands beyond the seas.

While the sad plight of these desecrated and neglected images was still engaging my thoughts, a trivial incident supplied the necessary stimulus for action. An Archaeologist from Calcutta, who casually spotted an image of Brahma standing neglected on the river side of Karunthattankudi, a suburb of Tanjore, applied to me that it might be acquired for being transported to Calcutta. When his attention was focussed on this image, the local public took alarm and while

protesting against its removal outside the district, they were agreeable to its being preserved in some place within the district itself against ravages of nature and vandals. Reflecting further on this matter I felt that the time had come to collect all such mutilated and neglected pieces of art in stone and bronze and house them in a safe place in the Palace at Tanjore in order to protect and preserve the remnants of our artistic inheritance from the ravages of time and the hands alike of the irreverent vandal and the unscrupulous pedlar in art-ware. The image of the lord of Creation was therefore removed from the riverside to the vacant corridors in the Saraswathi Mahal square in the Tanjore Palace. Thus, the Lord of Creation became the creator of the Art Gallery as well by Himself constituting its nucleus and starting point. Soon after, a Committee of art lovers in the City was constituted and an attempt was made to collect all pieces found scattered on the sides of roads, canals and river banks. The authorities of some of the temples and Mutts, particularly the Senior Prince of Tanjore, sent similar unused pieces of art that were lying in the outer walks, tank bunds and lumber rooms of temples and Mutts. The stately halls and the corridors opposite to the Saraswathi Mahal, where the Naik Kings had held their brilliant Durbars until the end of the 17th century presented a pitiful picture with not even good flooring. They were repaired and colour washed and an Art Gallery was started with the collections till then made. It was inaugurated on the 9th December 1951 by Sri M. Bakthavatsalam, the then Minister for P. W. D., Government of Madras under the presidentship of Sri P. S. Kumaraswami Raja, the then Chief Minister. With the generous donations so kindly made by the three Matathipathis and by the Municipal Council, Tanjore, as capital, a watchman cum guide was appointed to look after the Museum.

Ever since its opening, this Art Gallery has been attracting a steady stream of visitors.

It is one of the places of interest to sight-seers from outside the district and to foreign tourists. It was then felt that some of collections initially made were not of a very high order. Efforts were therefore continued to replace the second rate specimens as and when better specimens became available. By now most of the second rate specimens have been eliminated and the Art Gallery has got a fairly good and representative, though still a modest, collection of exhibits. Consequent on this process of replacement, the need arose for rearranging the exhibits so as to present them in a more rational, attractive and artistic manner and this has been done recently. Disfigurement of the nose of the images appears to have been the chief delight of the depraved vandal. Most of our stone collections had been so disfigured. These and some of the badly broken bronzes have been got repaired by experts to the minimum extent necessary without materially affecting their antiquity.

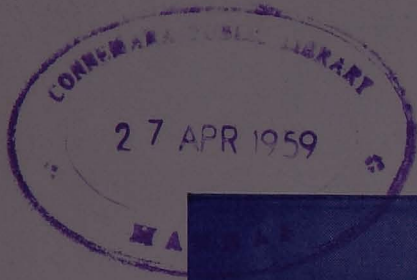
Some of the images which were in imminent danger of being buried and broken by the falling Mantapams in which they were housed or by the destructive hands of the irreverent vandal have been transferred by the Senior Prince to the stately halls of the Art Gallery where they remain enthroned in regal splendour. It is indeed a pity that numerous such pieces are still allowed to remain in incarceration, unseen, unused, unenjoyed and unhonoured except by bats and rats and that many mutilated stone images are still kept pell-mell in the outer walks of dilapidated and ill-kept temples exposed to the severities of weather. They could certainly be put to better use for the entertainment and education of the people.

The north-western corner of the palace building adjacent to the Naik Durbar Hall which had fallen down years ago presented a very unsightly appearance and marred the beauty of the quadrangle in front of the Art Gallery. The quadrangle being ideally

NARAYANI



The benevolent mother divine.



CHAKRATHALWAR



Myriad-handed manifestation of divine power, with far-famed disc of Mahavishnu.

# S. M. குமரன் இங்கிலீஷ் மருந்து ஷாப்

காந்திஜி ரோடு, தஞ்சாவூர்.

- ★ நியாய விலைக்கு எல்லா மருந்துகளும் மொத்தமாகவும் சில்லரையாகவும் கிடைக்கும்.
- ★ டாக்டர்களின் பிரஸ்கிரிப்டிவ்ஸ் சீட்டுகளுக்கு தக்க முறையில் மருந்துகள் கலந்து கொடுக்கப்படும்.

S. M. குமரன்

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### ஆரம்பப் பாடசாலைகளுக்கு

ஆரம்பக்கல்வி தமிழ் வாசகங்கள் 1 முதல் 5 வகுப்புவரை  
 நவீன கணிதம் 3 முதல் 5 வகுப்புவரை  
 துரைத்தன விளக்கமும் சுகாதாரமும் 4, 5 வகுப்புகளுக்கு

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::

Tanjore District.

situated was made the venue of cultural meetings. When such meetings were held, it was found that the spoken voice travelled to the farthest corner of the square without the use of microphone or loud speaker. Then the idea was conceived of using this place as an Open Air Theatre by converting the fallen high level corner into a stage and the quadrangle in front of it as an auditorium where without any expenditure on furniture and microphone, cultural meetings, music, dance and dramatic performances could be organised for the benefit of the public. In pursuance of this idea, the steps leading to the Sangeetha Mahal and to the adjacent southern hall have been extended and improved so as to make up a semi-circular gallery. The stage has been so designed as to conceal the broken walls and ugly patches and to merge harmoniously with the architectural style of the surroundings and to be within the line of vision from every point of the amphitheatre which can comfortably seat about 2000 persons on the floor. The high walls on the four sides act as a sort of megaphone and the melody and voices from the stage reach the farthest end without loss of volume.

I had always been feeling sad that the Sangeetha Mahal which once resounded to the melody of the Carnatic musicians and the rhythmic footfalls of nimble dancers was being used as a godown and an office, the clattering noise of the typewriters and of the squeaking noise of mice and squirrels supplying the only melody. This magnificent hall built probably in the time of Sevappa Naik in the early part of the 16th century glorified as "A THEATRE ADORNED WITH GEMS OF ALL SORTS" in the Reghunatha Adbudayam, a drama by Vijiaraghava Naik on the life of his illustrious ancestor Raghunatha—a hall known for its excellent acoustic properties—a hall which even today stands as a marvel of the engineering feat of our ancestors—certainly deserved to be put to

better use than as a godown and an office. An effort was made by my predecessor in office, Sri T. K. Sankaravadivelu, I. A. S. to focus public attention and interest on the excellence of this hall for purposes of holding performances. By demonstrating the acoustic properties of this Hall to High Personages who visited the town, he finally succeeded in persuading the Government in the P. W. Department to order the removal of the offices and the godown from the Mahal and its retention as a Hall of music and meetings. In the dramatic work mentioned above this Sangeetha Mahal has been referred to as Natya Mantapam and is claimed to have been built in a cave like form and agreeably to the dimensions and proportions found in the Natya Sastra to secure maximum resonance and minimum echo. To achieve this twin object, a number of devices appear to have been incorporated in the building which are now not traceable on account of the alterations made in the building in later times. Even now maximum resonance is maintained when the music is in the low register and is perfectly audible at the farthest corners of the ground floor and the balcony. It was indeed a surprise to me that such an excellent auditorium should have remained unexploited so long in Tanjore, the great city of Carnatic music and Barathanatyam. I realised that there was echo at several points and learnt that this was the main reason why musicians and music lovers were not attracted to this Hall. I felt that it would be a national waste, if such a wonderful Hall was not utilised to the fullest benefit and delectation of the public at Tanjore which cannot boast of even a single public hall of modest size. The adaptation of the Sangeetha Mahal to serve as a modern auditorium for music, drama and dance appeared to be quite a feasible proposition. After some experiments, necessary improvements have been made to reduce the echo and also to secure better light and ventila-

## நமது கலைக்கூடம்

நிருப்பநந்தாள் ஸ்ரீ காசிமடத்து இளவரசு ஸ்ரீமத் மகாலிங்கத் தம்பிரான் சுவாமிகள்

ஒரு நாட்டின் பண்பாட்டை விளக்குவது கலை வளர்ச்சியே ஆகும். நமது முன்னோர்கள் கலையினை மூன்றுவிதமாகப் பிரித்துள்ளார்கள். அவையாவன தெய்வீகக்கலை, ஆன்மீகக்கலை, பூத பௌதீகக்கலை என்று சொல்லப்படும்.

**தெய்வீகக் கலை :**

உலகினையும் உலகிலுள்ள சீவராசிகளையும் படைத்துக் காத்து அழிக்கும் சர்வ வல்லமையுடைய சக்தி ஒன்று உண்டு என்னும், மக்கள் பண்பாட்டிற்கேற்ப தெய்வங்களை உருவாக்கிக் கூறும் கலைகளாகும்.

**ஆன்மீகக் கலை :**

ஆன்மா என்பது உயிரினைக் குறிக்கும் சொல்லாகும். உயிரானது சிறந்த பண்பாட்டின் அடிப்படையில் வளர்ந்து நல்லன செய்யின்

நன்மையடையுமென்றும், தீயன செய்யின் தீமை அடையுமென்றும் விளக்கிக்கூறி, நன்மை செய்ய தற்குரிய வழிவகைகள் இவையே ஆம், இதன் வழியே நடந்து வரவேண்டும் என விளக்கிக் கூறுவது.

**பூத பௌதீகக் கலை :**

நிலம், நீர், தீ, காற்று, ஆகாயம் முதலான பஞ்ச பூதங்களையும், அதனது சேர்க்கையால் உண்டாகின்ற உலக விகாரங்களையும் (தோற்றங்களையும்) விளக்கிக் கூறுவது பூத பௌதீகக் கலையாகும். இவற்றுள் உலக வாழ்க்கைக்கு வேண்டிய தன்மைகள் எல்லாம் விளக்கிக் கூறப் பெரும், விஞ்ஞானம், வைத்தியம், கணிதம், நாடகம், நாட்டியம், பேச்சு, எழுத்து, ஓவியம், சிற்பம், கட்டிடம், உடல்வளர்ச்சி, ஆட்சி, பொரு

(Continued from page 30)

tion. One great advantage in using this Hall is that neither furniture nor microphone is needed for any performance or public meeting and one such could be organised and conducted at short notice with minimum expense and least effort.

Another lamentable feature is that the race of artists who once flourished under the patronage of the rich and the regal is fast becoming extinct for want of publicity and patronage. It is mainly with the view to encouraging and publicising such artists and also to creating an interest and an aptitude for patronage in the minds of the public for such fine arts that the Art Gallery Committee has thought fit to organise a Fine Arts 'Exhibition and an Arts' Festival.

I am looking forward for a great future for the Art Gallery. Antique paintings are

not easily available due to the possessive instinct in private persons being very strong and understandably so in the matter of works of art. It is no wonder that our ancients defeated this instinct by painting their visions as murals so that they may not be peddled as painted canvas. Our anxiety is that nothing in the Art Gallery should savour of the cheap and the ephemeral. Our appeal to the public is that they should rise above the instinct for private possession and immortalise themselves by giving their best possession for the Art Gallery where posterity may remember them to lovers of art who cherished their possession over centuries and screened them from the eyes of the invader and the unscrupulous pedlar till the attainment of freedom only to give them up to the new Democracy that has come into being. With such thoughts uppermost in my mind I dedicate this three year old child to the public to cherish and nurture to manhood in the times to come.

தஞ்சை ஜில்லாவின் தனிப்பெரும் பஸ் நிலையம்

## ஸ்ரீ சத்தி விலாஸ் பஸ் சர்வீஸ்

★ போறையார் ★

இப்பொழுது அநேகமாய் எல்லா பஸ்களுமே புதியவைகளாய் இருப்பதோடு சௌகரியமான பிரயாணத்திற்கான இடவசதியும் தகுந்த 'டன்லப் குஷன்' ஆசனங்கள் பொருந்தியவைகளாயும் இருக்கின்றன.

பஸ் செல்லும் மார்க்கங்கள் :—

போறையார் to மாயூரம்  
 போறையார் to நாகப்பட்டினம்  
 போறையார் to மணல்மேடு  
 நாகப்பட்டினம் to தன்னிலம்  
 காரைக்கால் to கும்பகோணம்  
 மன்னங்குடி to பட்டுக்கோட்டை  
 மாயூரம் to மணல்மேடு  
 கும்பகோணம் டவுன் சர்வீஸ்  
 மாயூரம் டவுன் சர்வீஸ்

ஸ்ரீ சத்தி விலாஸ் லாரி சர்வீஸ் :

1. “ போறையார் to மதறஸ் ” (வழி) மாயூரம், கும்பகோணம், தஞ்சை, திருச்சி, உளுந்தூர்பேட்டை, விழுப்புரம், மதறஸ். (டிரங்குரோடு மார்க்கமாக)
2. “ போறையார் to கோழிக்கோடு ” (வழி) தஞ்சை, திருச்சி, கரூர், காங்கேயம், பல்லடம், கோயம்புத்தூர், பாலக்காடு, பெருந் தலமண்ணை. (டிரங்குரோடு மார்க்கமாக)
3. “ போறையார் to தூத்துக்குடி ” (வழி) திருச்சி, திண்டுக்கல், மதுரை, சாத்தூர், கோயில்பட்டி, திருநெல்வேலி, ஸ்ரீவை குண்டம். (டிரங்குரோடு மார்க்கமாக)

உரிமையாளர் : G. வீரப்ப பிள்ளை,  
 போறையார்.

ளாதாரம், முதலிய கலைகள் எல்லாம் இவற்றுள் அடங்கும்.

### நமது நாடு :

நமது நாட்டில் கலைகள் சிறப்பாக வளர்ந்து ஓங்கியிருந்தன. இதனை மொகஞ்சதாரோ, ஹாரப்பா முதலான இடங்களில் கிடைக்கப் பெற்ற புதைபொருள் ஆராய்ச்சியினால் நாம் அறிகிறோம். அதற்கு ஆதாரமாக அமைந்துள்ளது கட்டிடம், சிற்பம் முதலான கலை வளர்ச்சியின் சின்னங்களேயாகும். சமீபகாலத்தில் புதைபொருள் ஆராய்ச்சி நிலையத்தாரால் வடநாட்டில் அசுவமேத யாகம் செய்த அரசர்களுடைய சின்னங்களையும் கண்டுபிடித்ததை நாம் அறிவோம். கிரேக்க, எகிப்து நாகரிகங்களை (பண்பாட்டை) அறிவதற்கு அந்நாட்டிலுள்ள புதைபொருள்களும் கட்டிடங்களும் உதவி செய்வது போல நமது நாட்டின் நாகரிகத்தை (பண்பாட்டை) விளக்க புதைபொருள் ஆராய்ச்சிக்கு, கட்டிடக் கலையும், ஓவியம், சிற்பம் முதலான கலைகளுமே ஆதாரம் ஆகும்.

### அசோகன் காலத்தில்

அசோக சக்கரவர்த்தி வடநாட்டில் ஆண்ட ஒரு பெரு வீரனும் பெரிய அரசனுமாவான். இவன் கி. மு. மூன்றாம் நூற்றாண்டில் வாழ்ந்தவனாவான். போரினால் ஏற்படுகின்ற தீமையும், சமாதானத்தினால் ஏற்படுகின்ற நன்மையும், உணர்ந்தான். அதனால் அக்காலத்தில் சிறந்த புத்தமதக் கொள்கையைக் கடைப்பிடித்தான். அதனை நாடுகள் தோறும் பரப்ப எண்ணினான். அதற்குத் தன் மக்களாகிய சங்கமித்திரை, மகேந்து என்ற இரு வரைக்கோண்டு பலதேசங்களிலும் சென்று புத்தமதக்கொள்கையை பரப்பச்செய்தான். தானும் பரப்பினான்.

புத்தர் முதன் முதல் உலகிற்கு உபதேசம் புரிந்த சாரநாத்தில் புத்தருக்கு ஆலயம் எடுப்பித்தான். அது காசிக்கு அண்மையில் உள்ளது. வலியையும் நீதியும் உணர்த்தும்படியான அசோக சக்கரம் பதித்த ஒரு தூணை நாட்டினான். அது ஒரே கல்லால் அமைக்கப்பெற்றதாகும். அத்தூணில் மூன்று சிங்கள்களுடன் சக்கரம் பொறிக்கப் பெற்றுள்ளதையும் நாம் காணலாம். அதையே இன்று நமது அரசாங்கம் முத்திரையாக ஏற்றுக்கொண்டுள்ளது. மேற்படி இடங்கள் எல்லாம் இன்று இடிந்து பூமியின் கீழிருந்

ததை புதைபொருள் ஆராய்ச்சியாளரின் உதவியால் நாம் காணமுடிகிறது. அதில் புத்தர் விக் கிரகங்களும் பல காணப்படுகின்றது. இவைகளை எல்லாம் அரசாங்கத்தார் சாரநாத்தில் ஓர் இடத்தில் தொகுத்து வைத்திருக்கின்றார்கள். இவைகளைப் பார்க்கும்போது அசோகனது ஆட்சிக்காலத்தை நமக்கு நினைப்பூட்ட ஏதுவாக இருக்கின்றன. அதன் அண்மையிலேயே ஐப்பா வியர்களாலும், சீனர்களாலும் அமைக்கப்பெற்ற புத்தர் ஆலயங்கள் உள்ளன. அவற்றுள் புத்தருடைய வாழ்க்கை வரலாறு சித்திரவடிவில் தீட்டப்பெற்றிருக்கின்றது. இவைகளை இன்று சாரநாத் செல்பவர்கள் காணலாம்.

### அசோகருக்கு பிற்காலத்தில்

அசோகர் காலத்திலிருந்து குப்தர் காலம்வரை புத்தரது விக் கிரகங்களும், புத்தரது வரலாறுகளைக் குறிக்கும் சிலைகளும் காணப்பெறுகின்றன.

### சளுக்கியர் காலத்தில்

கி. பி. 550 முதல் பாதாமி அல்லது வாதாமி என்ற நகரை சளுக்கியர் தலைநகராகக்கொண்டு ஆண்டார்கள். சளுக்கியர் காலத்தில் ஐகோல் முதலான இடங்களில் புராணக்கதைகளை விளக்கும் சிற்பங்கள் கற்களில் செதுக்கப்பெற்றன. 8-ம் நூற்றாண்டில் எல்லோரா, அஜந்தா, எலிபெண்டா, என்ற இடங்களில் மலையில குடையப் பெற்ற ரூகைக்கோயில்கள் பார்க்கத்தக்கனவாம். அவற்றுள் அஜந்தா சித்திரங்கள் பேர்போனவை. அஜந்தா, எல்லோரா, என்ற இரு இடங்களிலும் 12 ரூகைக்கோயில்கள் அமைக்கப்பெற்றுள்ளன என்று அறிகிறோம். அவற்றுள் கைலாசநாதர் கோவில், விசுவகர்மா ரூகை, இந்திரசபை முதலாயின சிறப்பானவையாம்.

### பல்லவர் காலத்தில்

பல்லவர் காலத்துக்கு முன்பாக தென்னாட்டில் பல கோயில்கள் இருந்தன. அவைகள் யாவும் மரம், செங்கல், சுண்ணாம்பு முதலியவைகளைக் கொண்டே கட்டப்பெற்றிருந்தன. மகேந்திரவர்மன் காலத்தில்தான் ரூகைக்கோயில் தோன்றியதாகத் தெரியவருகிறது. இதனை “சுண்ணாம்பு, மரம், உலோகம் இவையிலல்லாமல் மும்மூர்த்திகட்கு விஜித்திரசித்தன் (மகேந்திரன்) அமைத்த கோயில் இது” என வட ஆற்காடு ஜில்லாவில் மண்டபப்பட்டிலுள்ள கல்வெட்டினால்

நாம் அறியலாம். அவனது காலம் 615—630. அவன் தகப்பனான சிம்ம விஷ்ணு மகாபலிபுரம் ஆதிவராகர் கோயில் கட்டினான். மகேந்திரவர்மன் பல குகைக் கோவில்களைக் கட்டினான். அவை பல்லாவரம், மாமண்டூர், வல்லம், மகேந்திரவாடி, தளவானூர், சீயமங்கலம், மண்டபப் பட்டு, திருச்சி என்ற ஊர்களில் உள்ளன.

நாமக்கல் குகைக்கோயில் மிகுந்த வேலைப் பாடுடையது. இங்குள்ள ஓவியங்களும் சிற்பங்களும் அக்காலத்து இசை, நடனம் முதலியவைகளின் மேன்மையைக்காட்டும் நிலையில் உள்ளன. இவனால் கட்டப்பெற்ற ஆலயங்களில் உள்ள தூண்களைக்கொண்டும் இவனது பணியை நாம் அறியலாம். இவனது மகனான நரசிம்மன் 630—638 வரை ஆண்டவன். மகாபலிபுரத்தில் காணும் பஞ்சபாண்டவர் ரதம் முதலான சிற்ப வேலைப்பாடுகளை ஏற்படுத்திக் கலையை வளர்த்தான். இவனது தூண்களில் சிங்கம் அடியில் உட்கார்ந்த நிலையில் அமைக்கப் பெற்றிருக்கும். பரமேசுவரன் கூடும் சிவன்கோவிலைக் கட்டினவன் ஆவான். இவனே கருங்கற்களை ஒன்றன் மீதொன்றாக அடுக்கி முதலில் கோவிலைக் கட்டிய பெருமையை யுடையவன் ஆவான். இவன் 670—685 வரை ஆண்டவன்.

ராசசிம்மன் 685—705 வரை ஆண்டவன். இவன் காஞ்சியில் கைலாசநாதர் கோயிலைக் கட்டினான். இது கணக்கற்ற சிற்பங்களை யுடையது.

### சோழர் காலத்தில்

ராசராசன் :—கி. பி. 985—1014 வரை ஆண்டவன். தஞ்சை ராஜராஜேஸ்வரம் என்னும் பெரியகோவிலை எடுப்பித்தவன். அதில் பல விதமான இறைவடிவங்களை நியமித்ததுடன், கலைவளங்களை அக்கோயிலில் நிரப்பி அதனை ஒரு கலைக்கூடமாகவே காட்சியளிக்கச் செய்தான். சோழநாட்டில் சைவ விளக்கத்தை பிரதிபலிக்கச் செய்தவன், இவ்வரசன் என்றே கூறலாம்.

ராஜேந்திர சோழன், 1012—1044 இவன் சிறந்த போர்வீரன். கப்பற்படை செலுத்தி பல

நாடுகளைக் கைக்கொண்ட பெருமை இவனுக்கே உரியதாகும்.

கங்கைவரை சென்று வெற்றிகொண்ட சிறப்பை விளக்குவதற்கு இறை உணர்ச்சியைத் தூண்டும்படியாக உள்ள கங்கைகொண்ட சோழபுரம் கோவிலைக்கட்டி முடித்தான்.

இக்கோவிலில் சண்டேசுவரர்க்கு இறைவன் இண்டை மாலை சூட்டும் காட்சியை சிற்பமாக அமைத்துள்ளான். அது பெரிய புராணத்தில் காணும் ஒரு வரலாற்றின் உண்மையை விளக்குதற்கு தக்க சான்றாக அமைந்துள்ளது.

ராசராசன் II இவன் காலம் 1146—1173 ஆகும். இவனால் எழுப்பப்பெற்றது தாராசுரத்து சிவன் கோவிலாகும். இவற்றுள்ளும் சிற்பக் கலைகள் சிறந்து விளங்குகின்றன. அதில் ஒரு பகுதியில் நாட்டியம், கூத்து முதலானவைகளின் இலக்கணங்களை விளக்குவனபோல சிற்பங்கள் அமைந்துள்ளதை நாம் காணலாம்.

### பாண்டியர் காலத்தில்

1422—1463 வரையில் அரசாண்டவன் சடையவர்மன் பராக்கிரம பாண்டியன் ஆவான். இவனால் கட்டப்பெற்ற தென்காசிப் பெருங்கோயில் கல்வெட்டில் இதனை அழியாது பாதுகாப்பவர்கள் திருவடியை என் முடிமேல் சூட்டிக்கொள்வோகவும் என்று குறிக்கப்பெற்றுள்ளது. அதனால் அவ்வரசனது கலையுள்ளம் எவ்வளவு உயர்ந்தது என்று நாம் அறியமுடிகிறது. பாண்டியர்கள் பலர் பலகாலத்தில் மதுரை முதலான இடங்களில் ஆலயங்கள் எடுத்து அதன்கண் கலைகளின் சிறப்பை விளக்கியுள்ளார்கள்.

### முகமதியர் காலத்தில்

உலக அதிசயங்களில் ஒன்றாகக் கருதப்படும் தாஜ்மகாலும், சூதப்பினார் கோட்டைகள் தொழுகை இடங்கள் முதலியனவும் சிறப்பாக அமைத்து கலையை வளர்த்திருக்கிறார்கள்.

## நாயக்கர் காலத்தில்

திருமலை நாயக்கர் கட்டிய மதுரை திருமலை நாயக்கர் மகால் முதலியனவும், கோவில் திருப்பணிகளும் நாயக்கர்களின் கலை வளர்ச்சியைக் காட்டும்.

## மகாராஷ்டிரர்கள்

சிவாஜி முதலான மன்னர்கள் தமது உயிர் நாடியாக மதத்தைப் பாதுகாத்து வந்தார்கள். தஞ்சையில் ஆண்ட மகாராஷ்டிர அரசர்களில் சிறந்த கலாரசிகராக கருதப்படுபவர் சரபோஜி மன்னராவார். அவர் தஞ்சை அரண்மனையில் இசை, சிற்பம், ஓவியம் முதலான கலைகளுடன் அறிவுக் கலையையும் வளர்த்தார். சரஸ்வதி மகால் ஒரு கலைக்கூடமாகும். அதனைக் காணும்

போது இவ்வரசனின் கலைத்திறமையை மகிழ்ந்து கூறுது இருக்கமுடியாது.

## மடங்கள்

தெய்வீகக் கலைகளையும், ஆன்மீகக் கலைகளையும் மடங்கள் சிறப்பாக வளர்த்து வந்தன, வளர்த்தும் வருகின்றன.

இனி இவ்வாறு பலராலும் பலகாலத்தும் வளர்க்கப்பெற்ற கலைகளை இன்று நமது ஆலயங்களில் சிறப்பாக நாம் காணலாம். அங்குள்ள சிற்பங்கள் வாயிலாக பூத பௌதீகக்கலைகளையும் அங்கு நடைபெறும் வந்தனை வழிபாடுகளால் ஆன்மீகக் கலைகளையும், தெய்வ வடிவங்களால் தெய்வீகக் கலைகளையும் நாம் ஒருசேரக் காண முடிகிறது. ஆகையால் இன்று நமது கலைக் கூடமாகத் திகழ்வது நமது ஆலயங்களேயாகும்.

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## ARTS AND CRAFTS OF TANJORE

By Rajasri Rajaram Rajah Chattrapathy

**T**ANJORE is an ancient City—even as age goes in geology. It was the centre of a great Empire whose ancient records are lost in mist and vanished from the Ken of mankind except what we find in the remains of the great civilisation's art and craft. The vicissitudes of history have moved the frontiers of Tanjore back and forth like the tide till it came to be finally confined to the flat alluvial deltaic portions of the river Kauveri now known as the District of Tanjore. Every square inch of ground of this has its own tale of sacredness, courage and carnage.

All those arts which we class as fine arts seem to have flourished from long before the recorded history of Tanjore. Leaving aside however, these dim vistas of unknown history and turning to more authentic records, the records of the Great Cholas and their equally eminent successors the Nayaks and the Maharattas, we find a growing wealth of pictorial and architectural art.

The earliest such painting found in Tanjore is the famous frescos of the Big Temple. Ancient works on Silpa and Chitra-Shastras distinguish between paintings appropriate for Temple, Palaces of the Kings and the houses of private gentlemen, and these treatises endeavour to embody the portrayal of type and maintain a sense of artistic proportion. In fact Chitra Karma Shastra and other works on Hindu architecture give detailed description of the method of preparing and blending of colours. The conception of the colour is that it should be uninfluenced by atmosphere and light. To achieve this object they have prescribed and preferred only mineral, non-organic and non-vegetable substances for preparation of primary as well as secondary colours.

We have no authentic records of the ancient chola paintings prior to the Great Raja Rajah Chola. But from the Tanjore Big Temple frescos it can be said that the arts that were prevalent during Ajanta period i. e., 5th century A. D. were in vogue in Tanjore also till the 12th century after which we find no trace of the same. Few paintings of the Nayak dynasty now available in Tanjore are not of a high order. The Maharatta paintings of Tanjore were influenced by the Moghal School. Many have heard of the Rajput, Kangra and Moghal Schools of painting. Little is known about the Tanjore-School developed by the Maharattas. Lay people generally associate Tanjore-paintings with stucco and stone studded paintings of puranic and mythological objects. The picture of Rama Pattabheskam and Krishnan are famous in this field. They do not belong precisely to the Tanjore-School. In fact Tanjore-School is definitely an aristocratic accomplishment and its objects mainly are the living personage of the court, the Rajah and frequently of the Palace. They are similar to that practised by the Rajput and Moghal Schools with their oriental love for elaboration of costumes and environments. They were produced when photography was not discovered. The artist has to reproduce the pictures of their patrons and the surroundings true to life and in this they adopted the technique of the thin-line pinpoint drawings. They painted many pictures of high quality in the best Tanjore technique. The likeness of the portraits are marvellous and the soft touch and the minute microscopic lines of the painter's brushes are still a wonder and mystery. They derived their inspiration from the benevolent patronage of the Tanjore kings. The paintings of several Rajahs, their consorts and other subjects like animals, flowers and botanical objects left by the

talented artists bear testimony to their greatness and skill. Most of the paintings done in this style are water-colour paintings, which still possess vivid and bright colour inspite of their age. The art of mixing colours was kept a guarded secret and handed down from father to son. With the advent of the British, thin-line paintings have become rare. Even the surviving descendants of those talented painters whom the Maharatta rulers patronised have forgotten their forefather's art and the paintings they do now are more or less crude and confined to the variety of stucco-and-stone-studded paintings of puranic objects.

The stucco work though it involves great labour is comparatively easy. Western artists criticise this work because of its alleged failure to understand perspective and proportion. The allegation is not correct. This art is not to be judged by the Western standards. For example in the paintings of Rama or Krishna we find that the central figure is much bigger than the other ones which aspect is criticised by modern artist. Before passing judgment we must consider the object with which such paintings are executed. They are done mainly to inspire and bring out that beauty is spiritual, not the matter. The artist made a religious duty of his craft. The aim of such paintings is veneration to the main-figure. Similarly in architecture we find the main objects bigger than the attendant ones. Not that our ancient artists had no knowledge of the anatomical details of human forms, but they endeavoured to convey most efficiently the central ideas of Hindu religion and philosophy to all classes of society. No wonder they concentrated their entire attention on the main object of the picture and embellished the same with profuse ornamentation and made them objects of reverence and worship. Tanjore is still famous for such stucco and

stone-studded paintings and they are in great demand from everywhere.

The artist of the Maharatta period produced several fine paintings on ivory plates. Miniature paintings on ivory discs were also produced in large numbers — an admittedly difficult art. They have also made some very exquisite paintings on Mica. The works of the artists of Rajah Serfoji's times can best be seen in several illuminated paintings and manuscripts preserved in Saraswathi Mahal Library. Rajah Serfoji commissioned some of the experts in this art to reproduce herbs and plants for his botanical collections.

Finer arts especially sculpture seem to be more difficult of execution and perfection than the pictorial, and the knowledge of anatomy has to be unavoidably higher owing to the need to show the third dimension. The sculptor was enjoined to become one with divinity, and hence they were inspired and produced the finest South Indian images in bronze and stone. Among the South Indian bronzes Tanjore bronzes are famous for their grace and beauty. In ancient treatises on sculpture and iconography like Manasara, Mayamatha, Vishnu Darmothara, Vishnusamhita, Silparatna and Chitra Karma Shastra the proportion of images are well defined under the head "Talamana" or Econometry which means measurements or proportion of images. From the time of the great Cholas till today Tanjore is the centre for casting metal images. Nachiarkoil was the biggest foundry in ancient times but later on this industry was shifted to Swamimalai where exist even today some families who are adepts in this art.

Tanjore was once famous for its steel work. Finest steel swords, blades, spears and bucklers were manufactured. Damaskeen swords of Tanjore are famous all over the world. It said that several shastras

## CIBOL

★ சைபால் ★

வெட்டுக்காயம், சோரிசிறங்கு, வேள்கட்டி, தீப்பட்டபுண்,  
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on iron smelting were in existence in Tanjore and one such called "Dhatu-Saram" was taken to Dusseldorf in Germany and the process of making quality steel described in it was much appreciated in a big conference of metallurgists held in the year 1813. The iron-smiths of Tanjore had their own secret process of forging steel and casting objects. Silver and gold were inlaid on swords, bucklers, helmets, armlets, spears, daggers etc. Some of the articles available today bear the names of the makers and the date of manufacture in golden letters. Gold inlaid spear for example bears the name of the maker Sami Asari and is dated 1732 Saka. Those great smelters and engravers have now disappeared from Tanjore. Some of the descendants of the great masters can be found in remote villages of Tanjore like Alangudi which is famous for Nut-crackers. Once the nut-cracker is sharpened it is believed to retained its sharpness indefinitely. Similarly Pattukottai and Thiruthurai poondi are noted for razors before the import of hollow-ground European razors. In Kachanam, Umbalachery and Thambikottai highly tempered and sharpest Bill hook Aruval, spear and straight swords are manufactured. In Sakkottai near Kumbakonam finest springs for Bandies and carts are being produced, and Sakkottai springs are famed for tenacity and resilience.

Tanjore and Kumbakonam are specially reputed for their gold and silver articles. Jewels made here are much appreciated. Gold inlay on silver called "Gangajimini" work were once specialities in Tanjore. Enamelling of jewels by a peculiar method was another exclusive craft of Tanjore. This was practised since time immemorial and the work was called "Munnakkacchi". Now this art has disappeared. In olden days the gem-setters were called "Kondankarars", the goldsmiths as Thattars, while those who turned out silver articles like

*Vahanams* and utensils were called Vellikannar.

A separate class of people called Kannars monopolised in the manufacture of brass-wares. Kumbakonam Brass utensils and carvings on Brass are sought after from ancient times. A Commission's report of the East India Company of the year 1799 A. D. mentions that "carving in metals especially brass and iron is done perhaps nowhere in India so neatly and tastefully as in Tanjore and Kumbakonam. In Pisanathur a village near Gandarvakottai cups, plates, and other utensils are cast of bell metal in neat and elegant shapes". Bell-metal industry which once flourished in Tanjore has also disappeared. Nagasu work or carving and embossing on precious metals was at its zenith during the Maharatta rule. Work of inlaying silver on brass or copper articles is the only survival of this Nagasu craft.

Carpenters of Tanjore turned out exquisite objects in ivory. Beautiful palanquins, fans, Bedsteads, Chairs, Chessmen, combs inlaid with gold and stones were some of the ivory specialities. A class of carpenters called "Mankutty Asari" specialised in mounting animal heads of deers, bulls etc., using their natural horns, teeth, and bones.

Wood-carving is another time-honoured craft of Tanjore. Wood-carvers carved intricate patterns and figures on doors, door-frames, Ratham, furniture and the world famous musical instruments. The City of Tanjore produced Veenas and Tambooras, Tiruvarur and Mayavaram turned out Mridangam or Mathalam, while Tiruvadamarudur made the finest Nayanam or Nagaswaram. Tanjore Veenas are ever in great demand all over India. At present artistic carpentry is confined only to the production of musical instruments.

Tanjore from the earliest times was known all over the world for its delicate textiles. The Silappadikaram the oldest work in Tamil literature alludes to widespread cotton cloths export to foreign countries from Kaveripoompattinam in Tanjore. Textile industry played no mean part in the history of Tanjore. The thinnest varieties of cotton clothes were manufactured and they were much preferred by the kings, their courtiers and foreign countries. Cotton printings was once the biggest industry in Tanjore, and they were much sought after by England and other European countries. They were known as cintz or calico and printed with wood-blocks. East India Company's records reveal that they were manufactured at Kumbakonam, Sikkinayakanpatti, Nagepatam, Karuppur, Nagore and Sikkil. The highly developed Indian process of printing of cotton clothes with wood-blocks was first introduced in England and Europe in the year 1676 as is evident from the records of the East India Company.

Next in importance to Block-printed cotton textiles, another variety of cotton known as "kalamdar" or pen-drawn and hand-painted textiles were produced. They were expensive ones and entailed great labour and cost. Such clothes were loved and preferred by the Rulers and rich people. The chief centre for kalamdar or hand-painted clothes was Karuppur. Elaborate patterns are drawn by means of a special pen dipped in molten wax on colour. After decorating the clothes with delicate patterns they were dyed in different colours at various stages. Gold thread were also introduced into the pattern to enhance the value and beauty of the textiles. These expensive and much sought after kalamdar karuppur textiles were once the special monopoly of an exclusive class of weavers of Karuppur. They were in the employ of the Maharatta Rajahs of Tanjore. "Among all the decorated cotton of India none are so individual and so pleasant and

satisfactory both in pattern and colour as are the Karuppur examples. Gold thread formed an important part of the pattern and such clothes were not so far as is known, made elsewhere than at Karuppur". Thus writes Prof. Hadaway of the Madras School of Arts in his report in the year 1915 and he values each saree as Rs. 500/-. The Sikkinayakanpatti products of Asmanagiri or canopy are suitable for hanging with illustrations of deities as their motif and they are remarkable for their startling colours. Printed table clothes and Bandana kerchiefs of Sikkil and Nagore were popular in America and reference of the same is found in the world famous book "Uncle Tom's Cabin". After machine printing was introduced the craft of kalamdar and Block-printing of clothes gradually disappeared.

Silk cloth weaving is carried on by a class of people called Pattnoolkarars in the town of Tanjore, Ammapettai, Thirubuvanam and Koranad from the dim past. They specialised in silk and gold thread textiles. Ayyampettai produced the finest variety of Indian satins called Khuttani and Susani. They are not plain satins but woven with exquisite geometrical patterns. Silk and gold-thread Brocades known as "Khinkhab", Brocades with designs and flowers of only silk known as "Amraz", all-jari or gold-thread clothes known as "Bharjari", clothes woven with pure silk and flattened thin gold wires known as "Mahathapi" clothes were manufactured in the City of Tanjore by talented weavers specially employed by the Maharatta Rajas of Tanjore. Many of the varieties stated above have ceased to be produced now due to want of sufficient protection and patronage.

Another peculiar textile called "Thakti" clothes are even now produced in Tanjore, Ayyampettai, Nagore, and Puravacheri. On silk or cotton clothes designs are imprinted with glue and gold powder and sequince are pasted on them. These clothes are mostly used by the muslim population.

Thirunageswaram, Koranad, Puravacheri, Andanapettai, Thuhili, Sangamangalam, Manambuchavady, Mannargudy are centres for cotton saree and dhoties from ancient times.

Kambalathar a separate community of people who were experts in weaving woollen garments and carpets were brought to Tanjore by the Nayak Rulers. They have produced some of the finest woollen clothes and carpets. This industry did not survive after the Nayaks. But the art of silk carpet production in Tanjore instead of woollen ones was done by the Pattunoolkarars. The East India Company Commission in their report dated 31—1—1799 mentions of carpets of silk floss made by the weavers of the Pattunoolkarar class in the towns of Tanjore and Ammapet and say that "they are much approved in England". Today we have no trace of this silk carpet industry.

Another class of people called Tombars were experts in weaving mats of cyperus, bamboos, rushes and Thalai (pandanus odoratissimus). They were produced at Ayyampettai, Shiyali and Poraiyar respectively. Nothing is known about the Tombars now.

The process of dying silk and cotton was a closely guarded secret of the weavers of Tanjore. Velipalayam in Negapatam taluk was the main centre. Puthur and Manjakollai were other centres of the dying industry. Resin, copaiba, indigo, Kusumba flowers, Nuna bark, catechew, Inbura herb and various vegetable extracts were used in olden days for dying. A street after the name of the dyers called Sayakkara Theruvu exists even today in Velipalayam. They traded in Indigo colour which they produced in their cottages.

Caligraphy or the art of beautiful and elegant writing was at its peak during the

Maharatta period in Tanjore. A number of skilful scribes and copyist were employed by Rajah Serfoji. Copies made by them of several ancient works in different languages now preserved in the Saraswathi Mahal Library bear testimony to their skill. They turned out illuminated manuscripts with pictorial borders, wrappers and covers. The paper used for such work was manufactured at Mannargudi by a special process which lent toughness, durability and suppleness to them. In addition to ordinary papers they also produced the varieties used for letter-heads and invitations with gilt borders and with gold and silver spots interspersed all over. The letters of the Maharatta Rulers bear ample testimony to this. Even though the papers are hundreds of years old they look even now gorgeous and pleasing. Only survival of this paper industry is what is now called the "Tanjore Thanga Rekku Pattai" in which gold and silver foils are fixed on paper base and they are largely used for decorative and gilding purposes and their lustre is claimed to be permanent.

Pithwork namely, making pith models of buildings, objects, garlands and nosegays is another time-honoured craft peculiar to Tanjore. "Nowhere in India such articles of rare charm and beauty are produced except in Tanjore". This art was once in a flourishing state and now for want of patronage it is fast disappearing.

Most of the arts and crafts mentioned here have either disappeared or in the process of disintegration. Unless sufficient impetus and patronage is given even the surviving crafts are sure to perish sooner and later. There are many more such cottage crafts handed down from father to son unknown to the outside world, and it is for the future generations to seek them out and protect the ancient arts and crafts peculiar to Tanjore District.

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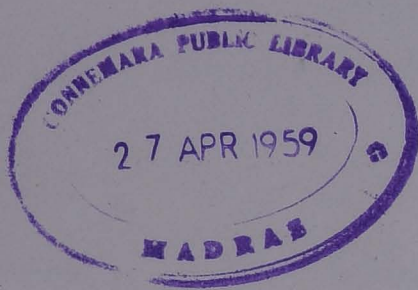
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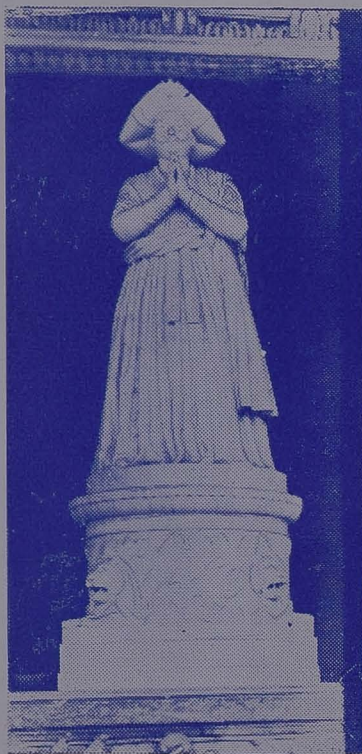
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## RAJA SERFOJI



The Scholar King of whom Bishop Heber said "I have seen many a crowned head but none more kingly than Serfoji". Serfoji knew many languages European and Indian and the Saraswathi Mahal in Tanjore is a lasting monument of his massive learning and encyclopaedic interest.

## NONE MORE PRINCELY

By S. GOPALAN

IT is but very appropriate to think of Raja Serfoji in connection with the Art Festival we are conducting now. Never before in the history of Tanjore has so much been owed to one single man. He touched life at various points and has left an indelible impression of his personality on every thing that he touched.

Raja Serfoji was the adopted son of Raja Tulaja. The Danish Missionary Christian Frederic Schwartz who was the guide and counsellor of Raja Tulaja became the tutor and the guardian of prince Serfoji. Some time after the death of Raja Tulaja, Amar Singh, who was actually the Regent for the boy Serfoji questioned the validity of the adoption. The adoption was set aside and Amar Singh himself became the King. During the period of Amar Singh's rule Serfoji suffered unendurable persecution. It was Schwartz that stood by the boy all through and ultimately succeeded in placing him on the throne.

Serfoji was fortunate in his tutor. Under him he learnt many languages like English, French, German, Dutch and the like. He was a good scholar in English and could speak fluently in other languages. Bishop Heber who visited Tanjore in 1826 has left his impressions of this great scholar-king. The following account by Thomas Robinson, the biographer of Bishop Heber will be found interesting:—

“The Bishop paid a visit to the Raja who received us in the Library, a noble room with three rows of pillars and handsomely furnished in the English style. On one side there are portraits of the Maratta dynasty from Shahji and Shivaji; ten book cases containing a very fair collection of French, English, German, Greek, and Latin books and two others of Marathi and Sanskrit manuscripts.

In the adjoining room, is an air-pump, an electrifying machine, an ivory skeleton, astronomical instruments and several cases of books many of which are on the subject of medicine, his favourite study. He showed us his valuable collection of coins, paintings of flowers and natural history, with each of which he seemed to have considerable acquaintance, particularly with medicinal virtues of the plants in his *hortus siccus*. When we took our leave his minister showed us a noble statue of the King by Flaxman, which stands in the great hall which was used by the ancient Hindu Court, before the conquest of the Marathas. The pedestal is a remarkably large and fine slab of black granite 18 feet by 16½. His stables contain several fine English horses. But that of which he is justly proud, as the rarest curiosity of an Indian court, is an English printing press, worked by native Christians, in which was struck up a sentence in Marathi in the Bishop's presence in honour of his visit”.

Earlier when the Bishop visited the Raja, he was received in full Durbar, in the Maratta Durbar Hall. Serfoji spoke constantly of the greatness of Schwartz, his guide, philosopher and friend. When the Bishop admired the hall in which they were sitting, the Raja showed considerable information on the subject of architecture and the comparative excellence and peculiarities of the Hindu and Musalman styles. When the Bishop returned, he told his friends as follows:—“I have seen many crowned heads but not one whose deportment was more princely”.

The Bishop in a letter which he wrote about Serfoji from Tiruchirapalli to a friend in England said as follows:

“I have been passing the last few in the society of Hindu Prince, Raja of Tanjore, who quotes Foucroy, Lauvsier, Linnaeus and Buffon fluently, has formed a more accurate

judgment of the poetical merits of Shakespeare's theme than that so felicitously expressed by Lord Byron, and has actually written English poetry very superior indeed to Russian's epitaph on Shenstone; at the same time that he was much respected by the English officers in his neighbourhood, as a real, good judge of a horse and a cool, bold and deadly shot at a tiger. The truth is that he is an extraordinary man who having in early youth received such an education as old Schwartz, the celebrated Missionary, could give him, has ever since continued in the midst of many disadvantages, to preserve his tastes for and extend his knowledge of, English literature, while he has never neglected the active exercise and frank soldierly bearing which became a descendant of the old Marata conquerors. Had he lived in the days of Hyder, he would have been a formidable ally or enemy. He is a strong-built, and very handsome, middle-aged man, with eyes and nose like a fine hawk and very bushy, grey mustache, generally splendidly-dressed but with no effminacy of ornament and talking more like a favourable specimen of a French General Officer than any other object of comparison which occurs to me".

There are innumerable contemporary portraits of Serfoji from which emerge the personality of a great and unique man. Often people are inclined to minimise his importance as a king because he renounced his kingdom into the hands of the British and was content with a pension. But it is well to remember that for long Tanjore had been the cockpit of Carnatic wars; the people had suffered from the sanguinary consequences of the endless strife and bickerings, and even if Serfoji had chosen the war-path, he would have had no chance against the British who had already entrenched themselves everywhere. Serfoji showed himself a realist.

We have on several previous occasions referred to the fact that Serfoji was a myriad-minded genius and that he was a man of en-

cyclopaedic interests. His contributions to education, arts, music, medicine and science are astounding. He himself was a great writer, and was the first to print books locally with granite types. All this has been mentioned in detail in many of the publications of the Saraswati Mahal Library. Of each one of his achievements in the various spheres a whole volume could and ought to be written but here let me mention one or two curios from our Serfojiana.

Serfoji had time for everything. The paintings he has left of his birds are a marvel of microscopic observation. The verisimilitude of these pictures is rightly admired by connoisseurs of the art. The birds disclose themselves before our eyes, in beak and feather. It is a tribute to the art of Serfoji's days that the pictures are still as fresh as when they were drawn.

Serfoji was a great collector of art treasures. He had set up a museum in the palace buildings in Tanjore. Among the thousands of things preserved by him, which show his variegated interests are miniature illuminated paintings of ancient scenes and battles from the Ramayana, Mahabharata, Bhagavata and Rigveda.

The two bulky tomes, one dealing with the science of Horses and the other with the science of Elephants have been the subject of admiring comment by many distinguished persons. But it is necessary to draw attention to the valuable contents of these treatises and not merely their pictorial aspects. That these works are landmarks in Zoology and Veterinary Science have yet to be recognised. For instance it is wrongly thought that winged horses and elephants portrayed in these works are merely mythological and should have no place in any scientific accounts of the animals. But it is interesting to know from great scientists that biologically very big animals had wings in the beginning and came

# Sivatandava Karanas in the Great Temple at Tanjore

By A. Krishnaswami Mahadick Rao Sahib, B. A.

THE existence of rare and valuable panels of Sivatatandava sculptures in the first floor of the Big Temple of Tanjore is very well known to many art-lovers from a long time. Thanks to the efforts of the Archaeological Department the panels are recently cleaned and retrieved from several layers of centuries old dust. They have now exposed to light the marvellous sculptures in all their pristine glory and splendour. The corrosive action of centuries old bat-droppings have played havoc on the sculptures and most of the delicate and intricate ornamentations and contour-lines are dissolved, yet we see through them the glory of the hand that held the sculptor's chisel.

The Big Temple fresco has been the first additional attraction of this Temple for the last few years and now has been added to it a second attraction of the sculptured panels of Sivatatandava in 108 Karanas or units of dance, and these panels are found in the inner corridors of the garbhagraha situated in the first floor.

The structure of the Big Temple cannot be fully understood by a mere examination of the outside view of the Vimana and the inside view of the garbhagraha. There is,

above the present sanctum sanctorum and between the Vimana another garbhagraha with prakarams around on the first floor with Dwarapalakas, sculptures of various kinds in the niches and upapeetam for the Lingam. This has evidently been constructed as a provision against a possible rising of the sea and submerging the lower garbhagraha in the ground floor. It is in this upper garbhagraha corridors or the prakarams we find the Sivatatandava Karana sculptures.

The series of panels found are 81 in number. Each represents one of the 108 Karanas mentioned in the Natyashastra. The rest of the 27 Karanas are not executed and the panels designed for the remaining 27 Karana poses are vacant for unknown reason. It is possible to identify eighty one dance poses of Siva as the first 81 Karanas in the order in which they are found in Chapter 4 of the Natyashastra of Bharatamuni. The 108 Karanas of the Lasya type have already been found in the gopurams of Chidambaram Temple but they are not sculptures of Siva, but that of his consort Parvati wearing Kreetam or Crown. The use of the Kreetam is restricted to Gods and Kings, and hence the lady adorning the panels can safely be said to be Parvati. They are the Lasya

(Continued from page 46)

to shed them in course of time as the price of evolution. It is equally interesting to know that the elephant depicted in the Gaja Sastram with two and three pairs of tusks are not mythological as considered by many, but real creatures and that an elephant with two pairs of tusks was actually shot recently in the Belgian Congo.

It is but fitting that, in this wing of the Tanjore palace where Raja Serfoji stands in the Nayak Durbar Hall, the Tanjore Art

Gallery is housed. There is a story about this statue which is characteristic of the great king. This statue was set up by the East India Company in his own life time in 1807. It is the work of a great sculptor called Flaxman. It faces the Saraswati Mahal Library with folded hands in the traditional Indian style. It is said that originally a marble statue in a military pose seated on a horse and with sword drawn was sent. But at the express request of the king it was altered into this attitude of lasting salutation to Saraswati.

dance poses of Parvati. But the poses of the Big Temple are Tandava dance poses of Lord Siva the Supreme dancer with four hands holding trisula, damaru, deer and the fire. The accompanying tutor and drummer on either side in the Chidambaram sculptures are not found in the Tanjore sculptures and in their place we find the members of the Pramathagana the Bhootas.

Nartana or pure dance is of two kinds. One the majestic or masculine type in which the movements are quick and the poses energetic. It is called "Tandava" and it is intended for men. The other type is "Lasya" intended for women. It is gentler, slower and more graceful in movement and has generally Srngara for its Rasa or flavour. The original tandava dancer Lord Siva taught Tandava to Tandu, who in turn taught it to Bharatamuni who propagated the art of Dance and Drama through his innumerable disciples and his treatises on Natya-Shastras. Thus the art in its perfect form has spread through the length and breadth of our country and also spread to other countries though in a mutilated form.

It will add to the charm of the sculptures if we know what are Karanas and Angaharas in tandava dance. The poses recommended in dancing are numberless and a selected list of 108 of them called Karanas or single postures and 32 selected Angaharas or combinations of two or more of these Karanas are fully described in the fourth chapter of Natyashastra of Bharatamuni. The performance of Angaharas is dependent on Karanas. The combined movement of hands and feet in dance is called the Karana. Two Karanas will make one Matraka and two or three Matrakas will make up one Angahara. Foot movements which have been prescribed for the exercise of sthanas and charis will also apply to these Karanas. The application of Nartta Hasta or hand gestures which have been prescribed for dance is generally implied

in the Karanas. The variations of sthanas, the charis and Nartta-Hastas known as the Matrakas are called the Karanas. Thirty two Angaharas go to form the 32 finished patterns of dance into which Lord Siva's tandava has been classified by his disciple Tandu and hence this dance is known as Tandava which means Tandu's creation. Each is danced to a particular Tala out of the 108 talas prescribed and the syllables for footing are also laid. The manner of forward and backward movement called gati or gait involved in each variety is also referred to in terms of 11 gatis or gaits with appropriate charis and Karanas for such dance. The various talas for the Angaharas are found in a treatise called Sangeetha Muktavali by Devendra-chary. Now half of these talas are of "Chaturasra" type that is having the gait of four steps and the other half "Thrisra" type having the gait of three steps. In between the Karanas we have a jerky movement called the Rechita so as to lend naturalness to the passing from one Karana to another.

A problem is presented with regard to the Big Temple sculptures, mudras or hand gestures in four hands of Siva for each Karana in these panels, instead of the usual two hands gestures prescribed for Karanas in the Natyashastra and other works on Dance. How could two hands Mudras or hastas laid down for each Karana be applicable to the Karana poses with four hands? The reason is not far to seek. The Mudras in four hands for Karanas must have been present in the original Angaharas as danced by the Prince of Dancer Siva but Tandu who taught Bharata had only two hands and what was taught was intended to be practised by Dancers with two hands. That is how the Hastas or the hand-gestures must have been reduced to Mudras in two hands.

A complete set of eighty one Karanas representing Siva's poses are to be found only in Tanjore and those representing Parvati's

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MADRAS



**NATARAJA**

One of the rare poses of Sri Nataraja, of Patteswaram, now in the Tanjore Art Gallery.

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MADRAS

MAYAVISHNU—WHO GIVES AND PROTECTS



A rare piece from Thirukkaravayil, near Tiruvarur. The sculptor has carved the image in tints of blue to suit the azure complexion associated with the Lord.

## SYMBOLOGY IN ART

THE Indian mind is idealistic to the core and every form has lent itself to symbolic interpretation embodying a great truth. Of all the forms that call for such interpretation Sri Nataraja the Great Dancer, is the one whose dance is said to execute the Lord's five-fold activities of Srsti (Creation) Sthiti (Preservation) Samhara (Destructing) Tirodhana (Concealing) and Anugraha (Blessing).

Each one of the features of the Lord in his dancing pose has been variously interpreted in several Agamas and Puranas to suit the particular idea intended to be emphasized. Of all these interpretations the highest standpoint is of course the one in accord with the highest truth which is enshrined in Vedanta.

The following is a summary of the Vedantic interpretation of the symbol of Sri Nataraja by the late B. R. Rajam Iyer, the first editor of "Prabuddha Bharata" chosen as such by Swami Vivekananda. Sri Rajam Iyer was a realised Vedanti, but he was snatched away in 1898 at the early age of twenty-six years, within two years of his assuming charge as editor of Prabuddha Bharata. But within those two years he has left for us by his contributions to Prabuddha Bharata a veritable treasure of exposition of Vedanta in the form of stories, anecdotes, extracts from Holy books, original essays and novels, in sweet-flowing English. Those articles have subsequently been published as the "Rambles in Vedanta" which is the best book today in English on the subject of Vedanta:—

In this view Nataraja is the Lord of the stage, the world is the stage and a puppet-show presenting the vision of life and activity through the power of the all-pervading Atman or God. "Who will not dance when thou causest him to dance, and who will not sing when thou causest him to sing?" says the poet-philosopher. For the inner Atman however, all the world will be mere jada (inert or dead). The Atman or the self is the real teacher of the human mind and Nataraja represents the teacher or Guru. The Guru is two-fold, the seen and the unseen, the apparent and the real. The apparent Guru instructs the disciple and take him along the path. But the real Guru is the Atman or God within, as all growth is really from within. Nataraja is the real Guru concretely represented and enforces his teaching by his own example.

The little drum in his right hand symbolises the fact that God or Guru holds the cause of all the world, i. e. 'sound' (Sabda nistam Jagat) in his hand, to be folded or unfolded at His will. The deer on one side is the mind, because it leaps and jumps from one thing to another. The skin of the tiger which he wears is the skin of egoism or Ahankara which he has killed. The Ganges he wears on his head is Chit-Sakti or wisdom which is cool and refreshing; and the moon represents the ethereal light and blissfulness of the Atman. One foot is planted over and crushes the giant, Muyalaka i. e. Maha Maya (the endless

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(Continued from page 48)

poses of 108 Karanas are in Chidambaram temple. There are of course stray Karanas of Dances in many other temples as well, but these two temples have the unique honour of possessing almost a complete set in the order

in which they are found in the texts. No where in India such large number of Sivataandava sculptures are existing and they are the pride of Tanjore in particular and of the whole India in general.

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illusion), while the other foot which is raised upward represents the Turiya or the fourth state which is beyond and above the three states of waking, dream and dreamless sleep, and leaves behind the mind, Maya and the world. The second right hand representing the idea of peace, indicates the blessed calmness which is the glorious privilege of wisdom. In one of the left hands is held Agni (fire), i. e. the Guru brings in the Jyotis of the Atman itself to attest the truth of his teaching. The place of the dance, the theatre, is Thillaivanam i. e. the body (of the individual as well as the cosmos) spoken of as Vanam or forest on account of the multitude of its components. The platform in that theatre is the cremation ground i. e. the place where all passions and the names and forms that constitute the vision of the world have been burnt away—

pure consciousness devoid of attachment to anything outside and devoid of illusion.

The above are some of the leading features of the Nataraja symbol. The Guru teaches that Maya—illusion—should be crushed down, that the world should become subject to us, and not we to the world, that the deer-like mind should be left behind, and Ahamkara (egosim) be destroyed, and that man should ascend to the regions of pure unconditional consciousness free from passion and free from deception and enjoy the calmness which is his birthright, the bliss, the light and the truth that form the Self. Viewed in the light of this inner meaning, the image of Nataraja is no more a meaningless idol but a symbol of the highest teaching, an object that can inspire and elevate.

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# TALAMANA\*OR PROPORTION IN IMAGES

By K. VASUDEVA SASTRI

OUR Silpa Sastra like the sastra of every other art is quite definite in its rules. Our ancient treatises in the several arts are ascribed to super-human authors with yogic vision. One uniform feature about them is that the more ancient a treatise is, the fuller and deeper are its contents. 'Silpa Sastra' which includes architecture, engineering, sculpture and painting contains definite rules in all its aspects for all these four parts of the science. A special feature of these ancient treatises is that they have a clear sense of distinction between what are the unalterable basic principles that have to be stated definitely and followed faithfully, and what are the regions where the artist's imagination has to be allowed free play. In the case of the former no generalisation or equivocation is allowed to come in the way of definite rules.

Now taking the art or sculpture and painting, it is the idealistic sculpture and painting that are generally covered by the texts. The realistic art which is purely imitative is not circumscribed by rules. It is the gods and goddesses whose forms are mainly described in our Silpa-Sastra, and the laying down of rules relates only to the proportion of their features. The expression of the emotion could not be taught by rules and has to take life from the concentrated imagination of the artist. The word "Silpa" by the way is derived from the route "Sil" meaning to concentrate.

To draw or make the form of a deity without learning these rules as to proportion amounts to the commission of the most heinous sin on the part of artist, according to Silpa Sastra, and such forms are not only unfit for the purpose they are intended to serve, but positively harmful.

The *Sthapatis* in this part of our country who make sculptures of Gods and Goddesses

in granite and in metal are generally well-versed in these rules of proportion. The handi-work of generations of these sculptors in which the rules of proportion have been faithfully followed can be examined among the sculptural treasures in the Art Gallery, Tanjore; and these are most of them not less than six hundred years old. The proportion and finish of the features in these forms, and the life that throbs in their faces even after the erosion of ages is ocular proof of the soundness of these rules of proportion.

Now to the actual rules of proportion. The distances between the several parts of the body are classified into six kinds for convenient description. They are length (vertical), breadth (at right angles to length), thickness (at right angles to the plane of length and breadth), perimeter (circumference), inter-space, and plumb-line length. These six kinds may be exemplified in the following manner. The distance between the neck and the top of the forehead is an example of the first kind. The distance between the nipples, of the second; the distance between the chest and the back, of the third; the circumference of the thigh, of the fourth; the distance between the two legs, of the fifth; and the plumb-line height of the whole figure, of the sixth and last. These are severally called *mana*, *pramana*, *unmana*, *parimana*, *upamana*, and *lamba mana*.

For each image, twenty items of *mana*, sixty items of *pramana*, seven items of *parimana* and more than a hundred items of *upamana* are given. The images are first classified into ten varieties with 20 sub-varieties according to sex, species, energetic or quiet aspect, etc. A unit of total length is assigned to each class and the proportional lengths are given in relation to the unit of total length assigned.

(Continued on page 52)

# Temples as Nucleus of Civilized Existence

By Prof. K. A. Nilakanta Shastri

## THE ROLE OF THE TEMPLE

IN the long period of the Chola rule the Hindu temple attained the zenith of its influence on the social life of the country. It ceased to be a small structure of brick and mortar providing a centre of simple worship attended by the villagers. The new idea of the stone temple found room for the employment of much skill and taste in its planning and decoration. With its rise, there came up also a varied and complex routine

in each temple sustained by the rich accumulations in land and gold, the result of pious gifts, offered with a generosity and administered with a care to which we have long become strangers. Each generation husbanded with caution what was handed down to it, and by means of fresh additions, managed to leave a richer heritage to its successor. The vast and growing wealth of temples brought them into more and more intimate business relations with the neighbourhood. And in Tanjore, there rose under

(Continued from page 51)

This system of stating the rule of proportion is called *Talamana* or the measurement by span (9 inches). The ten units of total length are ten spans, nine spans, eight spans, etc. etc., upto one span. One-twelfth of the span (about  $\frac{3}{4}$ " ) is called an *angula*. The addition or sub-traction of four *angulas* to each of these units of total length gives the 20 sub-varieties. The ten units are severally called *dasa tala*, *nava tala*, *ashta-tala* and so on. The sub-varieties of *dasa tala* are *uttama dasa tala* (120 plus 4 *angulas*), *madhyama dasatala* or *dasa tala* proper (120 *angulas*), and *adhama dasa tala* (116 *angulas*), and so on for the other units also.

The different *tala* measurements prescribed for the various images are :—

1. *Uttama Dasa tala*—Brahma, Vishnu and Shiva.
2. *Madhyama Dasa tala*—Sree Devi, Bhoo Devi, Uma, Saraswati etc.
3. *Adhama dasa tala*—Indra, Dikpalas, Chandra and Surya, Garuda, Sesha, Subramanya, the seven rishis, Guru, Chandesa etc.
4. *Navardha tala*—( $9\frac{1}{2}$  spans), for the nine *grahas*).

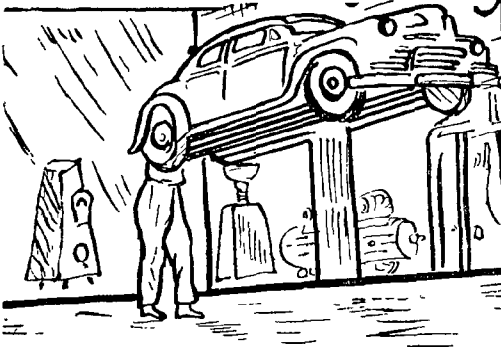
5. *Uttama Nava tala*—for *siddhas*, *gandharvas* etc.
6. *Nava tala*—for *Rakshasas*, *Apsaras* etc.
7. *Ashta tala*—for men.
8. *Sapta tala*—for *Vetalas* etc.
9. *Shattala*—for *Pretas*
10. *Pancha tala*—for *Vighneswara*
11. *Chatuś tala*—for Children
12. *Tritala*—for *Bhoōtas* and *Kuneras*
13. *Dwitala*—for *Kooshmandas* (Demons of a particular class) and
14. *Eka tala*—for *Kabandhas* (Headless demons).

These units do not prescribe the actual height in every case of these forms. It only gives the unit of total length with reference to which the proportions are given in the six *manas*. The *Sthapati* is therefore free to adopt a height of his own choice for any image and derive the actual lengths by rule of proportion. Our *Silpa Sastra* is simple and definite, at the same time, it is divinely perfect.

உங்கள் தொடர்ந்த ஆதரவை விரும்பும்

## ஸ்ரீ ராமவிலாஸ் ஸர்வீஸ் லிமிடெட், கும்பகோணம்.

(சேவைக்குப் பல நவீன சாதனங்களுடன் தயாராக உள்ளது.)

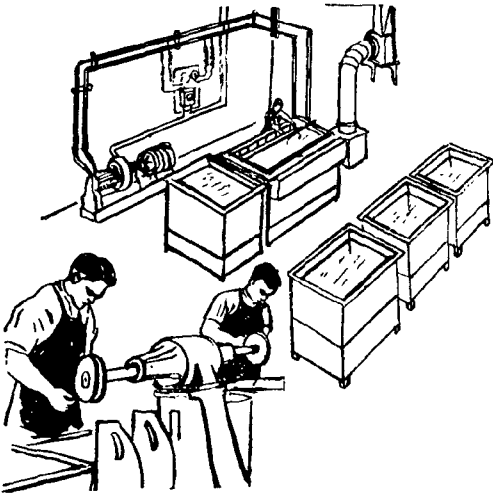


ஸர்வீஸிங் பகுதி

மிக நுட்பமான மின் விசைக் கருவிகளும் நீர் அழுக்கத் தூக்கிகளின் உதவியாலும் உங்கள் கார்கள் உத்தரவாதத்துடன் ஸர்வீஸிங் செய்யப் படுகின்றன.

### எலெக்ட்ரோ பிளேட்டிங் :

உங்கள் எல்லாவித வாகனத் தேவைகளுக்கும் பிளேட்டிங் செய்வதும் பிரத்தியேக தேவைகளுக்கும் குறிப்பிடத்தக்க சிறந்த முறையில் நிக்கல், குரோமியம், ரிபலெக்டர் வெள்ளரிமுலாம் முதலியவை கொடுக்கப்படுகின்றன.



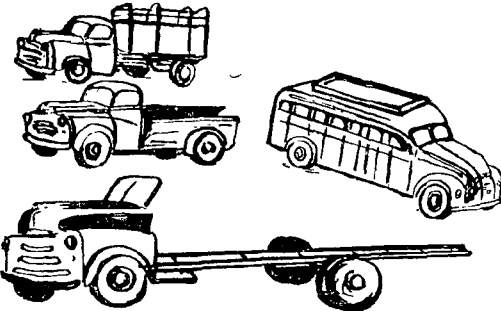
குரோமியம் பிளேட்டிங் பகுதி

### பெயிண்டிங் :

ஸ்ப்ரே லாக்கரிங், எனாமலிங், ரிக்கிளிங் முதலியவைகளும் புதிய முறைகளில் சியாரண்டியாகவும், குறித்த காலத்திலும் செய்து கொடுக்கப்படுகிறது.

### இரும்பு & இதர உலோக வார்ப்படம் :

விரிவான திட்டத்தில் ஆரம்பித்துள்ள இப்பகுதி வார்ப்பட சம்பந்தமான எல்லாவித தேவைகளையும் பூர்த்தி செய்கிறது.



பாடி கட்டும் பகுதி

### பாடி கட்டுதல் (Body Building) :

எங்கள் பழமையான இப்பகுதிக்கு மேலும் புதிய மரவேலை இயந்திரங்களும், டிங்கரிங், ஆர்க் & ஸ்பாட் வெல்டிங் போன்ற சாதனங்களினால் வேலைத் திறமைமிக்க தொழிலாளர்களின் உதவியினால் உங்கள் திருப்திக்கு உத்தரவாதமாக சேவை செய்கிறது.

Rajaraja's eye, as under a magician's wand, the marvellous Great Temple which surpassed everything effected elsewhere by generations of effort. Not only did its stately plan ensure for it an abiding place as the master-piece of south Indian Temple architecture, but the elaborate arrangements made for the management of the affairs of the temple and carefully recorded in the inscriptions on its walls, summed up the best practices of the time in this regard and set a model for the future. A deliberate desire to bring the temple into intimate touch with several aspects of the life of the people marks almost every one of these arrangements. As the Great Temple adorned the capital city of the whole empire, and as it was the foundation of the greatest monarch of Southern India, the range of its contacts was naturally much wider than that of an average temple; but almost every temple, however small in size and restricted in influence, was a miniature of the Great Temple and had its counterpart of every feature of the larger institution.

## THE GREAT TEMPLE

The Great Temple of Tanjore was easily the richest temple of the time. The king alone had by the twenty-ninth year of his reign presented to it a vast amount of gold and treasure in the form of ornaments, jewels and vessels. Much of it was booty that fell to him as a result of his wars. The quantity of gold of which account has been preserved amounted to over 41,500 *Kalanjus*, or, taking a *Kalanju* to be about 70 grains, well over 500 lbs. troy. The value of jewels presented was about 10,200 *Kasus*, equal to half as many *Kalanjus* in gold. Of silver he gave 50,650 *Kalanjus* over 600 lbs. troy. He set apart lands in several villages throughout his dominions, including Ceylon, yielding an annual income of 116,000 *Kalams* of paddy, equal at the then prevailing prices to 58,000 *Kasus* besides a cash income of 1,100 *Kasus*. For the service of the temple, four hundred

hetaera were impressed from among those of the other temples in the country, and they were assigned each a *pangu* (share) comprising a house and one *Veli* of land yielding a net revenue of 100 *Kalams* of paddy a year. About 180 such shares were set apart further for the maintenance of as many as 212 men servants comprising dancing masters, musicians, drummers, tailors, goldsmiths, accountants and so on. Among these were three persons to sing the *Ariyam* and four others the *Tamil*, apparently the two systems of music called *ahamargam* and *desi* elsewhere. There was constituted also a choir of fifty persons for reciting the *Tiruppadiyam* to the accompaniment of musical instruments; the choir had the power to fill vacancies by cooption in case any of them died or migrated elsewhere leaving behind no relative suitable to take his place; the daily remuneration for each of them was fixed at three *Kurunis* of paddy-corn. Rajaraja's elder sister *Kundavai* presented to the temple gold of the weight of nearly 10,000 *Kalanjus* and utensils of the value of 18,000 *Kasus*. Others, queens and high officials and regiments of soldiers, made other gifts recorded with equal care and precision on the temple walls and pillars. All the cash endowments amounting to several thousands of *Kasus* were loaned out to numerous village assemblies at rates of interest fixed in kind or money, and generally ranging about 12% per annum. Camphor, cardamom-seeds, campak-buds and cuscus-roots for instance, were provided for in this manner by means of cash endowments.

In fact, the place of the Great Temple in the economy of the capital city and of the empire can hardly be exaggerated. Its construction must have extended over many years and furnished employment for the best architects and sculptors of the land during these years, besides a vast number of common labourers. The accurate and detailed descriptions of the numerous icons, some of them cast in the form of complex groups of figures in attitudes illustrating the favourite

## ஓர் இசைக்கருவி

By S. இராமச்சந்திரப்பத்தர், B. A.

“எல்லாச் சொல்லும் பொருள்குறித்தனவே.” (தொல்-சொல்-155) என்று முதலிற் கூறிய தொல்லாசிரியர் பின்னர் “மொழிப் பொருட் காரணம் விழிப்பத்தோன்று” (தொல்-சொல்-364) என்று கூறுவதற்கு, உலக வழக்கிலும் நூல்வழக்கிலும் சில சொற்கள் நாளடைவில் திரிந்தும், சிதைந்தும், போலிக்கருத்திலமைந்தும் வழங்கப்பெற்று வருவதும் ஒரு காரணமாகலாம். அங்ஙனம் உண்மைப்பொருள் காணலாகாமல் பிழைபட்ட கருத்திலமைந்த சில சொற்கள் இடையில்தோன்றி உண்மைப் பொருளுள்ள சொற்களுக்கு மாறுகப் பலராலும் வழங்கப்பெற்று உலகி வருகின்றன. இச்சொற்கள் உலவுவதால் எளிதிற் பொருளுணரலாகும் சில உண்மைப் பெயர்கள் வழக்கொழிந்து நாளடைவில் மறைந்தொழியும். ஆகையால் இச்சொற்களை மக்கள்வழக்கு நூல்வழக்கு என்னும் இரண்டினின்றும் விரைவில் நீக்குவதே சாலவும் நன்று. ஐரோப்பியர் உபயோகித்துவரும் இசைக்கருவியாகிய கிளாரண்ட் (clarionet) போன்ற நம் நாட்டு இசைக் கருவியின் பெயராக சென்ற சில ஆண்டுகளாக வழங்கிவரும் நாடசுவரம் என்னும் சொல்லும் மேற்கூறிய சொற்களில் ஒன்றே. இச்சொல்லின் பொருளற்ற தன்மையைக் காட்டுவதும் மற்றும் இவ்விசைக் கருவிக்கு உரிய சீரிய

பெயர் யாது என்பதை ஆராய்ந்தறிவதும் இக்கட்டுரையின் நோக்கம்.

மேற்கூறிய இசைக்கருவி நம்நாட்டு துளைக்கருவிகளில் ஒன்று. இக்கருவிக்கு நாகசின்னம் என்றும் நாகசுவரம் என்றும் பெயர் வழங்கப்படுகிறது. ஸ்வயம்பு என்னும் சொல், சுயம்பு, சொயம்பு, சுயம்பு எனவும், ஜ்வரம் என்னும் சொல், சொரம், சுரம் எனவும் உச்சரிக்கப்படுவதுபோல் நாகசுவரம் என்னும் சொல் நாகசுரம், நாக சொரம், நாகசுரம் எனச் சிதைந்தும் உச்சரிக்கப்பட்டு வருகின்றது. நாகசின்னம் என்னும் சொல் நாசினம், நாபனம் என்னும் மருஉச் சொற்களாகவும் வழங்கி வருகின்றது.

எடுத்துக்கொண்ட பொருள்மேற் செல்லுமுன் பொதுவாகச் சில செய்திகள் அறியவேண்டியுள்ளன.

இசைக்கருவிகளைத் தோற்கருவி, துளைக்கருவி, நரம்புக்கருவி, கஞ்சக்கருவி, மிடற்றுக்கருவி என ஐந்து வகையாகப் பிரித்துள்ளார்கள். இவற்றுள் முதல் நான்கு வகைக்கும் பறை, குழல், யாழ், தாளம் முதலியன முறையே உதாரணங்களாம். இவை அவற்றின் கண் இயற்றப்படும் கொட்டல்,

(Continued from page 54)

themes of legend, give the impression of a high state of efficiency attained in the art of casting metals and of a more or less constant and profitable employment for the skilled artisans. The account, equally minute and complete, of the ornaments and jewels with which the images were decked testifies to the superior excellence reached in the art of the goldsmith, and the extent to which it was promoted by a rich temple. And as a matter of course, every temple, great or small, held in relation to its neighbourhood exactly the same position that the Great Temple had in the capital. The difference was only one of degree. As landholder, employer, and consumer of goods and services, as bank,

school and museum as hospital and theatre, in short, as a nucleus which gathered round itself all that was best in the arts of civilised existence and regulated them with the humaneness born of the spirit of Dharma, the mediaeval Indian temple has few parallels in the annals of mankind. The examples of searching periodical inquests by the highest officers of the central government, sometimes by the king himself, into the management and affairs of the temples, that are recorded in the inscriptions, show that the Chola government realised the increasing social importance of the role of the temple and the need for the exercise of a steady and vigilant control on the business side of its affairs.

ஊதல், தடவுதல் முதலிய தொழில் வேறுபாட்டிற் கேற்பச் செவ்விதின் அமைக்கப்படுவன. மிடறு என்பது தொண்டை.

முதல் நால்வகைக் கருவிகளின் வகையும், இனமும், அவற்றின் பெயர்களும், பரியாயப் பெயர்களும் இன்ன இன்னவென ஆராயுமிடத்து அவற்றிற்குரிய பெயர்களெல்லாம் பெரும்பாலும் அவ்வக் கருவியின் உருவம்பற்றியும், தொழில் பற்றியும், ஒலிக்குறிப்புப்பற்றியும் ஏற்பட்டுள்ளன என்பது தெரிகின்றது. கொம்பு, குழல், குடம், மொந்தை, திமிலை, வலம்புரி, சந்திரவளையம் முதலிய இசைக்கருவிகளுக்கு அவைகளின் உருவம்பற்றியும், தடாரி, கொட்டி, இடக்கை, விரலேறு முதலிய இசைக் கருவிகளுக்கு அவற்றின்கண் இயற்றப்படும் தொழில் பற்றியும், வீணை, உறுமி, கரடிகை, சல்லரி முதலிய இசைக்கருவிகளுக்கு அவற்றின்கண் உண்டாகும் ஒலிக்குறிப்புப் பற்றியும், பெயர்கள் இடப்பட்டுள்ளன தக்க எடுத்துக்காட்டாகும். இக்காரணங்களுள் ஒரு கருவியை நோக்கும் அளவிலேயே அஃது இன்ன கருவி என்று அறிதற்கியலுவது அதன் உருவமேயாகும். மற்றும் சில இசைக்கருவிகளின் பெயர்கள், அவைகள் எந்த முதற் கருவியினின்று ஏற்பட்டன என்பதையும் குறித்து நிற்கின்றன. எக்காளம், துத்தாரி, சந்திரமேளம், குடமுழவு, சிறுபறை முதலியன இதற்கு உதாரணமாகும்.

இனி, சென்ற சில ஆண்டுகளாக வழங்கிவரும் நாதசுவரம் என்னும் பெயரை நோக்குவோம். நாததத்துவம் ஆன்மாக்களுக்கு ஞானத்தை எழுப்பும் ஓர் சுத்த மாயா கருவி, இதனினின்றும் கிரியைக்குக் காரணமாகிய விந்து சத்தியும், விந்து சத்தியிலின்று வன்னம், பதம், மந்திரம் ஆகிய மூன்று சப்தாத்துவாக்களும் அவையே கலை, தத்துவம், புவனம் ஆகிய மூன்று அர்த்தாத்துவாக்களும் ஆயின. இந் நாதத்திற்கும் சுவரத்திற்கும் நேரே எவ்வகைச் சம்பந்தமுமில்லை. நாதம் என்பதனை நாதன் என்பதனோடு பொருத்தி, தலைமையான சுவரம் எனப் பொருள் கொள்ளின் அப்போதும் சூர பேதங்களுக்காவது இக்கருவியின் சிறப்புக்காவது பொருத்தம் இலதா நிவிடுகின்றது. நாதம் என்பதற்கு ஒலி எனப் பொருள்கொண்டு ஒலிக்கும் சுவரத்திற்கும் ஒருவகைச் சம்பந்தம் உண்டு எனச் சொல்லப்புகின் அஃதும் ஏற்புடைத்தன்று. சிங்கநாதம்,

சங்கநாதம், என்பதுபோல் சுவரநாதம் என்று கூறுவது பொருளுடையதே யன்றி நாதசுவரம் என்று கூறுவது சரியன்று. மேலும் ஒரு கருவிக்கு இப்பெயரிடுவதும் சரியன்று. நாதசுவரம் என்னும் பெயரில் மேற்கூறியாங்கு இசைக்கருவிகளின் பெயர்களில் காணப்பெறும் சிறப்புக்கள் ஒன்றும் காணப்படவில்லை. ஆன்றோர் எவரும் இச்சொல்லைக் கையாளவுமில்லை. சில இலக்கிய நூல்களிலும், கல்வெட்டுக்களிலும் இக்கருவி நாகசுவரம் என்று குறிக்கப்பட்டுள்ளதேயன்றி நாதசுவரம் என்று யாண்டும் எவரும் கூறவில்லை. எப்பழைய அகராதிகளிலும் இப்பெயர் காணப்படவில்லை. சென்னைப் பல்கலைக் கழக அகராதியில் நாதசுவரம் என்னும் சொல் நாகசுவரம் என்னும் சொல்லின் தற்கால வழக்குச் சொல்லாகக் காணப்படுகிறது. எனவே இக்கருவிக்கு நாதசுவரம் என்னும் பெயர் ஏற்புடைத்தன்று. முன்னர்க் கூறியபடி மக்கள் வழக்கு, நூல்வழக்கு இவ்விரண்டினின்றும் இச்சொல்லை விரைவில் விலக்குவதே நமது கடமையாகும்.

இனி நாகசுவரம் என்னும் சொல்லை எடுத்துக் கொள்ளுவோம். பதினாறாம் நூற்றாண்டில் இயற்றப்பட்ட இரத்தினகிரி உலாவிலும், பதினெட்டாம் நூற்றாண்டில் இயற்றப்பட்ட கூளப்பநாயகன் காதலிலும் இவ்விசைக் கருவி நாகசுவரம் என்று குறிக்கப்பட்டுள்ளது. நாகப் பாம்பை மகிழ்விக்கும் சுவரங்களை ஒலிப்பிக்கும் கருவியாதல் பற்றி நாகசுவரம் என்று இக்கருவி பெயர் பெறுவதாயிற்று என்பார். இக்காரணம் போதிய தல்ல. நாகப்பாம்பை மகிழ்விக்கும் மகிடி என்னும் துளைக் கருவியினின்று இக்கருவி ஏற்பட்டுள்ளது என்று சிலர் கூறுவர். மகிடயின் அமைப்புக்கும் இக்கருவியின் அமைப்பிற்கும் மிகவும் வேறுபாடுள்ளது. நாகம் என்னும் சொல்லுக்குத் தேவர் உலகம் என்று பொருள் கொண்டு தேவர் உலகத்து இசைக்கருவி என்று கூறலாமெனின் தேவர் உலகத்து இசைக்கருவிகளாகிய பஞ்ச வாத்தியங்களில் இஃது ஒன்றாகக் குறிக்கப்படவில்லை. மற்றும் நூல் வழக்கிலும் இதற்கு ஆதாரமன்று. முன்னர்க் கூறியாங்கு ஒரு கருவியின் பெயர் அதன் உருவத்தையோ, தொழிலையோ, ஒலியையோ பொறுத்திருக்கும் என்னும் கூற்றுக்கும் நாகசுவரம் என்னும் பெயர் மாறுபடுகின்றது. மற்றும் இதைப் பிற்காலத்துக் கருவியாகக் கொள்ளின் எப்பழங்கருவியி



A fine Bronze piece discovered during excavations at Thiruvengadu near Kaveripoompattinam, the ancient Chola capital.

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27 APR 1959

MADRAS

## DHAKSHINAMOORTHY



The Divine expounder of the secrets of the Vedas with his famous *Chin-Mudra*.

## DHAKSHINAMOORTHY

To the truly devoted unfailing,  
With His beautiful matted locks trailing,  
Destroyer of demons that blackened the skies ;  
Lo ! Formless is He who all wisdom embodies :  
Of four Vedas the Author,  
Of all music the father,  
Of all scriptures the meaning sublime.

னின்று இஃது ஏற்பட்டுள்ளது என்பதையும் நாகசுவரம் என்னும் பெயரைக்கொண்டு அறியக் கூடவில்லை. எனவே நாகசுவரம் என்னும் சொல்லை இக்கருவியின் சீரிய பெயராகக் கொள்ளப் போதிய காரணமில்லை என்பது அறியக் கிடக்கின்றது.

இனி எஞ்சி நிற்கும் நாகசின்னம் என்னும் சொல்லை நோக்கும் பொழுதே, இக்கருவி சின்னம் என்னும் இசைக்கருவியோடும் நாகப்பாம்பி னோடும் ஏதோ தொடர்பு வாய்ந்துள்ளதுபோல் தெரிகின்றது. அதற்கேற்பவே, இக்கருவியை நோக்குங்கால், இக்கருவிக்கு முற்பட்ட குழல், சின்னம், என்னும் இசைக்கருவி பேதங்களில் சின்னத்தின் இனமாய் ஊதுங்குழல் பொருத்தப் பெற்று, குரல், துத்தம், கைக்கிளை, உழை, இனி, விளரி, தாரம் என்னும் ஏழு இசைகளை ஒலிப்பிக்கக்கூடிய துளைவகைகளை யுடையதாய் நாகப்பாம்பின் உருவத்தோடு அமைந்திருக்கின்றது. இக்கருவிக்கு முற்பட்டும், இதன் இனமாகவும் உள்ள சின்னம் என்னும் இசைக்கருவியினின்று இதை வேறுபடுத்திக் காட்டுவதற்கும், மற்றும் இது நாகப்பாம்பின் உருவத்தோடு

அமைந்திருத்தலின் அதைக் குறித்து நிற்பதற்கும் நாகசின்னம் என்று இக்கருவி பெயர் பெறுவதாயிற்று என்று அறியக்கிடக்கின்றது.

இசைக்கருவிகளின் பெயர்கள் பெரும்பாலும் அவற்றின் உருவத்தைக் குறிப்பனவாக அமைந்திருக்கும் என்னும் கூற்றுக்கும், எந்த முற்பட்ட கருவியினின்று உண்டாயிற்றோ அதையும் குறித்து நிற்கும் என்னும் கூற்றுக்கும் இப்பெயர் பொருத்தமாக இருக்கின்றது. நாகப்பாம்பை மகிழ்விக்கும் சின்னம் என்று பொருள் கொள்ளினும் பொருந்தும். எனவே நாகசுவரம் என்னும் பெயரைவிட நாகசின்னம் என்னும் பெயர் இக்கருவிக்குப் பல்வேறு வகையிலும் பொருத்தமும் ஏற்றமுமுடையதாக இருக்கின்றது.

நாகசின்னம் என்னும் பெயரே இக்கருவியின் செம்மையான பெயர் என்றும் பெரியோர்கள் கூறக்கேட்டுள்ளேன். தமிழ் வழங்குந் தென் சில்லாக்களில் இக்கருவிக்கு நாகசின்னம் என்றே பெயர் வழங்குகின்றது. இக்கருவியைச் செய்து கொடுக்கும் விசுவகர்மர்கள் இதை நாகசின்னம்

என்றே கூறுகின்றார்கள். அவர்கள் தாங்கள் எழுதிவைத்திருக்கும், இக்கருவியை அமைக்கும் முறையை விரிக்கும் குறிப்புகளில் நாகசின்னம் என்றே குறிப்பிட்டுள்ளார்கள். பொதுமக்கள் இக்கருவியை நாயனம் அல்லது நாகசின்னம் என்று வழங்குகின்றனர். இவ்விரண்டு சொற்களும் நாகசின்னம் என்னும் சொல்லின் மருஉக்களே என்று முன்னர் கூறியுள்ளேன்.

நூல்கள் இயற்றுவதிலும் சிற்பக்கலைகளை ஆராய்வதிலும் அச்சிற்பக் கலைகளுக்கேற்ப

கருவிகளை அமைப்பதிலும் திறமை வாய்ந்த மரபில் தோன்றிப் பத்தொன்பதாம் நூற்றாண்டில் “சம்பரம வளம்பெருகு தென்பழுவியம்பதி தழைக்கவரு சந்த்ரோதயம்” என மிகவும் புகழுடன் விளங்கிய பழனி மாம்பழக் கவிச்சிங்க நாவலர் அவர்கள் தம் நூல்களில் இக்கருவியை நாகசின்னம் என்றே குறிப்பிட்டுள்ளார். இந் நாகசின்னத்தோடு மற்றும் பல இசைக் கருவிகளின் பெயர்களைக்கொண்டு நிற்கும் சில அடிகள் அவர் பிரபந்தத் திரட்டினின்று கீழே குறிக்கப்பட்டுள்ளன.

“தாளம் தவில்முரசு யூரி—நாகசின்ன மெக்  
காளம் குழல்நகார்மல் லாரி—சல்லேரி சக்ர  
வாளம் கிடுகிடெனும் பேரி—தடாரி சந்த்ர  
மேளம் கானதாரைதுத் தாரி—சாரங்கி வீணை”

—(முதல் பாகம்—பக்கம் 144)

“கொம்புத வண்டைகு டம்பண வங்குழல்—நாக—சின்னம் சாரங்கி  
தம்புரு வின்சுர மண்டலி ரங்கித—மோக—வீணை பிட்டில் வ  
லம்புரி பம்பைத டங்கட லுண்டெழு—மேக—கர்ச்சனைபோல  
பம்பிய திர்ந்துமு முங்கவு டன்பல—மாகத்—தித்திகைத்தாளம்”

—(இரண்டாம் பாகம்—பக்கம் 100)

“தார்கொண்ட டால்விரு தநேகஞ் சொலிப்பத் தடாரி தவில் நாக சின்னம்  
தாரையெக் காளம் தவண்டைதுடி கொம்புதுத் தாரி சின்னங்களிற”

—(இரண்டாம் பாகம்—பக்கம் 101)

“மன்னுதவில் நாகசின்னமு மநேக மணமுரசமு மொலிமீற”

—(இரண்டாம் பாகம்—பக்கம் 112)

பின் இரண்டு மேற்கோள்களிலும் நாகசின்னத் தையடுத்து அதனுடன் வாசிக்கப்படும் தவில் என்னும் தோற்கருவி வைக்கப்பட்டுள்ளது நோக்கற்பாலது.

இந்நாகசின்னம் என்னும் சொல்லின் செம்மை பற்றியே இருபதாம் நூற்றாண்டின் தொடக்கத்தில் தொகுக்கப்பெற்ற சொல்லகராதியில் மதுரைத் தமிழ்ச் சங்கத்தார் இக்கருவியை நாகசின்னம் என்றே குறிப்பிட்டனர். பிராகிருத மொழி

களில் யகரம் இடையில் வருதலுண்டு. ஆதலால் நாகசின்னம் என்னும் சொல் நாயகசின்னம் என்று யாழ்ப்பாண அகராதியில் காணப்படுகிறது.

எனவே முடிவாக நாதசுவரம் என்பது புதிதாகக் கற்பிக்கப்பட்ட பொருளற்ற சொல் என்பதும், நாகசுவரம் என்னும் சொல்லிலேவிட நாகசின்னம் என்னும் சொல்லே இக்கருவியின் சீரிய பெயர் என்பதும் அதுவே ஆன்றோர் வழக்கு என்பதும் பெற்றும்.

# THE TANJORE COLLEGE

By S. R. Balasubrahmanyam, M. A., L. T.

## TANJORE—ITS GREATNESS

TANJORE appears on the scene of History nearly 1200 years ago. Niyamam—modern Nemam, 17 miles north-west of Tanjore, on the banks of Kaveri—was the capital of a line of local feudatory chiefs known as the Mutharaiyars. Perumbidugu Mutharaiyan alias Svaran Maran, a general and faudatory of the famous Pallava ruler Nandivarman Pallavamalla II (731-795 A.D.), claims to be Lord of *Tanjai* and *Vallam* (*Tanjaikkon* and *Vallakkon*). It was from the Mutharaiyar chiefs that Vijayalaya Chola conquered Tanjai about 850 A. D. and made it the capital of his newly-founded line of the Imperial Cholas who ruled over the Tamil land for more than four centuries (850 - 1279 A. D.). They have left an imperishable mark on its history. Their rule reached its meridian in the days of Raja Raja I (985 - 1016 A. D.) and his even more illustrious son and successor Rajendra I alias *Gangaikonda Chola* (1012 - 44 A. D.) in whose reign the Tamil Kingdom attained its widest limits and greatest splendour. The royal poet sings of the boundary of the Rajendra Empire thus: It was bounded “on the north by the ganga, on the south by Ceylon (Ilangai), on the west by the Mahodai (Cranganore), and on the east by Kadaram, i. e., *Kedah* in the Malay Peninsula”. \*

After his great conquests, Raja Raja I built the great temple (Brahatisvaram or Rajarajeshvaram) in his capital. The glory of his newly-enlarged empire was reflected in the grandeur of the great temple, a masterpiece

of Dravidian architecture, built in 1009 A. D. out of the spoils of conquest as a fitting memorial to his material achievements and as a lasting monument to his piety and religious zeal. Just as his sway dominated the whole of Tamil land, the towering Vimana of this great temple rising 200 feet above the sanctum dominated the capital and its vicinity.

From the days of Rajendra Chola I, the city of Tanjore suffered a slight neglect by the rise of the new Chola capital at Gangaikondacholapuram.

The rise of the Pandyas and their conquest of the Chola country early in the 13th century A. D. the invasion of South India by the Muslims under Malik Kafur (1310 A. D.) caused a set-back and after the establishment of Vijayanagar Empire in 1336 A. D., Tanjore rose once more to prominence when it passed under the Nayaks of Tanjore, the feudatories of the Vijayanagar rulers (1532-1675 A.D.). The Nayak rulers were followed by the Marathas who established the Tanjore principality in 1675 and ruled it till 1799 A.D. In the latter year, Tanjore passed into British hands and became a part of the Madras Presidency, on the payment of a fixed annual allowance of one lakh of pagodas together with one fifth of the net revenues of the country to the last representative of the Maratha House, Raja Serfoji II.

## THE HOME OF LEARNING

Tanjore was not only politically great as the capital of a succession of royal dynasties,

\* வடதிசை கங்கையுடும்  
தென் திசை இலங்கையுடும்  
குடதிசை மகோதையுடும்  
குணதிசை கடாரமுடும்

but it was a great centre of culture and Art, thanks to the patronage of its rulers. Tamil, Telugu and Sanskrit received great encouragement.

Venkata Madhava, the author of an extensive Bhashya on the Rig Veda (10th century A.D.), Nambi Andar Nambi who unearthed the Devaram hymns, Karuvur Devar the hymnist, Jayangondar, Ottakkuttan, Sekkilar, and Kamban (12th Century) adorned the Chola court. In the 17th Century, Govinda Dikshitar, scholar, statesman and the minister of three successive Nayak rulers, the author (in collaboration with the ruler Reghunatha Nayak who was known as Sahitya Bhoja or Abhinava Bhoja) of *Sangita Sudha* and *Bharata Sudha*; the two gifted sons of Govinda Dikshitar, Yagnarayana Dikshitar and Venkata Makhi who composed the *Sahitya Ratnakara* and *Chaturdandi Prakasika*; and the talented authoress Ramabhadramba who wrote the *Raghunathabyudayam* shed their literary lustre in the court of the Nayaks of Tanjore.

In the 18th century, under the Maratha rulers, Tanjore once more attained literary supremacy. The village of Tiruvisanallur—renamed Shahjirapuram—was given as a gift to 46 learned men, the greatest of whom was Ramabhadra Dikshitar. Dalavai Ananda Rao, Diwan Raghu Panditar, Gana Syama Panditar, Dabir Panditar—all these have left their mark on the literature and administration of South India. Arunachala Kavirayar of Shiyali, who has sung the Ramayana Story in Tamil, lived in the 18th century.

The name of Serfoji II is closely associated with his teacher the great German Protestant missionary Frederick Schwartz—scholar, statesman, teacher and ambassador—who lived and died at Tanjore and has left his impress

on South India. His marble statue raised by his grateful pupil—the Rajah—adorns the Church in the Sivaganga Gardens. Serfoji II lost his kingdom in 1799, but gained immortality by his interest in culture and art.

Thus, Tanjore has continued for ages as a great centre of learning.

## MUSIC

With the passage of time, Tanjore has become the real home of Carnatic Music. Raja Raja I made a gift to the Raja Rajesvaram temple, of 180 shares—a house and one veli of land per share—for the maintenance of temple servants comprising dancing-masters, musicians, drummers, tailors, goldsmiths, accountants and others. Among them, three persons were to sing the *Ariyam*, four others the *Tamil*—perhaps the two systems of music known as the *Ahamargam* and the *Desi*. He also constituted a choir of 50 persons for reciting the *Tiruppadiyam* to the accompaniment of musical instruments.

In the 17th century, Ramabhadramba, the gifted authoress, glorifies Raghunatha and calls Tanjore the 'Home of Vani' (*Saraswati*). Raghunatha is rightly acclaimed as the reviver of Carnatic Music. He was the author (along with Govinda Dikshitar) of '*Sangita Sudha*'. Tukkoji Raja (18th century) was the author of the *Sangita Saramrita*.

In later times the Trinity of Carnatic Music composers—Thyagaraja, Muthuswami Dikshitar and Syama Sastri—flourished in the Kaveri delta, carrying on, and enriching, the great traditions of the past. Sarfoji II, the contemporary of Thyagaraja, was a patron of Music, and the best musicians of his age were invited to sing in the noble *Sangita Mahal*.



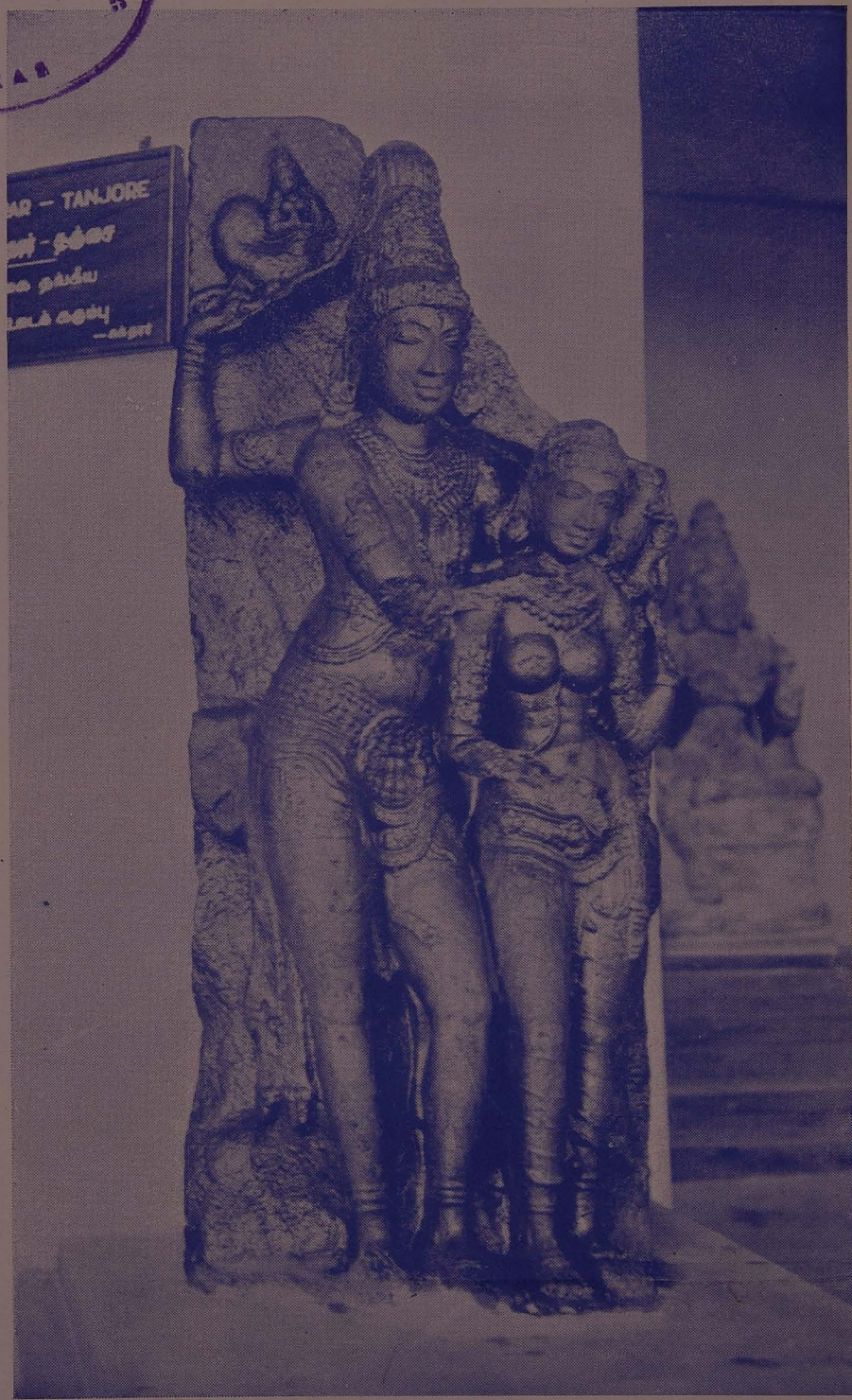
Subramania Temple.



Arsenal Tower and Watch Tower.

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GANGADHARAR



Lord Siva pacifying Goddess Parvathi angry at the sight of Ganga at His matted locks.

## GANGADHARAR

In His plaited hairs  
The holy crescent he wears,  
In mercy like ocean  
The object of all devotion  
Who birthless and deathless doth dwell for all time,  
Of the fortresses three destroyer sublime,  
There is none his form to discover.  
The oceans and worlds seven  
In his Being find haven,  
Who never from his side doth his spouse sever.

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### DANCING

The District of Tanjore is justly famous as the Home of the Bharata Natyam. Drama and Dancing received great encouragement from successive rulers of Tanjore. It is recorded that during the time of Raja Raja I, a drama—the *Raja Rajesvara Natakam*—used to be enacted in the great temple during the *Vaikasi* festival.

Again, it is said that the drama '*Raghunathabyudaya Natakam*' was composed by the ruler Vijayaraghava Nayaka (1634—73), and it was usual to enact such plays in the palace theatre in the presence of the king.

In the 19th century, this tradition was continued by Serfoji II, who instituted the enacting of the *Sarabhendra Bhupala Kuravanji Natakam* (composed by Sivakolundu

Desikar) in the great temple, on the eighth day of the *Chaitra* festival.

### THE SARASWATI MAHAL

The Nayaks and the Maratha rulers were authors of a unique collection of rare manuscripts in several languages—begun as early as the middle of the 15th century and enriched by Serfoji II in the 19th century. There are more than 20,000 manuscripts—the best of them in palm-leaf—in Sanskrit, Telugu, Tamil and Marathi and on a variety of subjects such as the Vedas, Vedānta, Kavya, Grammar, Music, Dancing, Architecture, Astronomy and Medicine (Ayurveda). There is also a fair collection of books in English, French, German, Greek and Latin.

About this rare collection, Dr. Burnell who compiled the first catalogue of the

Library wrote in 1855 that it is perhaps 'the largest and most important in the world' and that it contains 'a great many useful and a number of very rare or nearly unique books many of which are quite unknown or procurable only with great trouble and expense'.

## THE ART GALLERY

Another advantage enjoyed by Tanjore is the Art Gallery created in 1951 by Sri T. K. Palaniappan I. A. S., the then Collector, and a band of earnest scholars who helped him in this noble task. Rare pieces of Art—both in stone and in metal—lying neglected and uncared—for all over the district were collected and housed in the Durbar Halls of the Palace of Tanjore. And it is indeed a rare and valuable collection.

## TANJORE NEEDS A COLLEGE

Tanjore with such a rich heritage certainly deserves a College—not only an Arts College, but also a Medical College. The Editor of the Tanjore District Gazetteer (in 1906) wrote: 'The people of Tanjore are exceptionally well-educated. . . . Besides being wide-spread, education in Tanjore is also of a generally high class. Out of the eleven first-grade Arts Colleges in the Presidency, two belong to this district, and the numbers of pupils in the upper and lower secondary stages of education are respectively the largest and the second largest in all the Madras State. It is also a striking fact that in the various colleges at Madras and Trichinopoly, many more students come from Tanjore than from any other district'. I am afraid that in the course of half a century, Tanjore has lost her supremacy in the field of education and other districts have forged ahead.

## THE TANJORE COLLEGES OF THE PAST

At the end of the 19th century, there were three colleges in the district—The Govern-

ment College, Kumbakonam; St. Peter's College, Tanjore; and the Findlay College, Mannargudi.

The College at Kumbakonam began as a provincial school in 1854. After ten years, the school became a Second-Grade College, and in 1867, it was raised into a First-Grade College. A few months back, its centenary was celebrated on a grand scale, and on that occasion fitting tributes were paid to the great service rendered by the College and its *alumni* in various branches of public life in India. It has to its credit a galaxy of distinguished old pupils—scholars, administrators, statesmen, lawyers and doctors and among them Sri R. V. Srinivasa Ayyar; Sri V. P. Madhava Rao, Dewan of Travancore, Mysore and Baroda; Sir P. S. Sivaswami Ayyar; the Right Honourable V. S. Srinivasa Sastriar; Sri T. R. Venkatarama Sastriar; Sri V. Krishnaswami Ayyar; Dr. S. Rengachari; Sri S. Ramanujam, the Mathematician; and Sir S. Muthiah Mudaliar. As early as 1872, the Director of Public Instruction expressed the view that 'the College promised to be the Cambridge of South India'; and the government in its review commented that 'judged from the results, the Provincial College, Kumbakonam, takes the foremost place in the Presidency'. The centenary report says that its present strength is 1,023 students. There are, excluding the Principal, six lecturers in the Madras Educational Service, 30 Assistant Lecturers, 19 demonstrators and tutors, one physical director and one Physical training Instructor. The College has still great potentialities for future growth.

Unfortunately, the other two colleges in Tanjore had an untimely end. St. Peter's College, Tanjore, was chiefly the work of the Rev. Frederick Schwartz. The school started by him in 1786 was raised into a Second-Grade College in 1864, and ten years later, into a First-Grade College.

Owing to financial difficulties, the college was closed down in 1908.

The Findlay College, Mannargudi, owed its existence to the efforts of another missionary, the Rev. W. H. Findlay of the Wesleyan Branch. In 1895, a school at Negapatam was raised into a College and three years later, Findlay transferred it to Mannargudi (1898). It was affiliated to the Madras University as a Second-Grade College. It had a premature end.

From the statement appended, it will be clear that Malabar District in our State has the largest number of High Schools (125), and Tanjore takes only the seventh place. It has 64 High Schools out of a total of 874 High Schools in the State. Our district has one College and the Nilgiris has none.

An analysis of the SSLC results of last year reveals that 61 High Schools of our District sent up nearly 4,906 pupils for the SSLC Public Examination. Of them, about 2,623 pupils were declared eligible for the College course. It has been found by experience that a fair portion of the eligible candidates go up for higher studies. On this basis, about 390 pupils of Tanjore District are likely to have sought admission in colleges. With the extension of education, the number seeking admission into Colleges is likely to grow in the future. Barring those who gain admission in the Government College, Kumbakonam, and colleges in other districts, Tanjore can be assured of a steady stream of students seeking admission into the proposed college at Tanjore. To start with, a modest provision for only 120 students has been made. If Kumbakonam has earned the reputation of the 'Cambridge of South India', I have every hope that Tanjore will become the 'Oxford of South India'.

The synthesis of eastern and western cultures, as undertaken by Serfoji II, may be taken up here. The rich cultural, literary and artistic traditions will give an impetus to

the new undertaking. The exploitation of the wealth of the Saraswati Mahal and the Art Gallery will enrich the activities of the College and a band of research scholars will be made available to enlarge the frontiers of knowledge in all branches of learning.

It is of happy augury that the endowment fund of the college comes of the Chatram funds of the benefactions of Serfoji II, and the public have to be grateful to the President and members of the District Board who have generously placed the funds at the disposal of the College. We have also to be grateful to the Government for passing the Tanjore Chatram Endowments (Utilization) Bill in record time so as to facilitate the opening of the College in July next. The members of the Rotary Club and the successive Collectors, Messrs. Palaniappan, R. M. Sundaram, and C. A. Ramakrishnan, and the influential and enthusiastic promoters of the College scheme including the devoted Secretaries deserve the eternal gratitude of the public. By running an annual exhibition, the Arts Gallery has already made a substantial contribution to the College funds, and many philanthropists have come forward with liberal donations to help the College. The Vice-Chancellor of the Madras University has also given his blessings. Thus, from every aspect, the college promises to have a prosperous career. And it is but fitting that this college should, as suggested by Sri S. Swayamprakasam on the floor of the Madras Assembly, be named after the great son of India, Serfoji—the best embodiment of the culture of the East and of the West.

Above all, it is wonderful to contemplate how he attempted even in his days a synthesis of Western Allopathic and the indigenous Ayurvedic and Siddha systems. It may be recalled here how the Union Deputy Minister for Health said the other day that the Union Government had formulated 'a scheme to assist research in Ayurveda with the specific purpose of securing from the ancient system all that was good and useful for mankind'.

## TIRUPURANTHAKAR

Mount Meru is his bow divine,  
 Fashioned of fire his arrows fine,  
 By a look He destroyed the foul fortresses three,  
 Of all elements he is composed;  
 Controller of demon host,  
 He that danceth in fire  
 When the universe ends entire;  
 Sweetest of food to His devotee,  
 Sweetly fragrant his matted hair.

And which place is more fitting for such a Research Centre than Tanjore where Serfoji started the very scheme nearly a century ago and has left valuable data of his great experiments? It will be a still greater for Tanjore if a Medical College, also named after him, is started at no distant date. May that day dawn soon! May our youths drink deep of the springs of knowledge and revive the ancient glories of Kasi and Kanchi and make its future greater than the past!

“ Bliss was it in that dawn to be alive,  
 But to be young was very Heaven”.

APPENDIX  
 MADRAS STATE

Distribution of Schools and Colleges  
 District-war, as on December 1, 1954.

District	High Schools	Colleges
Malabar	125	6
Coimbatore	85	5

APPENDIX  
 MADRAS STATE

Distribution of Schools and Colleges  
 District-war, as on December 1, 1954.

District	High Schools	Colleges
Tirunelveli	72	6
South Canara	71	4
Tiruchirapalli	70	6
Madras City	68	11
TANJORE	64	1
Ramanathapuram	60	4
Salem	60	1
North Arcot	57	4
Madurai	51	5
South Arcot	38	1
Chingleput	36	3
The Nilgiris	17	Nil
MADRAS STATE	Total 874	57

TIRUPURANTHAKAR



Lord Siva annihilated the flying fortresses of demons by a smile of contempt. A piece from Darasuram.

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MANMATHA - RATHI  
மன்மதன் - ரத்  
காதல வடிவன் காமரூபம்  
காதல் ரதீயுடன் தேவீந்  
காதலை வளர்க்க யுகரகிள்தன்  
இனி -  
வெள்ள வழுபல் ரத்தினமியா ?



The God of Love and His spouse.

# PALAIYARU—THE CHOLA CAPITAL

(Abridged from a Monograph on the subject by)

Prof. T. P. Minakshisundaranar, M.A., B.L., M.O.L.

&

Sri T. V. Sadasiva Pandarathar, Dept. of Tamil Research, Annamalai University

LITERARY sources of South Indian history have not yet been completely worked out. The interpretation of the Tamil inscriptions demands a careful scrutiny by the Tamil scholars. The Tamil research department of the Annamalai University therefore felt that a review of the history of the Cholas was called for. This attempt has brought to light the existence and importance of a Chola capital (Palaiyaru). It may not be quite correct to say that the capital is for the first time identified. Mudikonda Cholapuram was confused for a long time with Gangai Konda Cholapuram. But the reference to Mudikonda Cholapuram as Palaiyaru in the inscriptions themselves (Inscription 271 of 1927) has opened the eyes of the scholars to the truth. "Mudikonda Cholapuram", writes Mr. K. A. Nilakanta Sastri, is clearly stated to be the alternative name of Palaiyaru, now a small village on the banks of the Mudikondan river within easy reach of Kumbakonam. It is little wonder that Palaiyaru being a small village is not brought out to any extent by this identification. The Madras Epigraphist's Report for 1927 states (page 86) "Palaiyaru near Kumbakonam was expected to throw some light on the history of the Cholas, but on examination the temple in the village was found to be in a deserted condition containing only two later records".

When all the references to Palaiyaru under its various names are pieced together, a beautiful city in between the two rivers, the Mudikondan and the Arisil Aru forming a mote around the city as it were, situated on an extensive and rich territory, three miles by five miles, with fertile fields on all sides; proud of its palace, wherein sits the Chola Emperor on his time-honoured throne, in the great

Coronation Hall, rises before our mind's eye as an embodiment of Chola greatness, with four military cantonments, new and old, and with a dozen and more of temples.

The four cantonments were Aryappadaiyur, Pambaippadaiyur, Puduppadaiyur and Manappadaiyur. Tirugnanasambandar the Saiva psalmodist mentions another cantonment of Malavas (Malapadi பழையபாறை மழப்பாடி in verse 3 of Pattiswara padigam)

The temples even now existing are

1. Palaiyaru Vada Tali (northern temple)
2. Palaiyaru Meltali (Western Temple)
3. Kiltali (Eastern Temple)
4. Palayarai Tentali (Southern Temple)
5. Patteechuram
6. Tiruccattimurram
7. Arulmoliteveccuram
8. Panchaman Madeviccuram
9. Ariccandiram
10. Rajarajeccuram
11. Gopinathaperumal Koil
12. Nandipuravinnagaram
13. Sundaraperumal Koil

These contain innumerable inscriptions.

Of these Vadatali (1) has been praised by Tirunavakkarasar, Tiruccattimurram (6) and Patteeccuram (5), by Tirugnana Sambandar, and Meltali (2) by Sundarar, all these three

being the great trio of Tevaram hymnals. Nandipura Vinnagaram (12) is a Vaishnavite temple as the name itself reveals. Tirumangai Alwar sings the glories of this temple built by Nandi Varma Pallava Malla. Inscriptions numbers 365 and 367 of 1924 and number 30 of 1931 describe this place 'Palayaragiya Nandipuram'. Tentali (4) is found mentioned in the inscriptions of Rajaraja I. Arulmoli Thevar is the name of Raja Raja the Great. Arulmoli Theveccuram (7) must therefore be taken to have been founded by him. Rajarajeccuram (10) is the temple built by Rajaraja II. Palaiyaru Kiltali (3) is situated in what is now known as the Palaiyaru or Kilai Palaiyaru village. The other temples were probably of later origin. When all these references are taken together, the description of Palaiyaru by Sekkilar as "the city of Palayaru renowned far and wide and great, because it resounded with rich bells of the Chariots," does not appear to be a poetic exaggeration.

The city included within its compass the places which are now known as :—

1. Palayaru
2. Mulayar
3. Patteccuram
4. Tiruccattimurram
5. Tirumathaadi
6. Colamaligai
7. Aryappadaiyur
8. Pambaippadaiyur
9. Puduppadaiyur
10. Manappadaiyur
11. Sundaraperumal Koil
12. Darasuram and
13. Nathan Koil.

Of these, the Padaiyurs were the cantonments. Tiruccattimurram and Patteccuram with a saiva temple each are close to each other. Palayaru is sometimes known as Kilappalayaru. Nathan Koil is the old Vishnu temple Nandipura Vinnagaram. Darasuram a railway station west of Kumbakonam is a corruption of Rajarajeccuram. The western portion of Kumbakonam is even now called Rajarajendrapettai. A Chola mint was located therein. Sundara Perumal Koil has also a railway station. The name of Tirumathaadi is a corruption of the ancient name Tirumetrali. So also the name Konapperumal Koil is a corruption of the old name Gopinatha Perumal Koil.

What goes by the name of Cholamaligai may be safely identified with the place where the ancient Chola Palace once arose in all its grandeur. The whole extent is now covered with bricks, and an excavation may throw more light on the Chola history. It is fervently hoped that what is stated here will induce the archaeological department to fix upon this place for starting their next excavation work in Southern India.

Inside the Patteccuram temple there is an idol called Kottaivail Durgai. One may not be wrong in assuming that this was the idol which presided over the gateway of Palace fortress. South east of Kilappalayaru on the northern bank of Mudikondam stands the Vishnu temple Nandipura Vinnagaram. Nandipuram is also known as Ayiratali (Inscription No. 173 of 1931), and 'Veera Coliyam' explains the word as a place having 1000 'talis' or rooms. One of the inscriptions of Palayaru (South Indian inscriptions Vol. IV page 108-109) speaks of 'Aadagapurisai Ayirattaliyil Chola valavan Abhisheka mandapam'—"The Coronation Hall of Chola in the Ayirattali". If Nandipuram was known as Ayirattali as well, there must have been a palace of Nandivarman II. The name Palayaru must have come into vogue

after the Cauvery changed its course and flowed through a different bed.

From the seventh century onwards we have definite references to Palayaru and its greatness. That was the century of Saivite revival under the joint leadership of Saint Tirugnana Sambandar and Tirunavakkarasar. Tirunavakkarasar sings of Palayaru Vada tali as :

ஆகியைப் பழையாறை வடதளிச்

சோதியைத் தொழுவார் துயர்தீருமே.

Tirugnanasambandar sings of Palayaru Patteccuram thus :—

மாலேமண நானுபழையாறைமழ பாடியழ  
காயமலிசீர்

பாலையன றீறுபுனை மார்பனுறை பட்டிச்சுரம்  
பரவுவார்

Sundarar speaks of Arai Merrali. Sekkilar in his Periya Puranam states that when Tirugnanasambandar was passing from Tiruvalanjuli to Palayaru through Arai Merrali and Tiruccattimurram, a canopy of pearls descended by the Grace of Shiva to protect him from the mid-day sun on his way to Patteccuram.

These references make it clear that Patteccuram Vadatali, Merrali and Tiruccattimurram were part and parcel of Arai or Palayaru.

Sekkilar in recounting the story of Tirunavakkarasar gives us in his Periya Puranam the episode of a Chola King of Palayaru restoring the Shiva Linga hidden away by the Jains of that place. From other references literary in character, we learn that Palayaru was a seat of Jain and Buddhistic culture.

When the Pallava rule extended to the south, Palayaru became the southern capital. Pallava supremacy had left a permanent memorial in the form of the Vishnu temple Nandipura Vinnagaram by Nandi Varma II. It is probable that he built a palace as well. According to Udayendram plates (S. I. I. Vol. II Page 74) it was in this city that Udayachandra, Commander-in-Chief of Nandi rescued his king when the latter lay besieged inside the city, and had it restored to the original Chola family of their city. Even during the life-time of his grandson Nandi Varma III, the conqueror of Tallaru, there were many a battle fought in and near Palayaru as referred to in Nandikalambakam. When Palayaru fell into the hands of the mighty Pallavas, the helpless Chola family, during those dark days of their downfall, moved to Tanjore from where they rose to power.

The Chola revival must have aimed at the recapture of this important and ancient stronghold of theirs. Parantaka II alias Sundara Chola is spoken of in Tamil verses quoted in Veera Cholium as Sundara Chola of Palayaru and as the King of Nandipuram. Raja Raja the Great in his inscription in Tanjore refers to the fact that temple—women were brought to Tanjore from the great Palayaru, from Palayaru Ten Tali, and from Palayaru Vada Tali. (S. L. 12-280, 4, 7, 290, 2.4)

Passing to the eleventh century, we find the elder sister of Raja Raja I had a palace of her own in Palayaru. Rajendra issued orders seated in the southern half of his palace at Palayaru, as also the famous Tiruvalangadu plates, from this place. He christened it Mudikonda Cholapuram and the river Mudikondan, the southern boundary of Palayaru dug by him and named by him still bears witness to the interest he took in Palayaru.

## GAJASAMHARAR

With his matted locks flowing  
 To the truly faithful, Radiance glowing,  
 His form is the form of all Bliss unsurpassed ;  
 Bathed in pure Ganges,  
 Eternal, without changes,  
 The home of five elements vast.  
 Bright as lightning by his side  
 Ever dwelleth his divine bride.  
 He that foiled his scheming foes  
 By destroying the elephant that rose  
 And decked himself with its hide.

In twelfth century Palayaru rose to greater prominence. Kulothanga I, Vikrama Chola his son, Raja Raja II his grandson, have lived here and Ottakkoothar, their poet refers to the beauty and glory of the city as newly built.

The thirteenth century witnessed the fall of the Cholas, but the Coronation Hall was still at Palayaru. Maravarman Sundara Pandiya I who conquered the whole of Chola country had his coronation performed in this very city. His inscription (9 of 1926) recites that later, he made a gift of this city where he was thus crowned along with the Chola territory to the Chola king who took refuge under him.

The glory of Palayaru began to set with the disappearance of the Cholas. But it

continued to draw the attention of a few patrons. In 1453 a Mandapa and a Gopura in the Kiltali were built by a Vanadiraya Nayanar.

In the 17th century it is mentioned as the seat of a king in 'the life of Sivaprakasa Swamigal of Turaiyur'.

Palayaru which displaced Pugar, competed successfully with Tanjore, Woriyur and Gangai Konda Cholapuram, won the heart of Nandi Varma II of the eight century, Mudi Konda Chola of the eleventh century and Raja Raja II of the twelfth century, is today no more than a few villages with a buried palace waiting for the spade of the Archaeologists for another turn of the wheel of time.

# GAJASAMHARAR

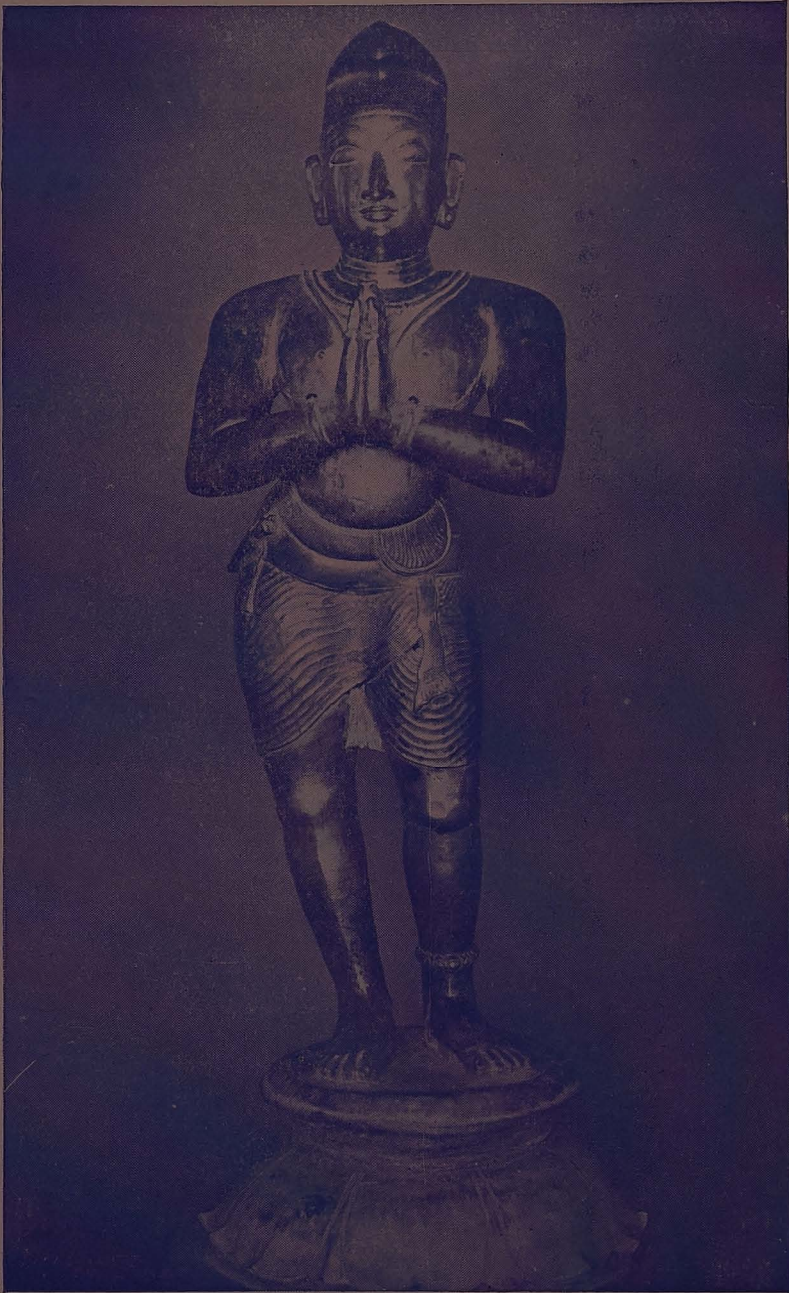
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1958  
MADRAS



GAJASAMHARAR - DARASURAM  
கஜசம்ஹரம் - தாராசுரம்  
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## SRI TYAGARAJA OF TIRUVAYAR

By M. ANANTHANARAYANA IYER, M.A., I.C.S.

THE broader features of the composer's life are well-known, and they need but the most brief recapitulation here. Tyagaraja lived approximately from 1759 to 1847 (*Kali* 4948 is said to be the year of his passing away), and his long life corresponded with the reigns of the Maharashtra Kings of Tanjore, Tuljaji, Amarsingh for a brief interlude, Serfoji and Shivaji. Except for a pilgrimage which included worship at the shrines at Tiruppati, Kovur and Srirangam, Tyagaraja seems to have lived almost his entire life at Tiruvayar in a part of the ancestral house, spending his hours in a continuous meditation of devotional music (*Sad Bakthi Sangeetha* which he raised to the status of an integral *Yoga* in his compositions), surrounded by loving disciples in his later years, indifferent to the temptations of Courts and Princes, and satisfied to meet his needs from offerings obtained through 'Unja Vritti', then a blameless and revered practice.

Tyagaraja's life was, singularly devoid of 'high light', or drama other than the spiritual crisis portrayed with unmatched fervour and restraint in his *krithis*. The task of the critical biographer, on the contrary is to disentangle the simple and homely truth from the shining accumulations of legend, which have grown with tropical vigour round his name and memory. I have reasons, based on the internal evidence of the *krithis*, which is the truest testimony in such a case, for believing that Tyagaraja had an elder brother who was worldly-minded and harsh, whose unimaginative cruelty drove the brothers to a partition of the ancestral house and properties, and who, undoubtedly, caused Tyagaraja much suffering and unhappiness. Indeed, if we may judge from the biographical gleams in *krithis* such as 'Nadhupai' (*Madyamavathi*), this elder brother was able to enlist public opinion in his favour, his case appearing altogether more plausible and convincing. But the story

of the theft of the idols, the burial in Cauvery sand, the vision of Tyagaraja, and redemption of the cherished objects of worship, derives little support from internal evidence, though it has an infallible imaginative appeal. The *krithis* referred to in this context are, in every case, capable of a much simpler explanation, perfectly in consonance with the moods and ecstasy of a mystic. Tyagaraja is intensely personal, but at the same time he is very little concerned with external event as such, he is a 'diarist' of the *Psyche*, pure and simple. We know that in his later years he did suffer personal anguish and bereavement, he lost his beloved wife, and his only child Sitalakshmi was widowed. But there are no explicit allusions to these tragedies. It is most significant that what we *do not know* about Tyagaraja is the larger part. He displayed no miraculous powers (*Siddhis*), but for a single instance relating to a pilgrimage, and resting on a tradition not too clear or authentic. He had visions, but they were subjective. He had moments of conflict and doubt, as evidenced by that rare and beautiful *Krithi* "Ea Ramune" (*Vakulabharana*). Intimate personal details about his life, habits, modes of thoughts and speech are wholly lacking, though I have salvaged a few such remnants by careful enquiries of those in touch with the *Sishya Parampara*. The tradition that he composed 'Entaro Mahanubhava' (*Sri Raga*) when the Travancore musician Govinda Marar visited him, seems incorrect, but the visit was undoubtedly true, and it is eminently probable that Tyagaraja asked his disciples to sing this beautiful *keertana* on this occasion, or that he sang it himself. Legend has also embellished the story of his last days on earth. The *kritis* of this period have reference to a mood of calm and blissful resignation to the Divine Will. 'Vidajaladhura' (*Janaranjani*), mirrors such a mood, and it seems likely that allusions in such *kritis*, not understood in their delicacy

and true import, gave rise to the accounts that Sri Rama ordained a further birth for his devotee, or that under the divine mandate Tyagaraja assumed the ochre robes of *Sanyasa*, by this re-birth both fulfilling the words of Sri Rama; and destroying further transmigration. Tyagaraja was initiated into *Sanyasa* before he died, in accordance with a tradition and practice largely in vogue at that period. A rare printed biography of the master in Tamil by a disciple of the *Sishya Parampara* informs us that he assumed the appropriate name of 'Nadha Brahmananda', as a *Sanyasi*. He appears to have foreseen the hour of his passing away, though the account of a light or glow witnessed by many gathered at the moment, must be received with due reserve.

The increasing and intense appeal of his compositions is a subject that needs the most alert and discriminating study. Those of us who fortunately possess some knowledge of spoken Telugu, and are not wholly unacquainted with *Sahitya* in that beautiful language, must infallibly arrive at the conclusion that Tyagaraja was not merely a great musician, but a great poet, intensely human, simple and deep, gifted with the 'inevitableness' of expression which characterised Shakespeare and Keats, but the power of his *keertanas* even when sung with the most imperfect attention to the *Bhava* or *Sahitya*, and over persons who have the faintest idea of the significance, is baffling and mysterious. Any elaboration of this theme will require a treatise, and in the brief compass of a paper I can but indicate the major sub-heads requiring study. First of all, some qualified Telugu scholar, fully acquainted with the different styles of expression in that language, has yet to analyse and assign the proper place to the literary and poetic style of Sri Tyagaraja. My own impression is that that style is at once simple, chaste and literary, and yet intimately of the language of the people, without being either excessively colloquial and vulgar, or in the least

artificial and recondite. In fact, it is one of the happiest instances of idiomatic speech raised to the heights of poetry. In certain pieces, Sri Tyagaraja is didactic and ethical, but this is very rarely the case. Mostly, he is spontaneous and compelling, the expressions springing from the heart. There has been an erroneous impression among Telugu scholars who have studied his work imperfectly, that Sri Tyagaraja used colloquialisms or vulgar modes of expression to excess. This is not the case, and certain of his *Bajana* and *Utsava Samprathaya keertanas* prove that he had complete mastery over the language. The collection in the Sourashtra Sabha at Madura contains evidence that Sri Tyagaraja had made a deep and intensive study of Pothana's *Bhagavatha*. Next, we must note the use of certain expressions which were of local value or significance, or springing from life in Tanjore area under the Rajas of Tanjore. Such expressions are '*Karubaru*', '*Gangasagaramu*', '*Achandrarkamu*' etc. It is useful to make an accurate the exhaustive glossary of such expressions. Thirdly, we might note that Sri Tyagaraja preferred the simpler and more idiomatic modes of speech, '*Lekhana*' for '*Lekhaya*', '*Pothe*' for '*Poyina*' etc. Finally, we have the use of beautiful similies by Sri Tyagaraja, which is a subject for a separate essay. They are scattered in many of the *kritis*. I might here just cite by way of instances which occur to me at the moment, the similies and metaphors in *keertanas* such as '*Rama Neeveda*' (Dileepakam), '*Swararagasutha*' (Sankarabharanam) and '*Manasu Nilupa*' (Abohi).

Finally, I desire to offer a few remarks upon the nature of Sri Tyagaraja's technical achievement. This has been expounded at length by several critics and *Vidwans* in articles, lectures or biographies, but I have yet to see any adequate critical treatise upon the subject. It is common place to say that Sri Tyagaraja was one of the three or four titans of Carnatic music, to whom we owe

almost all that is lustrous and magnificent in the entire body of that music. Critics have further pointed out that Sri Tyagaraja was the great genius who liberated our music from the *thralldom* of excessive *Sahitya*, and who particularly shaped the *kriti* mode to its present perfection. Due tribute has also been paid to the daring and original use of *Sangathis* by Sri Tyagaraja, as a simultaneous evocation of *Raga rakthi* and the significance or *bhava* of the *Sahitya*. Some critics have further pointed out that Sri Tyagaraja's greatest work lay, in the main, in the creation of strikingly beautiful and individual *kritis* in innumerable *Apoorva ragas* of the *Karaharapriya* (22) and *Harikamboji* (28) *Melas*. Indeed, as far as *Karaharapriya* is concerned, it may be justly said, without detriment to the genius or achievement of any other composer, that Sri Tyagaraja lifted it from a mere scale (*Mela*) with unrealised potentialities, to the status of a grand and immensely rich *Raga* with varying facets. But there are certain other aspects of Sri Tyagaraja's genius as a composer, which have commanded less attention, and which, indeed, have been studied most imperfectly as yet. Here again, I cannot do more than hint at the lines of research which open up to the discerning student, within the compass of this paper. Elaboration would require perhaps not one, but several volumes. One of the remarkable features of Sri Tyagaraja's genius is his ability in improvising different tunes in a melody mode (*Raga*) which itself is delicately poised between other *Ragas*, and infinitely subtle in its individuality. As an instance, I would like to take the *Raga Suddha Bangala* which in its *Arohana* is the same as *Suddha Saveri*, and in the *Avarohana* also the same, except for the *sanchara, ri-sari-ga* (*Sadharana*). It is obvious that a *raga* of this type is delicately poised between *Suddhasaveri* and *Durbar*, with possible echoes of perhaps many other *ragas*. Nevertheless, the master not merely handles it with consummate skill, but each composition in the *raga* is

distinctive in its beauty. Thus, '*Rama Bakthi*' commences with the *eduppu* in *Daivata* and *Shadja*, while '*Tholine Jesina*' has the commencing *sanchara* as *ri-ma-pa*. We might similarly note the three compositions in *Nayaki*, itself to be delicately distinguished from *Durbar*. '*Neebhajana*' stresses the movement (*Kampita*) in the *Nishadha*, in its *eduppu*, while *Dhayalemi* commences as *ri-ma-pa-ma*, and *Kanukonu*, a rare piece, takes off from the elongated (*deerga*) notes of *rishaba* and *madyama*. The structure and tonal effect of '*Dhayalemi*' and '*Neebhajana*' are entirely different. While handling an *Apoorva raga*, of which the *rakthi* is revealed by a particular scale or *sanchara*, Tyagaraja often reveals the characteristics of the *raga* in the *Pallavi* itself. A fine instance of this is the *keerthana* '*Paraku*' in *Kiranavali* with the opening *Pa-pa—Ma-ga-ga-ri-ri-sa-sa*. Similarly, in a *keertana* in *Garudadhvani*, Tyagaraja has the characteristic scale *Sa-dha-pa-ga-ri—Sa-ri-ga-ma* in the *Pallavi* itself.

There are many other subtleties and secrets of his compositions in the *apoorva ragas* which cannot be elaborated here. They are linked to a theory of variations of the twelve *swarastanas* of Carnatic music, by the application of the *srutis* or delicate intervals, whether they be twenty-two or twenty-four, which requires elaborate technical exposition. Again, in the build of the compositions, Tyagaraja often makes effective use of what I may term the 'delayed crescendo', a beautiful musical device, which can only be illustrated, but cannot be described in language without an adequate system of notation, which, unfortunately, we do not possess.

Nevertheless, I think I have indicated sufficiently that the works of this master are indeed a veritable gold mine, awaiting to be quarried both by students of poetry, and of Carnatic music in all its aspects of magnificence.

## A Peep into the Tanjore Art Gallery

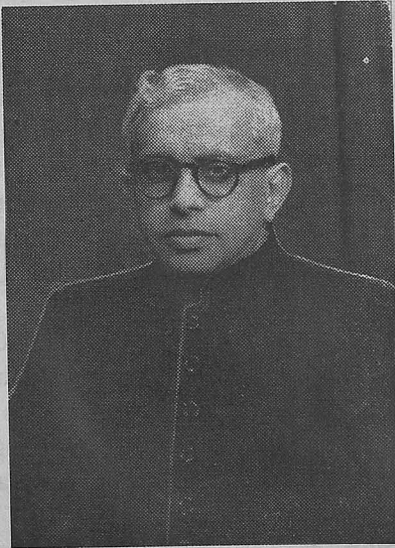
By S. A. AZIZ, B. A.

اگر فردوس بر زمین است  
 بهمین است و بهمین است و بهمین است.

“IF PARADISE IS ON EARTH

‘T’is this! T’is this! ’tis this!”

**T**O enter the Art Gallery is not to do worship but to admire what it contains; nay, a step further, to study the cause by the results; not only admire the art inside but visualise and admire the brain and the hands of the skilled worker that had worked at it in days of yore. A lover of art alone can



appreciate this and sing the song of Rumi, the Poet of the Moghal Court of Akbar the Great contained in the couplets above.

When you enter the Tanjore Raj Buildings, which remind you of the ancient glory of the rulers who had ruled and passed away, you are instinctively dragged towards the Art Gallery, the Sangeetha Mahal, and the Saraswathi Mahal—monuments of art, beauty,

and hidden wealth—which stand for years and shall stand for ever in the history of the Tamil Nad.

Getting up the steps of the Art Gallery main entrance from the north, one cannot but be attracted by the realistic sight from a distance of the great image of BHIKSHADANAR and the scene spread out around him. The love stricken wives of the RISHIS standing on His right, and the party of the dwarfed drummers on His left, bring home to the onlooker from a distance, the message which the Lord Himself in this disguise had come down to impart, door to door, to the ignorant folk, His own creation, namely—“There be no talk of Me and THEE”.

But, before you rush to view this great scene in close proximity or even to embrace it, the great BRAHMA, Creator of the world, is seen sitting in your way in deep meditation, only a few yards ahead in the front, as the Creator of the Art Gallery—you have naturally to slacken your pace, set your foot with double care, and cannot but go around this great Image in appreciation, or in reverence, or both. While in the act of going around Him, you are attracted and even immersed in the thought of the diverse Avatars of the Creator which feast your eyes while looking all round—the several pieces of art standing around you, each image by itself representing one or more qualities of the Eternal. To a lover of Art and Beauty, each image is an

object of study of the great intellect and the skilled hands that had carved it; each image conveys not merely the idealistic but also the realistic qualities of the Eternal it represents. To a lover of religion, each image teaches him its mission on the earth, the way to attain unity with the Universe. You cannot but spend hours together to study each piece of sculpture around you.

You meet with the dancing VINAYAKA who makes you laugh and laugh till you are laughed out. This sculptural piece secured from Darasuram is really an exquisite one—you will see every detail of the pose. Moving from image to image, you get down in the lower hall just below to find still more exquisite works of art. THIRUPURANTHAKAR invites you with his long bow but a smiling face. The architect makes you surrender yourself entirely to Him. Next you meet the idol of GAJASAMHARAR, a piece of art obtained from Darasuram. Study it closely from an architect's point of view. It is the masterpiece. The pose is wonderfully depicted in a masterly way—praise be to the Master-hand that had chiselled this image.

You next meet DAKSHINAMOORTHY, sitting under the Banyan tree—the three *T*s are embodied in one sculpture:—With your naked eye, you see the TREE, the TEACHER, but where is the TAUGHT:—the answer is “YOURSELF”. A look straight eastward, a SIVA-PARVATHI idol enchants you. For the moment you forget the religious aspect of it. You study how the architect had from the outset planned his work to put the Lord in prominence and hustle his life-partner under his very arm, better get squeezed under her Master's pressure rather than be away from Him at any distance. Here you read the affection of the Master and devotion of His beloved—all in ONE cut stone with not a single blemish on any part of it. You again bow down to the architect who had created this piece of art. On the western end you see DWARAPALAKA—a trophy of war.

The pose depicted is a master piece. It is for you to judge and be judged.

When you just finish your round in this circle of the images of Art, you are suddenly reminded of the first sight that attracted you while getting up the steps at the entrance of the Art Gallery, namely, the great BIKSHA-DANAR, who beckons to you with His (Drum) “O Ye Son of Man, Where Had You Been All the While. Come Here and Listen To The Secret of THEE and ME”—One reverently steps down to reach the inviting Lord.

Here he is overjoyed to see the vast open arena with its theatre stage and Serfoji hall on the right with an enchanting golden NATA-RAJA in his dance pose on the top of the Open Theatre, and the Saraswathi Mahal Library on your left. On your south is the Arsenal Tower, towering high as an indomitable monument of the Rulers who had ruled and gone for ever. You are now in the Open Air Theatre with its partly cemented gallery and partly golden sandy bed, a cool breeze always refreshing one's mind. A note on this will not be out of place. Formerly it was an open courtyard with the Jamedhar Khana on the north west, all tottering to ruins. The promoters of the Art Gallery thought it wise to give it an artistic shape. So came the Open Air Theatre and its arena. The old Jamedar Khana is now the Theatre stage with its elusive green rooms, the courtyard forming the arena. The wonder of it is that the arena can very easily accommodate a crowd of at least 3,500 persons at a time, and the location of the stage is such that it is visible to the on-looker from all angles; and much more, the mystery is that you can hear audibly the voice of the Theatre from all corners of the arena. It can be boasted that this Open Air Theatre is the only one and the first in South India.

Again, here you forget yourself and stand for hours, in deep meditation or appreciation of this vast Open Air Arena, when the call of

the Great BHIKSHADANAR again resounds in your ears, to find that you are now nearer to the Lord than ever—you rush towards Him, but not so easily. You get up the steps once again but the Great Lord BUDDHA on the left cautions you to stop, slacken your pace and move on with all propriety, lest you should disturb the BHAJANA party headed the Lord. One really stoops to stare in appreciation of the artistic beauty of each piece around this great image for hours together, nay even for years and still be not satisfied. You are drowned in the message delivered to you through these excellent pieces of art, more especially of what the Lord says unto you, feel purified and then recover from your trance to go pace by pace along each piece of sculpture from the left to the right. The message of the Creator is delivered to mankind not only in every piece of art but also in every inch of the action, pose, movement and touch of art depicted on each such image.

The message seems to be “Life is but an empty dream, and that there is Eternal Life for you, elsewhere, only if you make yourself fit for it”.

Finally you emerge pure in thought and in mind, and turn back home determined to practice in your life what the images had imparted you or rather had roused in you, when on the left, a peep in the SERFOJI HALL, attracts you to the figure of the Great Serfoji Maharaja who with all his grandeur but humility invites you one and all, the rich and the poor, the noble and the commoner, man or woman young or old with his folded hands, the alluring gesture of the Father of the Nation. You cannot but turn to him and step into the hall to find that really you would have lost everything in your life if you had not entered in and seen the hidden treasures of Art inside. Here you are attracted by the several beautiful pieces of art,

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images in bronze, each piece a gem in itself. In every image you read – “A thing of beauty is a joy for ever”.

On the left and right are the bronze images of NATARAJA in his ideal dance postures. Every inch of it reveals the hidden skill of the great sculptor. In the main hall you have got rare pieces of art. If you are an artist you cannot but bow to the Master-hands that had worked at them. One has to stare and stare studying its beauty and the skill of the artist for hours together and yet be not satisfied. The artist exhibits the beauty, the culture and the romance, in all its minute details, nay, a step further he depicts the lessons each such piece of sculpture speaks out. You begin to visualise and appreciate the hands that had worked at it – they must be Eternal hands.

Let not you miss to learn the existence of the great hidden crafts prevalent in Tanjore even now. When you see the wonderful garlands knitted in paddy, zavad, cloves and sandal adorning the hall, you will appreciate the hard skilled labour involved in making them. You, next, will see the silver plaques beautifully engraved with the designs of the Big Temple of Tanjore and the images of the several Avathars of the Lord. No one knew that this craft still exists in Tanjore until these masterpieces appeared in display at this gallery. One word more – there exist an unrecognised artist hailing from Mayuram side. His wonderful pieces in paper models, life-like but amazing, of the personalities known and unknown living and dead are the centre of the attraction to all who visit the gallery. If Italy boasts of sculptural beauty in stone and mud, Tanjore can really boast of a most exquisite work in paper models. I only pray let this art not go down un-honoured and unsung.

Really this Chola Nad can boast of the great sculptors even in the days of yore. When

our brethren from the North visit this gallery, they are really surprised to find such pieces of art, which tell them that this Tamil Nad has not been wanting in its taste for Art and Culture even in those days when they thought this area was under-developed. Tamil Nad had not only possessed such creators of art and sculpture but had also given birth to great poets and scholars, who are passed down to posterity as prophets of the day.

The visitor now poses the question how and who had created this Art Gallery. The credit shall go to the Great Serfoji Maharaja who established the famous “ALHAMBARA” of the Tamil Nad, and also the Puja Hall inside the Palace building. These halls went in decay in later years, but still there remained the descendants of those rulers who have attempted to keep up the glories of the past.

Sri T. K. Palaniappan I. A. S. took up the idea of founding the Art Gallery in the Naick Durbar Hall and Puja Mahal. Sri Raja Ram Raja Sahib, the present Senior Prince willingly gave away a number of images, not in worship, from various temples with which he is connected. The Art Gallery was inaugurated on 9-2-1951 by Sri M. Bakthavathsalam, the then Minister for Public Works Department (now of Agriculture), Madras under the presidentship of Sri P. S. Kumaraswami Rajah, the then Chief Minister, Madras (now Governor of Orissa.)

Sri T. K. Palaniappan assisted by the never tiring Sri T. M. Bhaskara Tondaiman and Sri N. Viswanatha Iyer worked at it night and day in every detail securing the discarded images in and around Tanjore District and giving them Eternal Life in the famous Art Gallery. He created the Open Air Theatre a rendezvous of all lovers of art and music in Tanjore, the seat of Bharata Natyam.

When this was finalized, the quest for funds came foremost to the minds of the

sponsors, namely, how to meet the expenditure to renovate and maintain the buildings. The idea of applying to the public for its mite struck the mind. An exhibition was started for the first time in 1953 on a great scale to attract large crowds, whereto it was thought that people in large numbers would throng and contribute their little towards the upkeep of the new born Art Gallery, and to encourage the talents of the artists and improve the standard of industries, trade, agriculture and fine arts in Tanjore.

At the outset one was diffident if really an exhibition in a rural town as Tanjore would be successful in any manner and in fact a section of community at large had rather discouraged it; but the close of the exhibition in 1953 belied all our fears. The general public had really appreciated and loved the idea of the art gallery, visited this gallery in

large numbers and once they had seen it they began to pour in large numbers not on one occasion but on every day of the exhibition period.

A crowd of nearly five lakhs in all had visited this Gallery and the Exhibition with all the side attractions. An appreciable amount was realised which was mainly utilised for the renovation and improvement of the Art Gallery and the Sangeetha Mahal buildings. Thus encouraged by this, the exhibition was run in its second year in 1954. This also had attracted unprecedented crowds, inspite of the fact that, there were rains on most of the days. Again the public were generous enough to contribute their share, by visiting in whole families, not once but a number of times. These two years of exhibition had enabled the then Exhibition Committees under the auspices of the then

(Continued on page 78)

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## What the Distinguished Visitors say?

### Shri Sri Prakasa

(Governor of Madras)

Here I was privileged to see some rare specimens of our ancient and medieval art. The sculptures are all beautifully arranged and I was glad to find new artists trying to add to the treasures of old by their own creations. More persons should visit the place, and feel the joy and inspiration that the various objects so plentifully bestow.

The gigantic structures all around are a lasting monument to the engineering skill of the medieval time; and the Sangitha Mahal is indeed a remarkable hall with perfect acoustics.

May the past continue to inspire us and enable us to produce a great future.

### Shri K. Kamaraj

(Chief Minister of Madras)

At the Art Gallery in Tanjore it is very interesting to see the several idols beautifully arranged. Many of them are life-like and throw a lot of radiation on the onlookers. It is a real monument to preserve these idols

and it gives us an idea as to how our forefathers lived and what they were capable of. The theatre and the music hall clearly vindicate the abundant knowledge our ancestors had and the interest they had in music and other arts. It was a real pleasure for me to go round and see these idols of interest.

### Mr. Stanley

(Ambassade de France)

I have been extremely impressed by what I saw in the art gallery of Tanjore. Some of the bronze figures appear to my mind as the most beautiful in India. It was for me a great and unexpected pleasure to discover them.

### Mr. John Huston

(U. S. A.)

..“a magnificent exhibition. Thank you”.

### Mr. Edith D. Hill

(Cincinnati, Ohio, U. S. A.)

“a fine collection”

(Continued from page 77)

Presidents Sri T. K. Palaniappan, I. A. S., and Sri R. M. Sundaram, I. C. S., to contribute their *First Donation of Rs. 40,000/-* to the Tanjore Arts College Fund which was in its embryonic stage. Further encouraged by this gesture of the public of the Tanjore District the present president Sri C. A. Ramakrishnan, I. C. S., has on public request and pressure once again agreed to run the third year of the Exhibition, with the ultimate hope that with God's grace substantial amount shall be contributed to the College Fund and also for the upkeep of the immortal Art Gallery. The Government of Madras have very kindly declared the Art Gallery as

the Museum of Art and Culture of the Tamil Nad. It is our fervent prayer to the Almighty and our earnest invitation to the general public to visit this year's exhibition in large numbers not only with their whole families but with their relatives and friends both within and abroad Tanjore district not once but on every day of the duration of the Exhibition and thus contribute their mite to the laudable objects for which the exhibition is set up, namely “THE TANJORE COLLEGE FUND and THE UPKEEP OF THE ART GALLERY”.

JAI HIND.

**Mr. Edgar A. Allen & Family**

*(Professor of Art, University of Arkansas,  
Visiting Full-bright Scholar in India  
1954-55)*

We have enjoyed our visit to your gallery very much. Your copper castings and bronzes are especially a treat.

**Mr. Eva Bosch**

*(Germany)*

There are fine pieces together with bad ones. The way of display could be improved (colours, background). Very kind staff.

**Mr. Jason Grossman**

*(Artist, Cleveland, U. S. A.)*

A fine gallery and all the attendants wonderfully co-operative.

**Mr. V. Ramanathan, I. C. S.**

*(Member, Board of Revenue, Orissa)*

Visited the Art Gallery. The arrangements and classification appear proper. In some cases the pedestals and background are appropriate. Tanjore contains much more specimens and I hope the collections will get more enriched. I would also suggest that where possible the period when the sculpture and castings were made may also be mentioned.

**Mr. A. E. Frictis Rochestra**

*(New York)*

Too much to capture in a little time. Best collection of bronzes I believe are here. The paintings give us something new.

**Mr. Alwyn Munismeyer**

*(Hamburg, Germany)*

‘Very very interesting’.

**Mr. Joan W. Arnold**

*(Minneapolis, Minnesata, U. S. A.)*

“Lovely museum with regional treasures collected in one spot”.

**Mr. Walter H. Maurer**

*(Full-bright Scholar—Sanskrit Library of  
Congress, Washington D. C., U. S. A.)*

I have immensely enjoyed my tour, brief as it was, through the Art Gallery. The collection exhibited is undoubtedly an excellent one and its preservation through time is incumbent on the inhabitants of this ancient city.

**Mr. Satyendra Narayan, M. L. A.**

*(Bhagalpur City, Bihar)*

It was a great pleasure to revisit Tanjore after 20 years and to worship at a new temple modestly named the Tanjore Art Gallery, by those who have put it up. I express my gratefulness for the courtesy extended to me.

**Mr. R. U. Parikeh**

*(Chief Minister of Sourashtra)*

I was pleased to see the very good collection of bronze and stone sculptures. It takes us back to old days and makes us proud. He who organised this collection deserves our thanks.

**Mr. K. Hanumanthaiya**

*(Chief Minister of Mysore)*

Art Gallery worth visiting and deserving encouragement.

**Shri Yuvaraj Karan Singh**

*(Sadar-i-Riyasat of Jammu & Kashmir)*

This art gallery, although started only three years ago has a truly remarkable collection of sculptures and bronzes. To visit this collection is to get a true idea of the great heights which our artists reached hundreds of years ago and to better appreciate and revere our unparalleled culture that gave with so much master-pieces of art.

**Mr. Michael P. Hammond**

*(Rotary International Scholar in India  
Menasha, Wisconsin U. S. A.)*

Visiting the many temples and shrines of south India has been most enriching. This fine gallery, in its thorough collection and attractive display, has added an unexpected delight to an already pleasant tour.

**Mr. Carl Joman Lamm**

*(Asst. Prof. Sweden)*

I very much admire the collection of stone and bronze sculptures; some of them seem to correspond with predominating with scandinavian art.

**Mr. Melvin B. Jaschke**

*(American Vice-Consul)*

I was most interested to see the collection here and am pleased that an effort is being made to preserve the ancient works of art.

**Mr. R. W. Humphill**

*(Los Angeles, California, U. S. A.)*

...“Very interesting and instructive”...

**Mr. Allwell Jr.**

*(Brooklyn, N. Y., U. S. A.)*

..“was very pleased with the gallery, well worth a visit.

**Mr. George J. Leems**

*(New York, U. S. A.)*

We came many miles from New York to Tanjore. Its temple, palace and art gallery what we saw far exceeded our expectations.

**Mr. Paul H. Hreisberg**

*(American Consulate General, Bombay)*

The Palace Museum in Tanjore is one of the most tastefully arranged and intelligently exhibited museums I have visited in India.

*Awarded Gold Medals*

ESTD. 1932

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*S. Venkatachalam Pillai,*  
PROPRIETOR.

It also contains a singular collection of south Indian bronzes and stonework which I should not doubt, is one of the finest in India and probably in the world.

**Mr. N. Raghunathan**

(*Asst. Editor, "The Hindu", Madras*)

I spent an extraordinary stimulating evening in this art gallery. It is an act of monumental piety that has collected with zeal and housed admirably these haunting sculptures from some of the most hallowed places in the district.

**Mr. Hysukie Yamada**

(*Tokyo, Japan*)

I could see nice statues in this hall. Thank you.

**Mr. Thomas Needham**

(*United States Information Service, Calcutta*)

My wife and I have seen with great pleasure the many treasures of the Tanjore Art Gallery.

**Chilean Minister**

(*Chile, South America*)

"Very interesting".

**Mr. C. Sivaramamoorthy**

(*Supdt. Archaeological Section, Indian Museum, Calcutta*)

Tanjore richly deserves an art gallery worthy of great Clō'a art that is manifest in the numerous monuments in the shape of splendid temple that stud the district all over. It is indeed a happy idea to have realised a Museum of art like this in such a short period. It is very well housed indeed. But in the zeal for collecting exhibits I feel that sculptures from living temples as at Darasuram should not have been disturbed from their sacred positions in the temple. The images showed neither have been decorated with plaster noses to restore broken parts nor

smearred over with oil as has been done as all this is calculated to spoil the originals. The request to avoid such oiling and plastering is made in the almost friendly spirit and it is hoped it will be considered. I congratulate the organisers of the Museum for their enthusiasm and zeal in creating a Museum at Tanjore which is a great service indeed for educating the public in the great and admirable culture of the past. I have no doubt that the Museum will grow into a great institution and earn for itself a name among the great art galleries of India and the world.

**Mr. G. C. Misra**

(*Lecturer Ravenshaw College, Cuttack*)

A fine art gallery. The rarest collections of bronze and other models are kept in the most appropriate manners.

I would like to call it the dreamy land of poets and artists to which the elegant specimens of artist V. T. Rajan have added lustre and grace.

I was extremely happy to visit all these collections of ancient and medieval India.

**Mr. Bjory Berg**

(*Stockholm, Sweden*)

I am very glad to have seen these beautiful bronzes.

**Mr. N. K. Basu**

(*Dibrugarh, Assam*)

All art displayed here splendid and magnificent. How I wish Mr. Rajan's art was known far and wide and appreciated throughout this country. I hope his art will inspire the coming generation of artists in this country.

**Mr. J. R. Man**

(*London S. W. 19*)

A very interesting collection especially of south Indian bronzes.

**Mr. P. Rathinavelu***(Durban, Natal, S. Africa)*

I was greatly impressed by the art work and the models and statues which are so great and beautiful.

**Miss. Sulesi Pather***(Durban, S. Africa)*

I had the pleasure of looking through the art gallery today and was greatly impressed by everything that was exhibited especially the paper models.

**Mr. K. Venkataswami Naidu***(Minister for H. R. E. & Registration, Madras)*

I saw the Art Gallery last year. This year they have secured more exhibits, and arrangements of the exhibits are even better. The stage is now complete with good frontage I understand that this has been made a museum thus getting an additional status. I think a Hand-book may be published giving the details and history of each exhibit. This will greatly help the visitors. \*

**Srimathi Kamini Devi***(Raj Bhavan, Guindy)*

The collection of beautiful images in bronze and stone is truly wonderful and I congratulate all those who are responsible for the very artistic arrangement they have made of our ancient treasures and also brought to the best use this palace of our medieval kings.

**Sri V. V. Giri***(Union Minister for Labour, New Delhi)*

The art gallery and the museum are very interesting and instructive. It is education itself to visit and study the gallery. I wish the organisers every success in their great enterprise.

**புகழ்பெற்ற****பிரம்மா****புகையிலை**

1915 முதல் 1955 வரை 40 ஆண்டுகளாக புகையிலை அபிமானிகளின் ஏகோபித்த ஆதரவைப்பெற்று விளங்குகிறது. உயர்ந்த ரக அசல் சிவபுரி புகையிலையைக் கொண்டு தயாரிக்கப்படுகிறது.

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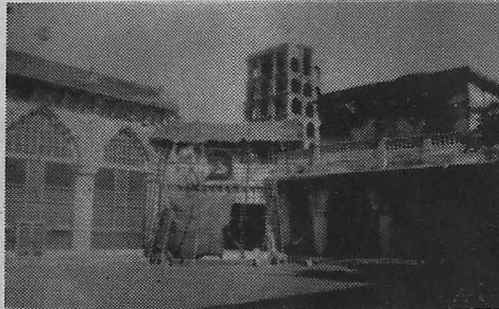
# வாழ்த்து

கவிமணி திரு. S. தேசிகவிநாயகம் பிள்ளை

முற்ற மதியை அழகுபெற  
முடியிற் தூடும் முதல்வாநின்  
பொற்றூள் மலரை அன்போடு  
புகழ்ந்து போற்றிப் பணிகின்றேன்  
கற்றூர் தஞ்சை மாநகரில்  
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பொன்னி சுரந்து இன் அமுதாட்டி  
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வளரும் பிறைபோல் வளர்ந்தோங்கி  
பன்னற்கு அரிய புகழ்பெற்றிப்  
பாரில் எவரும் பாராட்ட  
அன்னை பெரிய நாயகியின்  
அருளால் வாழ்க வாழ்கவே.

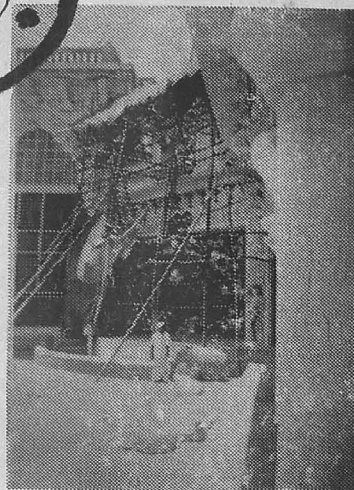


TRIANGULAR VIEW OF THE OPEN  
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SERFOJI II (1798-1832) & SHIVAJI (1832-1855)  
(Block by courtesy: Senior Prince, Tanjore.)



BIRD'S EYE VIEW OF THE OPEN AIR THEATRE.



CLOSE-UP VIEW OF THE AUDIENCE IN THE OPEN AIR THEATRE.

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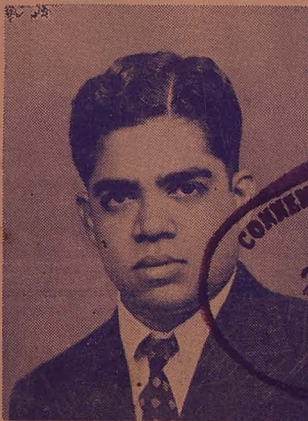
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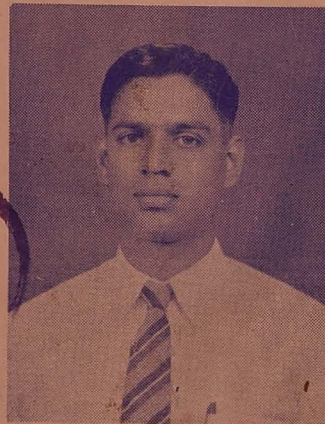
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