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PREFACE

This number of the *Bulletin* conforms to the same plan as the previous numbers.

Section I has two papers: Mr. Mohan Khokar, Special Officer for Dance, Sangit Natak Akademi of the Government of India, writes on Saivism and Vaisnavism in Indian Dance; and Dewan Bahadur K. S. Ramaswami Sastri on The Influence of the Epics (the *Ramayana*, the *Mahabharata* as also the *Bhagavata*) on traditional cultural life in India to-day. The proceedings of a seminar on Music in Prayers, in the Hindu, Christian, Zoroastrian and Islamic religions are reported in Section II. The third section, as usual, contains a further instalment of books, articles, and film strips concerned with the traditional cultures in South-East Asian countries. Notices of institutions and of scholars and artists relating to traditional cultures of South-East Asia appear in Sections IV (a) and (b). Accounts of as many as ten Exhibitions, three outside India and the rest in India, culled from different sources, are given in Section V. The next section carries brief accounts of miscellaneous arts and crafts in different parts of India, north and south and in Pakistan. Section VII completes an Inter-Regional Vocabulary of Indian Theatrical Terms, the first instalment of which appeared in Part II of the Bulletin, 1962. Besides accounts of three traditional arts of Burma (Tattooing, Puppet show, and Painting), two relating respectively to the Indian stage and the Ballet, and Bharata Natyam, the Indian Dance art, are given in the section. As usual Notes and News gathered from various sources appear in Section VIII; and the last section contains reviews.

It is now my pleasant duty to thank those who have helped the Institute in one way or other in the publication of this part of the Bulletin: the Ministry of Scientific Research and Cultural Affairs; the Ministry of Information and Broadcasting; the Indian National Commission for Unesco, New Delhi; the Press Photo Bureau; the Publications Division; the AIR; etc. of the Government of India; the Government of Madras; the Congress for Cultural Freedom, New Delhi and the Research Centre on Social and Economic Development in Southern Asia, the Lalit Kala Akadami, the Sangit Natak Akadami, New Delhi, the United States Information Service, Madras, the British Council, Madras, the Director of Publicity,

Khadi and Village Industries Commission, Bombay, the Italian Institute for Middle and Far East, Rome, the Editor, *Marg* Bombay. They have as usual been sending their relevant publications to the Institute. The sources of information which have been made use of in the compilation of this Bulletin are acknowledged in proper places in the *Bulletin*.

The Institute owes its continuance to grants from Unesco through the Research Council of the India International Centre, New Delhi and from the Government of India. To the University of Madras and its esteemed Vice-Chancellor (Dr. Sir A. Lakshmanaswami Mudaliar) who is the President of the Institute, this Institute is indebted in no small measure. The University accomodates the Institute in its buildings, and provides it with other amenities; its large academic staff in its various Research Departments in the Humanities offer their hearty cooperation in the work of the Institute. The University also bears, as usual, the cost of printing the two issues of the *Bulletin* for the year. The Executive Committee has given much ready help in the management of the Institute both on its administrative and academic sides.

Madras,
10th July 1963.

K. A. NILAKANTA SASTRI,
Director.

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SECTION I: ARTICLES

SAIVISM AND VAISHNAVISM IN INDIAN DANCE

By

MOHAN KHOKAR

(Mr. Mohan Khokar, formerly Head of the Department of Dance, University of Baroda and now Special Officer for Dance at the Sangeet Natak Akademi, New Delhi, should be familiar to the readers of the Bulletin. He is well known as a leading scholar and artist of the Dance Art of India. Here he identifies and characterizes the different forms of classical and folk dancing in all-India through the ages.—*Ed.*)

Hinduism is decidedly a polytheistic religion; its polytheism in fact reaches extravagant proportions. There is apparently no end to the number of gods, goddesses and godlings that adorn the pages of the pantheon. But in this bewildering variety, three gods are considered supreme, namely, Brahmā, Viṣṇu and Śiva, and they are collectively known as the Trimūrti. Brahmā, who is recognized as the Creator, is regarded as being above adoration, his divine functions being in abeyance till time reaches a full circle, calling for a new creation. The other two members of the Trimūrti, however, Viṣṇu, the Preserver, and Śiva, the Destroyer, are extensively worshipped and considered to be supreme by their respective worshippers. In addition, there are the counterparts of Viṣṇu and Śiva, as well as their respective progeny, attendants, devotees who have attained godhead, and countless others associated with them in different ways. So amply, in fact, are Viṣṇu and Śiva and their respective satellites represented, that it has become customary to divide the majority of Hindu deities into the two classes of Vaiṣṇavite and Śaivite. And, in an analogous manner, the various activities of life and the various branches of learning and art that are believed to have stemmed from divine sources are also considered by the Hindus to belong either to the realm of Śaivism or Vaiṣṇavism or, in rare cases, to both. And in this gamut are included activities such as rituals and ceremonies, branches of learning such as philosophy and metaphysics, and arts such as iconography and dance.

The art of dance in India is credited with a divine origin. The Hindus believe that the dance was created by Śiva and that it was taught by him to his only disciple in this field, Taṇḍu, who, it is further believed, systematized and codified its technique and later on taught this to the sage Bharata Muni. Bharata Muni, in turn, crowned the process of the evolution of the dance as an art-form by writing a treatise on the subject which he called the *Nāṭya Śāstra.*

Apart from his being recognized as the creator of the art of dance, Śiva is also revered for the numerous dances he is believed to have performed. These dances occupy an important place in the mythological lore of the Hindus and in the *Āgamas* and in ancient and medieval Śaivite literature, particularly in Tamil works such as Umāpati's *Kōyil Purāṇam,* Tirumálaināthan's *Cidambara Purāṇam,* Sēkkiḻār's *Periya Purāṇam,* Tirumūlar's *Tirumandiram,* and in the *Uṇmai Viḷakkam.* These works not merely record the stories of how and where Śiva performed his dance but also delineate the symbolism inherent in these dances.

Though Śiva is believed to have performed 108 types of *Tāṇḍava,* Śaivite literature gives details of only 64 dances which the Lord is said to have performed at 64 different shrines. But it is also commonly accepted that except for seven all the other dances of Śiva are merely varying interpretations of the basic *Tāṇḍavas,* namely, *Kālika, Gauri, Sandhyā, Śamhāra, Tripura, Ūrdhva* and *Ānanda.* The first six of these *Tāṇḍavas* elaborate the main aspects of Śiva, while the seventh, the *Ānanda Tāṇḍava* portrays all the manifold responsibilities of the Lord.

It is interesting to note that symbolism, which has always been a strong feature of Indian art and religion, is also to be found underlying the attitudes and attributes of Śiva as represented in his various dance poses. For instance, in the *Ānanda Tāṇḍava,* also known as the *Nādānta* dance, the hand holding the small drum or *ḍamaru* stands for creation; the hand shown as a flat palm with extended fingers symbolizes protection; the hand holding the fire signifies destruction; the foot planted on Muyalakan, the subdued dwarf, stands for the binding of the soul in ignorance and illusion; the upraised foot signifies release from bondage, which means emancipation of the soul from the cycle of re-birth; and the fourth hand pointing to the feet tells of the path of salvation.

The significance does not end here. For one who can perceive deeper the *Nādānta* pose of Śiva, it is fraught with yet more recon-

dite symbolism, as, for instance, is seen in explaining the rattle-drum. It suggests vibrations—vital vibrations which constitute the first step in the evolution of the universe as also the birth of sound — primal sound on which all music and language of the universe are based. Some images show Śiva with flying locks of hair adorned with stars — the set pattern of rhythm of the cosmos. The two eyes of Śiva represent the two eyes of the world, namely, the sun and the moon. The crescent moon on his head implies that he has controlled his mind completely. The Gangā emerging from his head represents the nectar of immortality. The serpents on various parts of his body stand for the diverse energies he has subdued and controlled. Śiva's dance on the ugly dwarf, Muyalakan, signifies the complete defeat of evil in the world. Dr. Ananda Coomaraswamy, speaking of the *Ānanda Tāṇḍava* of Śiva, maintains that this is "the clearest image of the activity of God which any art or religion can boast of." Indeed, to the discerning Hindu, the Naṭarāja concept of Śiva represents a whole philosophy of life.

Apart from his *Tāṇḍavas* which are extensively mentioned in general Śaivite literature, there are certain dances of Śiva which are mentioned only in the very early literature of the Tamils. Examples of such dances are the *Koḍukoṭṭi,* which Śiva performed after the burning of Tripura, the *Paṇḍarangam* which he performed on the field of battle, and the *Kapāli* which he danced with a skull in his hand. These dances are described in certain Tamil classics of the Śangam period, such as the *Śilappadikāram, the Kalittogai* and *Kuṟundogai.*

Śiva's consort is also believed to have performed certain dances, and these dances are described in Śaivite literature. Of especial importance among these dances is the dance which Śiva and his counterpart, Kālī, performed together, at Chidambaram, in order to prove who between them was the better dancer. It may be recalled that it was on the occasion of this dance that Śiva evolved the famous *Ūrdhva Tāṇḍava* pose. Many Tantrik works contain references to the dance of Kālī or Durgā and in these she is described as dancing, alone and naked, in the cremation ground or on the field of battle over the corpses of the slain.

Śiva's son Kārtikeya, or Subramaṇya, is also believed to have performed certain dances. Important among these dances are the *Kuḍai* and *Tuḍi* which Subramaṇya performed after defeating certain *Asuras.* These dances are described in detail in the Tamil classic *Śilappadikāram.* Apart from Subramaṇya's own dancing,

the early literature of the Tamils also contains some references to dances which were performed in honour of this god. For instance, the *Tolkāppiyam,* which is the earliest surviving work in Tamil, mentions two dances, the *Vēlanveṛiyāḍal* which was a sacrificial dance performed in honour of Subramaṇya, and the *Vallikūttu* which was performed in honour of Valli, the consort of Subramaṇya. Śiva's other son, Gaṇesa, is also believed to have danced, but this is not of much importance.

Next in importance to Śiva in the Hindu Trinity is Viṣṇu, the Preserver. But unlike Śiva, Viṣṇu has no importance as a dancer. In fact the only way in which Viṣṇu is associated with dancing is that he witnessed Śiva's dance or, as some legends tell us, he played the cymbals and provided the rhythm for Śiva's dance. Viṣṇu's consort Lakṣmī, is credited with at least one dance, which is mentioned in the *Śilappadikāram.* This dance is the *Pāvai,* and Lakṣmī is believed to have performed this before a horde of *Asuras* and in this way enticed them and prevented them from continuing war.

Viṣṇu has several forms or *avatāras* and he is worshipped in each of these forms. But it is as Kṛṣṇa that he is most remembered. Indeed, Kṛṣṇa is the most beloved of the countless divinities of Hinduism and he is worshipped with like fervour throughout the length and breadth of India. Kṛṣṇa is the man-god who loved men and delighted in the things which make men happy. He is known to have danced, both alone and with others. But because he was a god, he did not dance only for enjoyment and the stories associated with his dances have, with a few exceptions, a profound significance — a significance which, unfortunately, is all too often misunderstood.

The various dances of Kṛṣṇa are mentioned in detail in various ancient texts. The Tamil classic *Śilappadikāram,* to which we have already referred on more than one occasion, for instance, mentions the *Alliyam* and *Māl* dances which Kṛṣṇa danced in his boyhood after subduing his various enemies. The same work also mentions another dance, the *Kuḍam,* and this Kṛṣṇa is believed to have danced with a pot on his head.

Almost all the dances associated with Kṛṣṇa were performed by him in his boyhood. But not all of these are important. Only two — *Kāliya Mardana* and the *Rāsa Līlā,* are important. The *Kāliya Mardana* is based on the theme of subduing a malevolent

creature, a serpent in this case. The serpent, as in the legends of other religions, represents sin, and Kṛṣṇa's dance on its hood symbolizes the victory of right over wrong.

The dance of Kṛṣṇa most gladly remembered, and certainly the most significant, is the *Rāsa Līlā* or *Rāsa Maṇḍala*. This is the ardent dance of love which, it is believed, Kṛṣṇa enjoyed with the *Gopīs* or milkmaids of Brindāvan when moonlight silvered the waters of the Jumna. Several ancient Sanskrit texts contain references to this mystic sport of the god-man, the most important being found in the tenth book of the *Bhāgavata Purāṇa*. In this volume, Vyāsa, the author, devotes no fewer than five chapters to a description of this dance.

The *Rāsa Līlā* was primarily and essentially a dance of love. Unfortunately, such a dance is all too easily misunderstood, and it is a pity that the sentiment or significance which it embodies has been too often misunderstood. For, whilst thoughtless people see only the carnal element in the *Rāsa Līlā*, it has a significance of very different order. The *Gopīs*, for instance, do not merely represent the milkmaids of Brindāvan, nor simply women who can dance. They stand for all, whether male or female in the physical body, who have renounced worldly passion for the sake of the Supreme Lover. They are giving physical expression to the love of the divine. Their love is not for that which is seen, but for that which is not seen. All their feelings and affections are directed towards the Supreme Lover, for whom they have forsaken the world and its carnal pleasures and temptations. The playing of the flute and the consequent gathering of the *Gopīs* symbolizes the truth that nothing can stand in the way of those whose hearts are sincerely devoted to God, the true and everlasting lover of all, both male and female. The multiplication of the embodiments of Kṛṣṇa while performing the *Rāsa Līlā* exemplifies that God appears separately to each devotee, no matter how large the number of them that pray to him and commune with him at one and the same time.

When we leave mythology and turn to history we find that religion has played an important part in the evolution and development of the various forms of dance in India. Several dances have had their birth in the temple, while many others have, in various ways, stemmed from religious usages. Some dances are, or were in the past, associated exclusively with either Śiva or Viṣṇu, and there are also dances which are not specifically con-

nected with either of these divinities. Thus, in a way, there can be said to exist a Śaivism and Vaiṣṇavism in Indian dance, even as there is a Śaivism and Vaiṣnavism in, say, Indian art or iconography. And this sectarianism, if one may call it so, is evident not merely in the historical background of these dances but also in their thematic content.

India, we know, has a very rich variety of dance, and in this ample gamut are included, among others, classical dances and folk dances. The classical dances of India have almost all had their birth in the temple and for this reason these dances are, or were in the past, of a devotional nature. We may consider these dances one by one and see how Śiva and Viṣṇu and their proteges are associated with them.

Bharata Nāṭya is believed to be the earliest form of classical dance in India. We know that it was for several centuries performed exclusively by a special class of women who were known as *devadāsis*. These *devadāsis* were attached to certain temples in South India, particularly in the Tamil regions, and theirs was a dedicated life—a life dedicated to the service of the temple to which they belonged. And while other gods were not debarred from enjoying this privilege, the majority of *devadāsis*, it appears, preferred to offer services in honour of the Lord Śiva.

Incidentally, the practice of offering women as handmaids to Śiva is a very old one. The literature of the *Purāṇas*, which is about 1,500 years old, contains several references to this cult. The *Śiva Purāṇa*, for instance, clearly states in connection with the building of a temple in honour of Śiva that it should be provided, among other things, with hundreds of beautiful girls who should be proficient in the twin arts of singing and dancing. The *Skanda Purāṇa* and some other *Puraṇas* also advise the consecration of women in honour of Śiva, and some of them cite examples of how and where this was done in their age. History also provides evidence, based mostly on epigraphical inscriptions, to show that the devadāsi cult existed in Tamil Nāḍ as early as the 9th century A.D., if not earlier. Most of the important temples of Śiva and of other deities associated with him were provided with *devadāsis*, and at least one such temple—the Brihadiśvara at Tanjore—is known to have employed 400 *devadāsis* at one time.

Though the *devadāsis* were dedicated mostly to Śiva, there were also *devadāsis* who were consecrated in honour of Viṣṇu and

were attached to Vaiṣṇavite temples. The style in which the *devadāsis* danced was Bharata Nāṭya and as this was mostly in honour of Śiva it is understandable that the bulk of the themes used for the expressional part of this dance came to have a bearing on that Lord. And though, later, themes pertaining to other gods, and even mortals, came to be used in Bharata Nāṭya, a large segment of the abhinaya part of this art still concerns itself only with Śiva and his proteges. And, as Śiva is recognized and revered as Lord of the Dance, it is only appropriate that it is as a dancer that he makes his most common appearance in the field of Bharata Nāṭya *abhinaya*. There are numerous songs in Bharata Nāṭya which glorify the Naṭarāja aspect of Śiva, and these songs have as their burden a description of either the Lord as the Supreme Dancer, or Śiva's dance, or the circumstances that led him to perform any of his *Tāṇḍavas*.

Several outstanding Tamil poets of the past—Mārimuthu Pillai, Muthu Tāṇḍavar and Gopālakrishna Bhārati, to name a few—have written songs in praise of Śiva as Naṭarāja, and many of these songs are commonly used for *abhinaya* in Bharata Nāṭya. The hymns of the 63 Nāyanārs, or Śaivite saints, are also sometimes used for expressional rendering in Bharata Nāṭya, those of mystics like Mānikkavācagar, Appar, Sundaramurtti, Sambandar and Kāraikkāl Amma being of especial importance.

Though Śiva is believed to have had a number of relatives and associates, it is only his son Subramaṇya who, apart from Śiva himself, figures prominently in Bharata Nāṭya. Śiva's counterpart, Pārvatī, is sometimes included in Bharata Nāṭya themes, but she is invariably given only a secondary place and no individual importance. Subramaṇya, who is Śiva's son and who is also known as Murugan or Skanda, provides most of the *śringāra rasa,* or erotic flavour, in Śaivite themes in Bharata Nāṭya. In this regard it can be said that Subramaṇya enjoys the same position in Śaivite theology as Kṛṣṇa does in the Vaiṣṇavite pantheon. There are a number of songs in Bharata Nāṭya which express, in various ways, the fond sentiments of a maiden towards Skanda.

Though originally only Śaivite themes were used in Bharata Nāṭya, later on Vaiṣṇavite themes also came to be employed and today there can be said to be about an equal proportion of Śaivite and Vaiṣṇavite themes in the *abhinaya* of Bharata Nāṭya. The principal form in which Viṣṇu figures in Bharata Nāṭya is as Kṛṣṇa, and next to that, as Rāma. The other *avatāras* of Viṣṇu are also sometimes

seen in Bharata Nāṭya, but they are generally given only a passing reference. Viṣṇu himself also figures in some themes, and in these he is generally referred to as the Lord Ranganātha. Unlike the songs and compositions based on Śaivite themes, which are mostly in Tamil, the songs and compositions of Bharata Nāṭya which are based on Vaiṣṇavite themes are in Tamil, Telugu, Sanskrit and even Kanarese. There are scores of writers of songs pertaining to Kṛṣṇa which are used in Bharata Nāṭya, but as far as Rāma is concerned there are only a few outstanding composers, such as Tyāgarāja and Aruṇācala Kavi. Tyāgarāja's compositions are in Telugu and they are practically all addressed to Rāma. These compositions are known as *kritis* and they represent the spontaneous outpourings of a *bhakta* yearning to realize God, the God in this case being Nādarūpa identified as Rāma. The hymns of the Āḻvars, or Vaiṣṇavite saints, and in particular of Āṇḍaḷ and Nammāḻvār are also sometimes used in the expressional part of Bharata Nāṭya.

Closely related to the Bharata Nāṭyā dance of Tamil Nād, which is also known as Sadir Nāṭya, are three other forms of classical dance, namely, the Kuṟavañji and the Bhāgavata Mēla Nāṭaka of Tamil Nāḍ and the Kūcipūḍi of Āndhra. The Kuṟavañji is a form of ballet in which women alone take part. The Kuṟavañjis are a type of literary compositions written in poetic form suitable for interpretation through the dance. They are all based on the stock theme of the fruition of the love of a girl for her hero, and this hero is either the deity of the temple or the patron king to whom the Kuṟavañji is dedicated. The Kuṟavañjis came to be composed about 250 years ago, and the earliest known Kuṟavañji is the *Tirukurṟāla Kuṟavañji,* which is in honour of Tirukūḍanāthar, a form of Lord Śiva, and which was composed in the beginning of the 18th century. Almost all the Kuṟavañjis which are devotional and which are not addressed to any king are written in honour of the Lord Śiva. These Kuṟavañjis were performed by the *devadāsis,* and the performances generally took place at the time of the annual festivals of certain Śiva temples in Tamil Nād, such as at Tanjore and Kuṟṟālam. Some of the other Kuṟavañjis which are based on Śaivite themes are the *Kumbēśara Kuṟavañji,* the *Cirṟambala Kuṟavañji* and the *Veḷḷiambala Kuṟavañji.* It deserves to be mentioned, however that there is at least one Kuṟavañji which is dedicated to Viṣṇu; this is the *Aḻagar Kuṟavañji* and it is written in honour of Viṣṇu as he is worshipped at the temple of Kūḍal Aḻagar, near Maduṟai.

While the Sadir Nāṭya and Kuṟavañji forms of Bharata Nāṭya were intended to be danced only by women and mostly at Śaivite temples, it is interesting to note that the other two forms of Bharata Nāṭya, that is, the Bhāgavata Mēla Nāṭaka and the Kūcipūḍi, were intended to be performed only by men and at Vaiṣṇavite temples. The Bhāgavata Mēla Nāṭaka and Kūcipūḍi are not simply dances, but dance-dramas, and they have the sentiment of devotion permeating literally every aspect of them. They came into existence in the 15th or 16th century A.D.

The Bhāgavata Mēla Nāṭaka dance-dramas which are in vogue today were all composed about 150 years ago by one Venkatarama Sastri, who was a Telugu Brahmin and who lived at Melatur, a village near Tanjore. These dramas have since then been presented more or less regularly, year after year, in six privileged villages, all in the district of Tanjore. The plays have been conducted here once every year in connection with the annual festival of the Vaiṣṇavite temples in these villages. The repertory of the Bhāgavata Mēla art consists of a dozen plays and these plays are based mostly on Vaiṣṇavite themes and on the Purāṇic lore of the Hindus. Only two of these plays—*Mārkaṇḍēya* and *Śivarātrivaibhavam*—are based on Śaivaite themes. Perhaps the most important play in the Bhāgavata Mēla tradition is *Prahlāda Caritram*. This is enacted every year at Melatur as a part of the annual Narasimha Jayanti celebrations of the Varadarāja Perumāḷ temple at this place. This play is doubly important, for it is one of the few compositions in Indian dance which aims at glorifying the Narasimha *avatāra* of Viṣṇu.

Like the Bhāgavata Mēla Nāṭaka of Tamil Nād, the Kūcipūḍi tradition of Āndhra is also almost exclusively a Vaiṣṇavite one. The Kūcipūḍi art consists of dances and dance-dramas and practically all of these are based on Vaiṣṇavite themes. The *Bhāgavata Purāṇa* or the *Bhāgavatam*, in particular, has been an endless source of inspiration for the Kūcipūḍi art. The immortal *Gīta Govinda* of Jayadeva, the *Kṛṣṇa Līlā Taraṅgiṇī*, the *Bāla Gopāla Tarangam* and other works of Tīrtha Narayan, the *Pārijatāpaharaṇa* or *Bhāmā Kalāpaṃ* of Siddhendra Yogi, the *Golla Kalāpam* of Ramiah Sastri, the *padas* of Kṣetrayya and the *kritis* of Tyāgarāja are all sources on which the dances and dance-dramas of Kūcipūḍi are based. One dance of considerable importance in Kūcipūḍi is the *Daśāvatara* dance, for there is literally no Kūcipūḍi dance-drama or dance concert which does not include this dance in its

sequence. This item is based on the first *aṣṭapadī* of the *Gīta Govinda* of Jayadeva. In its practical rendering, this dance unfolds a sequence of songs in which the principal events leading to the coming into being of each of the ten *avatāras* of Viṣṇu are delineated. Each portion of this sequence which ends with a particular *avatāra* is punctuated with a still pose of that *avatāra*. The order of the *avatāras* is Matsya, Kūrma, Varāha, Narasimha, Vāmana, Paraśurāma, Raghurāma, Balarāma, Buddha and Kalki. The eighth *avatāra*, it is to be noted, is mentioned as Balarāma and not as Kṛṣṇa. This is due to the fact that Jayadeva himself has taken Kṛṣṇa as Mahāviṣṇu, as the fountainhead of the ten *avatāras*, as Parabrahma, and therefore, put Kṛṣṇa's elder brother Balarāma in his place.

Apart from Bharata Nāṭya, the other important classical dance of South India is the Kathakali. This, we know, is a form of dance-drama in which are presented scenes from the Hindu epics, the *Rāmāyaṇa* and the *Mahābhārata*, and the *Purāṇas*. And, though stories from Śaivite mythology are also included in the Kathakali repertory, the majority of themes used in this art are indeed Vaiṣṇavite ones. Rāma and Kṛṣṇa and others associated with them figure a lot in Kathakali, and next in importance to them are certain characters from the *Mahābhārata*.

The predominance of Vaiṣṇavite themes over Śaivite ones in Kathakali has a reason. And this is that, historically, Kathakali is known to have evolved from certain plays and dances which were in vogue in Kerala prior to the genesis of the Kathakali art and these plays and dances used themes which were almost exclusively Vaiṣṇavite ones. The principal histrionic arts of Kerala which preceded the Kathakali tradition were the Cākkiār Kūttu, the Kṛṣṇaṭṭam, and the Rāmanāṭṭam. The Cākkiār Kūttu, which is believed to have been introduced into Kerala as a result of the early Aryan immigration, uses themes which are based mostly on the *Rāmāyaṇa*, and next to that, on the *Mahābhārata*. The Kṛṣṇāṭṭam, which was created in the middle of the 17th century A.D., is a dance art which uses as its theme a play which is apparently nothing more than a clever imitation of the *Gīta Govinda* of Jayadeva. The Rāmanāṭṭam—and it is from that the Kathakali eventually evolved—is patterned after the Kṛṣṇāṭṭam technique but it has this difference that it deals with the story of Rāma and not of Kṛṣṇa.

North India has two major forms of classical dance. These are the Kathak and Maṇipuri. The Kathak dance developed from the mimetic recitations of the *kathakars* who were a caste of story-tellers

attached to the temples of Kṛṣṇa in certain regions of North India. The thematic portion of this art, therefore, originally pertained almost exclusively to Kṛṣṇa. Later, themes pertaining to certain other Vaiṣṇavite gods and characters, such as Rāma and Rāvaṇa, also came to be used, and still later, a few themes dealing with Śiva also came to be added to the Kathak repertoire. The principal figure in Kathak, however, still remains Kṛṣṇa and he enjoys such an important and enviable position in that art that Kathak dance is often referred to a *Natwari*, Natwar being a name of Kṛṣṇa.

In the case of Maṇipuri dancing it is interesting to note that though at present this is predominantly a Vaiṣṇavite art, it had, at the outset, strong affiliations with the tenets of Śaivism. The very origin of this art, in fact, is attributed to Śiva and his counterpart, Pārvatī. Legend has it that when Kṛṣṇa used to perform the *Rāsa Līlā* with Rādhā and others, Śiva used to act as a watchman of sorts, to ensure that there was no interference in the divine dalliance. Once, Pārvatī, coming to learn of this activity, envied Rādhā and Kṛṣṇa and suggested to Śiva that he and she should also indulge in and enjoy a similar pastime and pleasure. Śiva agreed and after some search he selected Maṇipur as the arena where he and Pārvatī then re-enacted the *Rāsa Līlā* of Rādhā and Kṛṣṇa. Centuries later the same *Rāsa Līlā* was performed again, but this time by two mortals, Prince Khamba and Princess Thaibi. This performance took place at the village of Moirang in Maṇipur, about the 11th century A.D., during the reign of King Loyamba, and the principal participants were Prince Khamba of the Khomal dynasty and Princess Thaibi of the Moirang dynasty, who, the Maṇipuris believe, were the incarnations of Śiva and Pārvatī respectively. The dance they performed, which, we have already said, was an imitation of the *Rāsa Līlā* of Kṛṣṇa and Rādhā, came to be known as Lai Haraoba, and this is believed to be the most ancient dance of Maṇipur. This dance is still performed in Maṇipur, though only by a small section of people who are followers of Śiva.

The dances of Maṇipur today are predominantly Vaiṣṇavaite. The tradition of these dances began in the early 18th century when King Pamhaiba became a convert to the Rāmānandi faith which was introduced into Maṇipur by Santadas Goswāmi, a missionary. However, these dances attained maturity and perfection only about forty years later, when Pamhaiba's grandson, Bhāgyacandra, became

the ruler. During his reign Vaiṣṇava missionaries, led by Sarvānand Thakur, came from Bengal, and preached the Gauḍīya faith. The king himself embraced this faith and in a short time practically the whole State adopted Gauḍīya Vaiṣṇavism as its religion. The king was a lover and patron of arts and letters and he took upon himself the task of converting all the traditions associated with Śiva to meet the requirements of the newly introduced Vaiṣṇava cult. In this way he reformed the dances as well, and it is only since then that the Maṇipuri dance is associated with a preponderance of the Vaiṣṇava theme. The principal dances of Maṇipur today are the *Rāsa* dances, and of these there are many varieties. The *Rāsa* dances, it may be noted, are performed only by the Vaiṣṇavites who, any way, constitute the majority of the people in Maṇipur, and not by the Śaivites. In a similar manner, the Lai Haraoba dance and its derivatives are performed only by Śaivites, and not by the Vaiṣṇavites.

Apart from Bharata Nāṭya, Kathakali, Kathak and Maṇipuri and the other dances associated with them, there are also a few other forms of classical dance in India, such as the Yakṣagāna, Chhau and Orissi. The Yakṣagāna, which is practised in South Kanara and Karnatak, is essentially a folk art, but it is an art which has nevertheless made efforts to pattern itself after the classical forms of dance and drama obtaining in the neighbouring regions of Āndhra and Kerala. The Yakṣagāna is performed only by men and its themes are taken from the epics and *Purāṇas*. This is in no way a strictly Śaivite or Vaiṣṇavite art, for its themes are based on incidents taken from the *Rāmāyaṇa*, the *Mahabhārata* and the *Purāṇas*. Yakṣagāna characters generally paint their faces in various bright colours but it is a rule that characters who represent Viṣṇu or any of his *avatāras* must paint the face and limbs a light blue, for legends attribute this colour to this god. There is no rigid sectarianism in the staging of Yakṣagāna plays, for though these plays are commonly performed at the time of and in celebration of Śivarātri, the themes of the plays performed on such occasions may have nothing to do with Śiva.

The Chhau dance, to which we have already referred, belongs to Orissa and Bihar. This is a unique dance, because, for one thing, the characters mostly wear masks, and for another, this dance is performed mostly in honour of Ardhanārīśvara—a composite form of Śiva and Śakti. The principal performances of this art take place on the occasion of *Caitra Parva*—the Spring Festi-

val, which lasts four days. This Festival begins with a ceremonial propitiation of Ardhanārīśvara which takes place at the Śiva temple at Majna Ghat, on the bank of the Kharkhai, in Seraikella. After this ceremony a dancer, impersonating Mangala Caṇḍī, a form of Kālī, starts from the river bank and dances his way to the Śiva temple near the Rāja's palace. On his head he carries a pot of sacred water from the river and when he reaches the palace temple this pot is deposited there and it remains there till the last day of the festival. More or less similar ceremonies are conducted on the following three days as well, and after the rituals every night, dance competitions are held at the palace. The proceedings are held in front of a flagstaff which represents the insignia of Śiva as Naṭārāja. The Chhau dance festival is dedicated to the Ardhanārī representation of Śiva and Pārvatī, but the themes of the dancers are not, as is likely to be imagined, exclusively Śaivite. Some dances, of course, pertain to Śiva, but themes taken from the *Rāmāyaṇa*, the *Mahābhārata* and the *Purāṇas*, and even Nature are also presented in the Chhau tradition of dance.

The Orissi dance, which belongs to Orissa, is a tradition rather parallel to the Bharata Nāṭya of Tamil Nāḍ. This was also originally performed by *devadāsis*, though it appears that in Orissi the *devadāsis* were attached only to the temples of Viṣṇu, such as that of Jagannātha at Puri. Till about the 16th century A.D., the Orissi dance was performed only by women, but later, when these women fell into disrepute, the art came to be practised by Vaiṣṇavas who dressed themselves as women. These dancers came to be known as *gotipuas* and they interested themselves mainly in doing abhinaya to the numerous songs pertaining to Rādhā and Kṛṣṇa which were composed by the Vaiṣṇava poets of the 17th and 18th centuries.

As the purpose of this study is to put into perspective the relative places of Śaivism and Vaiṣṇavism in Indian dance, it will be apposite if a few words are added regarding Gaṇapati. It is interesting to note that though Gaṇapati is the son of Śiva he is invoked, at least in dance, by both Śaivites and Vaiṣṇavites. This is perhaps due to the reverential position Gaṇapati enjoys in the Hindu pantheon on account of his being designated as 'the remover of obstacles'. In most forms of Indian classical dance it is customary to begin the recital with an invocation to this God. This convention is present even in the highly orthodox Vaiṣṇavite dance traditions of Bhāgavata Mēla Nāṭaka and Kūcipūḍi. In Kathak there are

Gaṇeśa Parans in which the dancer, while executing such compositions, sometimes also traces with his feet the outline figure of an elephant on the floor. A similar practice is also found in the Kūcipūḍi tradition in which the dancer renders a *Gaṇapati Kavitvam* and at the same time draws a figure of that God on the floor or stage.

Having considered the different forms of classical dance in India, we may now turn our attention to the folk dances. The folk dances of India, it hardly needs saying, are too numerous and it is not within the scope of this paper to deal with them exhaustively. What needs mentioning, however, is the fact that even in the case of the folk dances of India there exists a sort of Vaiṣṇavism and Śaivism, if this is taken to imply that there are certain dances which are performed only in honour of certain deities. Of course, there are many folk dances which are performed simply to celebrate some festival or some event of local or communal importance, but these dances do not concern us here. Our concern is with the folk dances which are performed in honour of Śiva or Viṣṇu or any of their associates. Such dances exist in practically every part of the country, and we may consider a few examples of them.

There are numerous folk dances which pertain to the Kṛṣṇa aspect of Viṣṇu. The *Rāsa Līlā* of Uttar Pradesh and the *Jātra* of Bengal are operatic plays which give importance to the *Rāsa* dance of Kṛṣṇa. Gujarat and Saurashtra have *Rāsa* dances, including *Daṇḍiya Rāsa*, which is performed with sticks. The Rāma aspect of Viṣṇu is given importance in some places, for instance in Kulu, in the Punjab, where the presiding deity is Raghunāth and where several folk dances are performed in honour of this God. In some places Viṣṇu himself is honoured through the dance, as, for example, in Assam, where, apart from several other Vaiṣṇavite dances there is also the *Ojapali* dance which is performed to the accompaniment of songs having Vaiṣṇava themes. In Bengal there is an Avatār dance and in this, as in the *Bohada* dance of Mahārāshtra, the ten *avatāras* of Viṣṇu are presented in dance.

While the cult of Viṣṇu has to some extent, influenced the folk dances of North India, that of Śiva has, in a similar manner, influenced to some extent the folk dances of South India. However, there are very few dances which pertain directly to Śiva, for the majority of them deal with Śiva's consort, Kālī. Kerala has a number of folk dances which are performed as rituals and many of

these are in honour of Bhagavatī, which is the form in which Kālī is worshipped in Kerala. In Tamil Nāḍ there is the *Karagam* dance which is performed as a ceremony to propitiate Māriamma, a form of Kālī. Gujarat has the *Garba* dance which is performed during the *Navarātri* festival in honour of Amba Mātā, a form of Durgā. In Bengal there are mask dances of a ritualistic character which are performed, on the occasion of *Caitra Sankrānti,* in honour of Śiva and Durgā; one such dance is the *Jhumar Bolan*. Quite like the Vaiṣṇavite *Ojapali* dance of Assam is another dance of that place which is known as *Śakta Oja* and which is danced in honour of Durgā. The women-folk of Kerala have a dance known as the *Tiruvātirakaḷi* which is performed to celebrate the destruction of Kāma at the hands of Śiva. Another interesting folk dance of Kerala is the *Kuratti Āṭṭam*: in this two characters appear in female attire, one representing the consort of Śiva and the other of Viṣṇu, and they sing and dance, each character trying to impress upon the other that it is 'her' Lord who is superior to the other's in every way. In Tamil Nāḍ there is also a ritual dance in honour of Śiva's son, Murugan, which is known as *Kāvaḍi*. It is evident from the few instances cited above that though all forms of folk dance in India cannot be compartmentalized, there are still many which can be bracketed with the Śaivite or the Vaiṣṇavite faith.

Another important aspect of Indian dance is that it has, through the ages, served as an important source of inspiration for the related arts of sculpture, iconography and painting. Evidence of this are the countless carvings in stone that adorn the various structural parts of Hindu temples, the numerous icons that are housed and worshipped in these temples, and the paintings which have in some cases been used to provide additional embellishment for the temples. Especially is this true of South India, which abounds in temples and in ornamental imagery. There are numerous carvings in stone or wood, icons in bronze and paintings in the form of frescoes, which portray dance themes. Many of the dance figures are of no special consequence, but there are also many, particularly in the temples of South India, which represent some divinity, generally Śiva or Kṛṣṇa, both of whom are well remembered for the dances they performed.

Śiva, who is revered as Lord of the Dance, has found extensive representation in the temples of South India, particularly in the Tamil regions. The *Āgamas* state that Śiva performed 108 kinds of dances and the *Nāṭya Śāstra* of Bharata Muni also enu-

merates and describes 108 varieties of *Tāṇḍavas*. These 108 poses are found carved on the walls flanking the passage below each of the four *gopurams* or towers, of the temple of Naṭarāja at Cidambaram. Sculptured representations of 81 of these *Tāṇḍavas* are also found in the attic below the *vimāna* and above the *sanctum sanctorum* of the Brihadīśvara temple at Tanjore. There are numerous other temples, in Tamil Nāḍ and elsewhere, which carry various other representations of the Dancing Śiva. These carvings are mostly in stone but there are also wood carvings and bronze figures. There are also representations in the form of frescoes, notable examples of which are the *Tripura Tāṇḍava* of Śiva painted on the wall of the narrow circumambulatory corridor of the Brihadīśvara temple, Tanjore, and the stupendous mural of Naṭarāja in the temple of Eṭṭumānūr, in Kerala. Apart from Śiva himself, dance representations of Pārvatī, Kālī, Durgā, Gaṇapati and Nandi, all of whom are Śaivite characters, are also available in Indian art.

In the case of Vaiṣṇavite characters, only Kṛṣṇa is generally shown in dance attitudes. There are numerous paintings which show him performing the *Rāsa Līlā* in the company of the *gōpis*. There are also paintings and carvings and bronzes showing him dancing triumphantly on the hood of the serpent Kāliya. Though not so widely known, there are also a few representations in the form of sculptures and carvings which show Kṛṣṇa performing the *Kuḍa Kūttu* dance which is mentioned in the *Śilappadikāram*; examples of these sculptures are those found in the temples of Śucīndram and Cempakarāman, both in Travancore. There are also a few very rare examples of carvings showing Viṣṇu and Narasimha in dance attitudes; examples of these are found in the Tirumalai temple at Tirupati. Thus, recapitulating, we find that there is a fairly pronounced Śaivism and Vaiṣṇavism in Indian dance, ample evidence of which is available in the mythological lore of the Hindus, in the classical, folk and ritual dances of India, and in the numerous representations of dance poses in Indian art. This paper can at best provide only an outline survey of the subject: if one seeks further there is no doubt one will find much more material and much more evidence to substantiate the thesis.

THE INFLUENCE OF THE EPICS ON TRADITIONAL CULTURAL LIFE IN INDIA TO-DAY

By

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In the culture and civilization of every country epic poetry is accorded a very high place in public estimation. It is said that while prose means words in the best order, poetry means the best words in the best order. Even in poetry a very high position is accorded to the national epic because it expresses and reveals the national culture at its best and highest level. An epic deals with an exalted theme and great characters. It is concerned more with external action than with internal feelings whereas a lyric is concerned more with internal feelings than with external action.

The famous ancient western epics are Homer's *Iliad* and *Odyssey* and Virgil's *Aeneid*, and the most famous modern western epic is Milton's *Paradise Lost*. The Indian Epics—Vālmīki's *Rāmāyaṇa* and Vyāsa's *Mahābhārata*, are not only the oldest epic poems in the whole world but are acclaimed and venerated by a great living culture—a feature which is not associated with Homer's epics or Virgil's epic which represent a dead civilization and a dead culture. They have a far vaster canvas than their Greek and Roman counterparts. The *Rāmāyaṇa* is like the *Iliad* because the abduction of Sīta is somewhat similar to the taking away of Helen and led to a war on a colossal scale. It is like the *Odyssey* in that it gives the life history of a heroic personality. Both the *Rāmāyaṇa* and the *Mahābhārata* are far superior in poetic beauty to the Greek and Roman epics. Sir Monier Williams says in his *Indian Wisdom*: "There are many graphic passages in both

the *Rāmāyaṇa* and the *Mahābhārata* which, for beauty of description, cannot be surpassed by anything in Homer". He refers also to the description of scenery, in which Hindu poets are certainly more graphic and picturesque than either Greek or Latin. He says further: "The whole moral tone of the *Rāmāyaṇa* is certainly above that of the *Iliad*....No one can read either the *Rāmāyaṇa* or the *Mahābhārata* without feeling that they rise above the Homeric poems in this—that a deep religious meaning appears to underlie all the narrative". "There are in the whole range of the world's literature few more charming poems than the *Rāmāyaṇa*". The *Rāmāyaṇa* is "among the most beautiful compositions that have appeared at any period or in any literature". Dante's *Divina Comedia* is a great mediaeval epic; Milton's *Paradise Lost,* is a modern epic poem and deals with an exalted Biblical theme. It is in an ornate style and holds the imagination captive. It is superior to his other epic *Paradise Regained.* But in human interest as well as in spiritual ideology and emotion the Indian epics stand on a higher level.

The Sanskrit word corresponding to the English word epic is *Itihāsa.* The word *Itihāsa* (iti ha āsa, i.e., it happened so) shows that the narrative in it is not an imaginative creation by the poet but is a record of actual events. It is not a mere biography or history but is intended to convey moral and spiritual lessons for the benefit and betterment of humanity. A well known Sanskrit verse says: 'That work which teaches the four aims of life, viz., *Dharma* and *Artha* and *Kāma* and *Mokṣa* (righteousness, wealth, happy married life, and spiritual salvation), and which deals with actual events is called an *Itihāsa*'. Vālmiki's *Rāmāyaṇa* deals with the life-story of Rāma and Sītā, whereas the *Mahābhārata* deals with the life of the Bharatas, (i.e., the Pāṇḍavas and the Kauravas), and especially of Śrī Kṛṣṇa. The *Rāmāyaṇa* inculcates many moral and spiritual lessons whereas a considerable portion of the *Mahābhārata,* specially the Śānti and the Anuśāsana parvas—is devoted entirely to ethics, economics, politics, and metaphysics.

The lives of the heroes and heroines of the immortal epics of India have by their example inspired and moulded the lives of countless generations of men and women in India down to our day. The most important teaching is the value of self culture in the case of every man and woman. We cannot effect any betterment of societies by mere improvement of the environment. It is

through "self-knowledge and self-reverence and self-control" that we can attain "sovereign power", and, what is even higher, self-realization, by knowing and obeying the laws of God in the true spirit of *Yajña* or sacrifice. The *Rāmāyaṇa* thus emphasizes the fact that the discipline of the individual by Dharma is the only basis of individual happiness and corporate welfare. We must have a proper conception of human birth and human duty. Human birth is not an accident. Nor is human duty a mere threshold leading to physical pleasure. This magic word "Dharma" comprises a whole gamut of Godward thought and speech and action and includes the supreme Dharma of God-realization. But with reference to the training and disciplining of the individual, we must limit its scope and know its ramifications so that it may cease to be a mere generic term and may be capable of being built into the immense variety of our everyday life. The most important of the elements of Dharma from the point of view of acquisition early in life are *Brahmacarya* and *Yoga* which are the vital elements of *Rishihood* in life. The *Rāmāyaṇa* goes even farther and says that for the attainment of these qualities there is another quality needed, i.e., reverence to parents. The parents and especially, the father, and then the preceptor, are the guides to the child into the blessed realm of *Brahmacarya* and *Yoga*. No youth movement and no revolt of modern youth can give us these vital elements of true uplift of the soul, however much we may utter grandiloquent words about youth being out to solve the problems of humanity. The high ethical qualities which are the sources of individual and racial uplift will be built into us by such *Brahmacharya* and *Yoga*. By *Brahmacarya* we enable the body to become a fit temple for the soul and by *Yoga* we fit the soul to commune with the oversoul. These disciplines purify the body and the mind so well that the body becomes the abode of health and strength and power and the mind becomes the abode of auspicious qualities. The *Rāmāyaṇa* sums up all such auspicious qualities again and again in the descriptive sketches of Śrī Rāma's character. Desire to learn from and profit by the experience of elders, truthfulness, compassion, tranquillity, self-respect, respect and love for others, forgiveness, self-control, composure of mind, charity of mind, gratitude and other traits are referred to in the *Rāmāyaṇa* again and again.

It is the acquisition of these qualities that is the real basis of individual, family, national and universal welfare. It is only after a discipline in individual life and family life that men and women

are fit to play their part in social life and guide humanity into higher regions of self-expression and self-attainment. Mere extension of the area of education, mere intensive specialization by a few in this or that branch of science or art, mere multiplication of schools and colleges and Universities, and other achievements of the self-laudatory modern spirit are of no value in the eyes of God, unless they bring about the acquisition of the above qualities by the men and women of the nation.

Of such qualities the most valuable, the qualities most persistently stressed in the *Rāmāyaṇa,* are three. The first is resoluteness in doing one's duty in life whatever be the difficulties in the way and however unpleasant it be to the natural and seductive love of ease and luxury. An equally important trait is a consuming passion of affection for the people. What is all our education —nay, even our life worth, if altruism—love of others—is not the primary motive force in our lives? The *Rāmāyaṇa* stresses this quality of Prema or Maitrī again and again. It is the sublimation of these qualities that is meant by that quality which forms the keynote of the whole work and which is in keeping with the surging passion of tenderness from which the epic sprang. The *Rāmāyaṇa* emphasizes with supreme insistence the duty of protecting those who seek refuge, *Śaraṇāgatasamrakṣaṇa.* The most famous of all those declarations of this duty comes from Śrī Rāma's own lips *"Sakṛdeva prapannāya tavasmīti ca yācate/ Abhyam sarvabhūtebhyo dadāmi etat vratam mama/ /*

Śrī Rāma is described as a person full of goodness and heroism and as a model for all men in all times and climes. He is called incarnate righteousness (*Vigrahavān Dharmah*). He is an ideal son, an ideal brother, and an ideal husband. He shows how a man should have a high code of conduct in his family as well as public life, and should combine righteousness and tenderness. "Harmlessness, compassion, spirituality, righteousness, control of senses, and control of the mind illumine Rāma's life and make him a Purushottama (the best of men)". (Ayodhyākāṇḍa, Chapter XXXIII, Verse 12). "He conquers the world by *Satya* (truth); he conquers by his compassion those who are in distress; he conquers his foes by his prowess". (Ayodhyākāṇḍa, VII, 29).

He was regarded with a profound affection not only by the members of his family but by all the subjects in the kingdom. In his turn he loved the people as his own children. The poet

says that by his handsome person he drew the eyes of all and by his noble qualities the hearts of all. The poet says also that Rāma excelled in all the arts and sciences and was constantly adding to his store of wisdom by seeking the company and advice of his elders. Rāma was truthful and kind in his words (*satyavādī* and *prīyavādī*) and also spoke with a charming smile even before he was spoken to (*smitāpūrvabhibhāṣī*). He had always a great reverence for womanhood. He had a boundless devotion to God.

Vālmīki describes also the great special excellences of Rāma's parents and Rāma's brothers. In the 100th chapter which is called the Kaccit sarga, we have a full description of the highest social, economic and political ideals. The so-called modern ideals of Liberty and Equality and Fraternity and of Democracy and Socialism are vividly described and portrayed in the poem. That was why Mahātma Gandhi always called the ideal polity as Rāma Rājya.

In the same way the description of Sītā's sweetness and strength of character is one of the marvels of Indian Literature. The verses in the *Rāmāyaṇa* descriptive of marital ideal are full of noble and lofty thoughts. The wife is described as the *Sahadharmacarī*. She is to be the helpmate of her Lord in Dharma. She is to be his partner for life. Such disciplined natures full of lofty ideals and mutual reverence are sure to have the flame of pure affection lighted in their hearts. It is the touch and contact of disciplined and pure natures that brings out the glow of marital affection. The verses in the *Rāmāyaṇa*, descriptive of pure mutual love of Rāma and Sītā are among the finest in the world's literature.

The *Rāmāyaṇa* shows us further that the sexual aspect of love is not the be-all and end-all of existence. Woman has her duties in life just as man has his duties in life. In fact, the nature of pleasure is that the more consciously and intensely it is pursued the more unattractive becomes the pursuit and the more elusive becomes the attainment and the deeper is the revulsion of feeling due to satiety. The ideal wife is called *Dharmapatnī*. Sītā's insistance on going along with Rāma to the forest, her sufferings there, which she bore uncomplainingly and with infinite meekness, her supreme ideal of chastity in Lankā, her fire ordeal, and her courageous forbearance when Rāma sent her to Vālmīki's hermitage out of a desire to placate public opinion are among the highlights of Indian literature.

In regard to political life, the *Rāmāyaṇa* points out the importance of the Governmental function in the growth of public welfare. Śrī Rāma is described as the protector of the ideal of social groups in a state of interdependence and mutual service owing to their common love of Dharma. Such mutual harmony and service can come only by everyone adoring and following the ideal without envious and fratricidal strife. The kingly ideal of life is to seek what is the source of prosperity and happiness to the people.

To-day our motherland is in a state of pain and humiliation and even despair of spirit like Sītā in the Aśoka forest. If we are loyal to the ideals of Brahmacarya, Yoga, Prema, and Kainkarya, if we keep up our sanctities and graces and felicities of marital life, if we subdue and overcome our communal discords and reattain the social and economic ideal of interdependence and harmony and mutual service, and if our life in the ideal realm is pure and lofty and attains the beatitudes of art and religion, then we shall enable our motherland to reattain composure and happiness.

The story of the *Rāmāyaṇa* has been told in a few chapters in the *Mahābhārata;* the *Viṣṇu* and some other Purāṇas mention it also. It has inspired later poets and playwrights down to our day. Bhāsa, Kālidāsa, Bhavabhūti, Rājaśekhara, Kamban, Tulasīdās and many others have been influenced by the *Rāmāyaṇa* in their literary works.

The *Rāmāyaṇa* story migrated also to Eastern Asia and Indonesia and was popular in Siam and Cambodia and Java and Bali and inspired also sculpture and painting and dance in those far off lands. King Prakāśa Dharma of Champā built a temple for Vālmīki and installed his image in it.

Like the *Rāmāyaṇa* the *Mahābhārata* is still living in the lives of Indian people. It is the 'Golden Treasury of the Ideals of the Indians at their best'. It is this fact which accounts for the attraction of philosophers, saints and the great rulers of India to the Epic. The vast canvass of the *Mahābhārata* is replete with many instructive episodes dealing with all manner of relations and situations in life like the relations between a king and his subjects, between a master and his servants, between parents and children, between husband and wife, between man and man and last but not the least between man and God. Hence the epic offers to

each what he wants and what he can digest. Hence it is called the Fifth Veda and its comprehensiveness is borne out by a saying that what is in this work may be found elsewhere but what is not in this work is to be found nowhere.

The ideal of the Perfect Man is painted in the *Mahābhārata* in the character of *Bhīṣma*, son of king Śantanu. This ideal pervades the whole story. The Perfect Man is one who attains to conscious unity with the Super Self by an integration of all aspects of his being with it. This attitude enables him to accept without question his place in the social order and fulfil the duties which that place demands of him. Bhīṣma, the central character in the *Mahābhārata*, does this. By birth he is the scion of a royal family and by circumstances he is a warrior. He renounces voluntarily his right to the kingdom in favour of the issue of a fishergirl whom his father desires to marry and also gives up the right of marriage in order to give no room for any possible dissensions in the family. Yet he is seen to bear the full responsibilities of both a parent and a sovereign, for he had to bring up his half-brothers, their sons and grandsons and act as their guardian ruling the kingdom as regent during their minority. As head of the Kuru family without fear or favour he advises the sons of Dhritarāṣṭra not to wage war because it was not just and truthful and he desired peace among the cousins. But the advice was not heeded and in spite of his conviction of the justness of the cause of the Pāṇḍavas and their ultimate victory in the war, he obeys the call of the monarch like a loyal soldier and fights in the war on the side of the Kauravas, whole-heartedly.

The *Mahābhārata* is not a story on the mere mundane plane. When we look deeper into it we will realize "the vast eternal background against which wars are lost or won and kingdoms perish and survive". The Bhārata War has a cosmic significance and universal validity. "It stands for the conflict of interests between Aggressor and the unfortunate object of his aggression, between the Tyrant and the subject people over whom he tyrannizes, between the Capitalist and the helpless victim of capitalistic exploitation, between the usurer and the hapless victim of his usury. The perpetually recurrent situations in life with which the *Mahābhārata* deals are in fact as real and as true to-day as they were ten thousand years ago". Thus on the ethical plane it centres round Dharma, man's whole duty towards his neighbours, and emphasizes the importance of moral value.

A still higher significance prevails in this epic. We find it enunciated in the personality of Śrī Kṛṣṇa who is a symbol of the Super Self with whom the Perfect Man as mentioned above seeks to integrate himself. Śrī Kṛṣṇa is the symbol of the hope and destiny of mankind. He is the silent witness of the play of Māyā, the Daivi and the Asuric forces symbolized in Arjuna and Duryodhana. This play of Māyā hints that the Universe is governed by an element of freedom to choose among the many alternatives which we face in Life. Each gets what he wants. Duryodhana wanted power which he got in the shape of Śrī Kṛṣṇa's army which later was destroyed. But Arjuna wanted divine guidance and he got it in the form of the Divine Charioteer, Śrī Kṛṣṇa who lead him to final victory.

The *Mahābhārata* contains its most precious jewel, viz., the *Bhagavadgīta*. It is a manual of conduct for all times. Its three fold doctrines of Jñānayoga, union with the self by knowledge, Karmayoga, union with the self by physical action, and Bhaktiyoga, union with the self by devotion, are calculated to evolve the complete or Perfect Man, the Yogi who attains conscious union with the Supreme Self.

Like the *Rāmāyaṇa*, the *Mahābhārata* has inspired many writers in the later ages, as for instance: Māgha's Mahākāvya *Śiśupāla vadha*, Śriharṣa's *Naiṣadha*, Bhāravi's *Kirātārjunīya* down to Rājaśekhara's *Bāla Bhārata* and Vedānta Desika's *Yādavābhyudaya* and Nārāyaṇa Bhatta's *Nārāyanīya* and Nārāyaṇa Tīrthā's *Kṣṛṇa Līlā Taranginī*, etc. Bhatta Nārāyaṇa's *Veṇīsamhāra* and many other plays owe their inspiration to the *Mahābhārata*.

Though the *Śrīmad Bhāgavata* is regarded as a *purāṇa* it has the characteristics of a great epic. It consists of 18000 verses and describes many incarnations of God. The bulk of it is devoted to the description of the life and teachings of Śrī Kṛṣṇa. The story of its origin is as interesting and fascinating as the story of the origin of the *Rāmāyaṇa*. Vyāsa who had written innumerable works felt a void in his heart. At that time the divine sage Nārada went to him and asked him "You seem to be unhappy. Why are you so?" Vyāsa told him: "I feel that I have not done my duty fully. What is the defect in me?" Then Nārada told him his own life before he was born as Nārada. He said: 'I was a poor boy. Myself and my mother served certain devotees. When they left the place, I fell at their feet and asked for their blessing and advice. They blessed me and taught me the holy twelve-syllabled mantra.

Soon afterwards my mother died of snake-bite. I became an orphan and threw myself on the mercy of God and spent many years in concentrated meditation on the mantra. I saw God in my inner vision and felt an ecstatic peerless divine bliss. I heard God's voice in my heart. He said 'This is the only spiritual experience for you in this life. Spend your whole life in meditation and prayer. Your next life will be a life of immortal spiritual bliss". I was then born as Nārada and I sing god's glory in all the worlds and feel immortal bliss". I advise you, Vyāsa, to do what will remove the void in your heart and make you perfectly happy. You have till now written many works describing the lives of great human beings and also divine incarnations. You must compose a work which will be fully devoted to the glorification of God and His incarnations to save and bless mankind.' Nārada then flew away heavenward singing God's glory and grace by playing on his vīṇā. Vyāsa exclaimed: 'How lucky is this divine sage. His songs about God intensify his devotion and his devotion intensifies his songs and both dower the sorrow-striken world with heavenly bliss'. In that exalted and joyous mood Vyāsa composed the epic poem *Bhāgavata* totally devoted to God Viṣṇu and His incarnations and specially to the divine incarnation as Śrī Kṛṣṇa. The Bhāgavata inspired many later poems including Jayadeva's famous book of songs called *Gīta Govinda.*

But even more important than the inspiration derived by later writers from the three immortal epics of India is the way in which they have inspired and shaped and moulded the daily life of countless men and women from age to age, from century to century, from decade to decade, from year to year. In the vedic and upaniṣadic eras men and women had names like Satya Kāma, Naciketas, Gārgi, Maitreyī etc., but in the post epic eras men and women were given the names of heroes and heroines in the epics. Innumerable temples were built to Rāma and Kṛṣṇa. Holy mantras of which the divinities were Rāma and Kṛṣṇa inspired millions of devotees. In the Nārada Parivrājaka upaniṣad the story is that Nārada went to the creator Brahmā at the beginning of Kaliyuga and requested him to teach the simplest means of the attainment of salvation as men would have neither the time nor the energy nor the inclination for elaborate rituals and *sādhanas* and that Brahmā taught the mantra of sixteen names.

Hare Rāma Hare Rāma Rāma Rāma Hare Hare
Hare Kṛṣṇa Hare Kṛṣṇa Kṛṣṇa Kṛṣṇa Hare Hare

In the daily religious life the millions of India at home, the images of Rāma and Kriṣna are devoutly worshipped. Rāma Navami which is the birthday of Rāma and Kṛṣṇaṣṭami which is the birthday of Kṛṣṇa are celebrated both in homes and in temples. The images of Rāma and Kṛṣṇa are taken out in procession along with the images of God Mahāviṣnu during festivals. Harikathās are performed throughout the year describing episodes in the two immortal epics. Throughout each year, here, there and everywhere, in cities and towns and villages all over India the two epics are expounded and are heard with rapt attention and admiration and devotion by millions of devotees. Every day the Sundara Kāṇḍa of *Rāmāyaṇa* and the *Bhagavad Gītā* (the Lord's song in the *Mahābhārata*) are being reverently studied after the daily domestic worship is over. Sampūrṇa (entire) *Rāmāyaṇa* and Sampūrṇa *Mahābhārata* as well as special episodes in both are being staged all over India in all the fourteen current modern languages of India.

I wish now to refer to the unparalleled influence exercised by the epics of India on Swami Vivekānanda and Mahātma Gāndhi. Swami Vivekananda says:

"Rāma the ancient idol of the heroic ages, the embodiment of truth, of morality, the ideal son, the ideal husband, the ideal father and above all the ideal king, this Rāma has been presented before us by the great Vālmīki. No language can be purer, none chaster, none more beautiful, and at the same time simple, than the language in which the great poet has depicted the life of Rāma. And what to speak of Sītā? You may exhaust the literature of the world that is past, and I may assure you, you will have to exhaust the literature of the world of the future before finding another Sītā. Sītā is unique".

Again: "A great landmark in the history of religion is here, the ideal of love for love's sake, work for work's sake, duty for duty's sake, for the first time let fall from the lips of the greatest of incarnations, Kṛṣṇa, and for the first time in history of humanity, upon the soil of India.....Forget first the love for gold and name and fame, and for this little three penny world of ours. Then, only then, you will understand the love of the Gopis, too holy to be attempted without giving up everything, too sacred to be understood until the soul has become perfectly pure". I wish to say in conclusion that I regard two divine utterance by the Father of

the Indian Nation Mahātma Gandhi as the best proof of the influence of the Indian epics on Indian life today. He lived every-day with the name of Rāma on his lips and died likewise with the name of Rāma on his lips. "The recitation of Rāmanāma as a cure for spiritual ailments is as old as the hills. But the greater includes the less. And my claim is that recitation of Rāmanāma is a sovereign remedy for your physical ailments also.

"Rāmanāma is no copy book maxim. It is something that has to be realized through experience. One who has had personal experience alone can prescribe it, not any other.

"There is no doubt that Rāmanāma is the surest aid. If recited from the heart, it charms away every evil thought and evil thought gone, no corresponding action is possible.

"Rāmanāma has in fact no connection with superstition. It is Nature's supreme law. Whoever observes it is free from disease and vice versa. The same law which keeps one free from disease applies to its cure".

"Rāma Rājya can be religiously translated as the kingdom of God on earth; politically translated it is a perfect democracy in which inequalities based on possession and non-possession, colour, race or creed or sex vanish. In it land and state belong to the people; justice is prompt, perfect and cheap; and therefore there is freedom of worship, speech and the press—all this because of the reign of the self-imposed law of moral restraint."

SECTION II: REPORTS OF SEMINARS

The Institute of Traditional Cultures conducted a seminar on Music in Prayers, in the Hindu, Christian, Zoroastrian and Islamic religions on 17th December, 1962, in Room No. 49 of the University Departmental Buildings. The following is the report on the proceedings of the seminar.

MUSIC IN PRAYERS IN THE HINDU, CHRISTIAN, ZOROASTRIAN AND ISLAMIC RELIGIONS

Director:

K. A. Nilakanta Sastri, M.A.

Leader:

Mrs. Brinda Varadarajan, B.A., B.T., M.Litt., Lecturer, Teachers' College of Music, Madras.

Participants:

1. Sangītakalā Śikhāmaṇi Prof. R. Srinivasan, M.A. (Principal, Retd., University College, Trivandrum), 2, Dr. Rangachari Road, Mylapore, Madras 4.
2. Dewan Bahadur K. S. Ramaswami Sastri, B.A., B.L., Retd. Sub-Judge, 46, Lloyds Road, Madras 14.
3. Śrī A. N. Parasuram, Principal, Minerva Tutorial College, Madras 8.
4. Sangīta Bhūṣaṇam, S. Ramanathan, Lecturer in Musicology, Central College of Karnatic Music, Madras, 1/20, Sydoji St., Triplicane, Madras 5.
5. Śrī V. Shanmuga Sundaram, M.A., M.Litt., Professor of Economics, University of Madras, Madras 5.
6. Dr. T. V. Mahalingam, Prof. of Ancient History and Archaeology, University of Madras, Madras 5.
7. Miss Light Isac, Lecturer in Music, University of Madras, Madras 5.
8. Sri R. Jamil Ahamed, M.A., Lecturer, Politics Department, University of Madras, Madras 5.
9. Dr. Varadarajan, M.B.B.S., Radiologist, General Hospital, Madras.
10. Śrī P. N. Appuswami, B.A., B.L., Advocate, II Main Road, Madras 20.

11. Śrī K. Subramaniam, Film Director, Nrityodaya Art Centre, 30, 1st Main Road, Gandhinagar, Madras 20.
12. Śrī V. Ramasubramaniam, 95, Venkatarangam Pillai Street, Madras-5.
13. Smt. V. Premalata, M.A., Junior Research Fellow, Department of Indian Music, University of Madras, 52, Mundakanni Amman Koil St., Mylapore, Madras 4.
14. Śrī R. V. Sowlee, B.A., B.L., Staff Reporter "Hindu" (Newspaper), Madras 2, Memorial Hall St., Madras 3.
15. Śrī S. Govindaswami, B.A., B.L., Retd. District Magistrate, 13, Besant Road, Madras 14.
16. Śrī V. Viswanatha Aiyar, B.A., B.L., No. 18, Sundararajan Street,, Thyagarayanagar, Madras 17.
17. Śrī T. Sankaran, B.A., Retd. Assistant Station Director, AIR, 96, Sitamma colony, Madras 18.
18. Miss S. Padma, B.A., 30, I Main Road, Gandhinagar, Madras 20.
19. Miss S. Neela, Musician, 30, I Main Road, Gandhinagar, Madras 20.
20. Miss N. Shyamala, M.A., B.T., M.Litt., Research officer for Music and Dance, Madras State Sangīta Nāṭaka Sangham, 12, Krishnarao Naidu Street, Thagarayanagar, Madras 17.
21. Śrī K. Ambikacharan, B.Sc., 37, Bells Road, Madras 5.
22. Miss J. Sharada, B.S.c., B.T., Teacher 2/337, Triplicane High Road, Madras 5.
23. Miss P. N. Sarala, Sangīta Vidvān, Central College of Karnatic Music, Madras. No. 75, T.P. Koil St., Madras 5.
24. Miss A. S. Kanthi, Diplomate in Indian Music, 11, Sivaraman St., Madras 5.
25. Śrī Ramakrishna Raja Gopal Naidu, Medical Practioner, 4, Sarojini St., Thyagarayanagar, Madras 17.
26. Miss V. S. Bhooma Devi, M.A., M.Ed., Research Scholar, 7, Badriah Garden St., P. T. Madras 3.
27. Miss Elizabeth Pankajam Zachariah, M.A., Professor of Mathematics, Y.W.C.A., Madras 7.
28. Śrī B. Krishnamoorthy, Musician, 32, Thiruvenkataswamy St., Raja Annamalaipuram, Madras 28.
29. Śrī N. Krishnaswami, M.A., B.T., Teacher, 35/3, Mount Road, Madras 35.
30. Śrī K. V. Narayana Rao, M.A., Research Scholar, Department of Politics and Public Administration, University of Madras, Madras 5.

31. Śrī S. Rajam, B.A., Murray & Co., Thambu Chetty St., Madras 1.
32. Smt. Kalavati, M.A., Research Student, Malayālam Department, University of Madras, Madras 5.

Welcoming the invitees the Director said: "We have met here to-day to participate in a seminar on Music in Prayers, In Hindu, Christian, Zoroastrian and Islamic religions. Mrs. Brinda Varadarajan who leads this seminar had a distinguished career at college in English and Indian music and pursued her studies in music with a Fellowship at the University of Madras where she wrote a thesis on the Origin and Development of Sacred musics. She has had training in classical, Carnatic and Hindustani music under eminent musicians. She is also a composer, and can also play on many musical instruments including the piano. In one of her recent compositions she has adapted the traditional Kuṟavañji technique to a modern theme thus making a new contribution to Tamil Ballet Art. I request her to lead the seminar and I look forward to an interesting discussion on it." She read the following paper illustrating it with demonstrations wherever appropriate either herself or with tape records.

MUSIC IN PRAYERS

> "In this Universe, there is no form of knowledge which is not perceived through sound; knowledge is pierced through by sound; all this Universe is but the result of sound."
>
> (*Vākya-padīya*, 1,124).

Religion—broadly, the word denotes man's relation to divine powers as also the varied organized systems of belief and worship in which the relations are described. The belief that such relations do exist is general, common to all peoples. Religious evolution has been no simple unilinear process. However, there is an intimate relation between the religion of a people and its culture. How such forms of religious knowledge have been conceived and subsequently attained, do not concern us here.

Prayer is exempt from no religion. It is a universally acknowledged and essentially characteristic part of the worship of God. It includes petition, praise, adoration, confession of sin, an expression of dependence and grateful thanks for mercies received. It is characteristic of higher religions that they have been "revealed" through some agency. The Vedas have been "heard"—hence the term "Śruti". The Qur'-an has been revealed. Examples in

multiples may be cited. These scriptures need only to be quoted to be reverenced. Our object here is to make a short study of the music in the prayers in the different traditions.

The history of arts is the account of man's attempts to express his relation with the forces around him. Sometimes, the attempts go to the forces lying beyond him too—with God and the Universe. The arts of painting and sculpture, strive to capture what is apparent, visible. With music, the artist tries to recreate what is not so evident—"the music of the spheres". The growth of this most elusive of arts is the record of his attempts to express the feelings roused in his heart, in such a way, that the sounds so arranged are intelligible to and appreciated by others.

The beginning of the art is the subject of endless discourse. Each nation in the world has its pet theory. But, long before the perforation in the bamboo made music, the dried tortoise-shell on the banks of the Nile twanged music, before also man discovered the cosmic harmony that has been sounding since the beginning of the universe, mothers must have sung to their babies! Anyway, music's beginnings remain wrapped in mystery still.

The Vedic hymns, as recited today, preserve more or less intact, the oral traditions traced centuries before the Christian era. The principles of reciting have been "revealed" to the sages. Developments in reciting have not been viewed as progress but merely "elaborations of an unchanging system, or more usually corruptions of it."

Religion has played a great part in shaping musical systems and musical forms. With the eastern nations music has been regarded as a ritual means of preparing the human personality for perceiving metaphysical truths. Music linked with symbolism has fashioned the very scales used—but, they vary with each religion. Penta-tonic scales are said to be used in the music of China, Japan and Java. Such auḍava scales (reminding one of the rāgas Śuddha Sāvēri or Madhyamāvatī and Mohana) are still in use with hill tribes in India.

Indian music is purely melody, right from Vedic instances to the highly developed songs sung in a concert. There is no block harmony or counter-point in the western sense. One note, below the melody, the Ādhāra Ṣadja is held throughout. Curiously this type of held note is said to survive in the west, in the drone of the Celtic bagpipe.

The Vedic sages discovered that the song portrayed the most intense feelings in all their profundity. They have poured out their love for God in songs. The songs praise God, who stands in no need of it. The poet, however, longs for his songs to be accepted, loved, to be precise:

"Pari tvā gīrvāṇo gira imā bhavantu viśvataḥ
Vriddhāyum anu vrddhayo juṣṭā bhavantu juṣṭayaḥ"

A free translation of it would run thus:

"O Lover of Song! may these songs
encompass Thee on all sides:
Glorifying Thee who art glorious,
loving, may they be loved.

The tradition of prayer through song still flourishes.

The Vedas are four in number. The number of stanzas in them collectively totals 20,500 *mantras*. Many of the Ṛg Veda stanzas, however, are repeated in the Sāma Veda.

The Sāma Veda gives a musical rendering to a selection of the Ṛg Vedic verses. The Yajur Veda cites the different musical accompaniments.

"Śabdāy āḍambara ghaṭam mahase vīṇā vādam".
"For sound, the drum, and for sublimity, the Vīṇā play".
Y. Veda XXX. 19.

The Sāman chants are the oldest extant music. The rhythm is an easy flow like that of the plain-song. The term "Hymn" as applied to Vedic Hymns, denotes a ritual poem, in praise of gods and generally accompanying the sacrifies offered. These are collected in the Ṛg Veda, the first of the four Vedas. The Sāma Veda, in the chanting of which Gāna or music comes in, consists for the most part of the text of the Ṛg set to music. Only seventy-five verses of the Sāma Veda, do not occur in the Ṛg Veda. The melodies for the Sāmans have been long handed down by vocal tradition only. The Sāman chant may be called simple liturgical melodies and move chiefly within a tetrachord.

The vedic hymns are the living and authentic examples of the world's most ancient and sacred literature. They are composed in *chandas*—vedic metres—in which every syllable forms a unit of articulation, normally amounting to a unit of time. Before com-

ing to the melodizing of the Veda, the less elaborate Ārcika and Gāthika styles may be seen. Ārcika is the simplest form—it is monotonous and always keeps on the normal level or pitch of the voice—As in

Aūm- sahasra śīrṣā puruṣaḥ-saharākṣas-sahasrapāt.

A slightly more elaborate form runs thus:
agni mīḷé purohitam. yagnasya devamṛtvijam.
hotāram. ratna-dhā-tāmam ||

The notes so far seen are mostly without any grace whatsoever. If graces do occur, they are occasional. It is only in the Sāma Gāna proper that we come across more of them.

Recitation of the Vedic hymns was a collective affair. To preserve unity of accurate synchronous pronunciation a uniform style of delivery was essential. This formed the *samika* style employing the notes: Udātta—high or sublime: Anudātta, low or subdued; and Svarita—a note with a special slur or pitch accent.

Vedic compositions are always in one or other Chandas or Vedic metre, which is a measure with four equal feet, each having a fixed number of syllables. Each syllable, as said before, forms one unit or minim of the measure. In spite of a possible symmetry and balance of tonal as well as rhythmic form, a coherence of form is not apparent because of the vowel extensions used in the Sāma Gāna proper. The tone and rhythm are therefore of the essential, not the formal type.

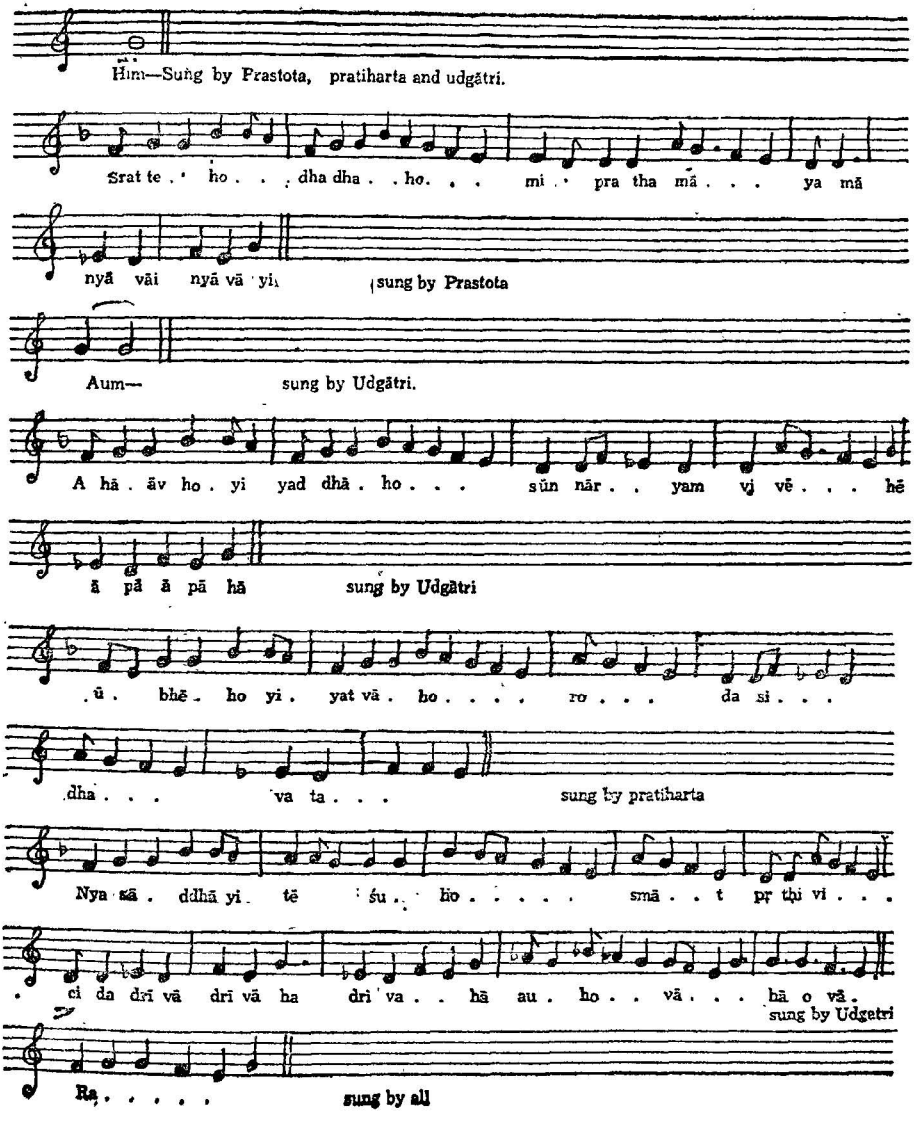
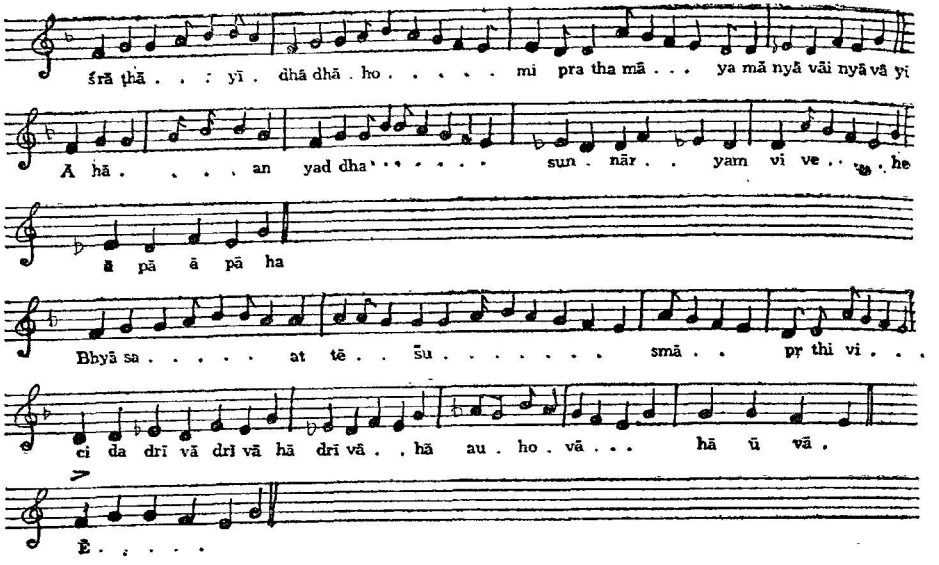
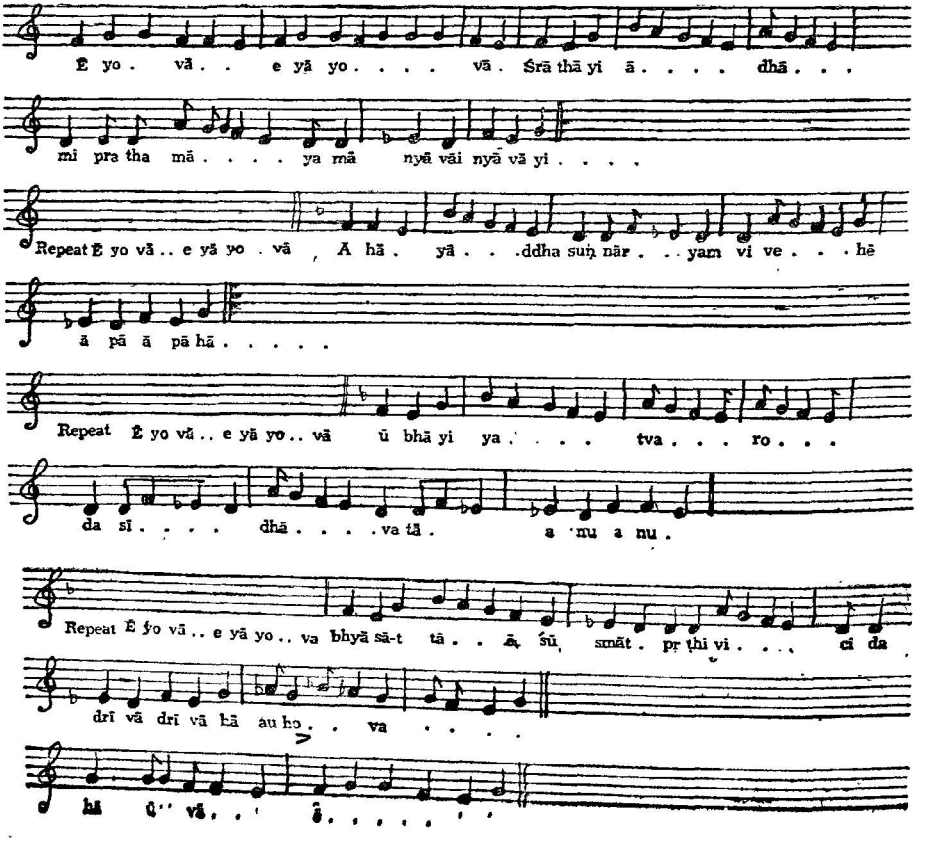
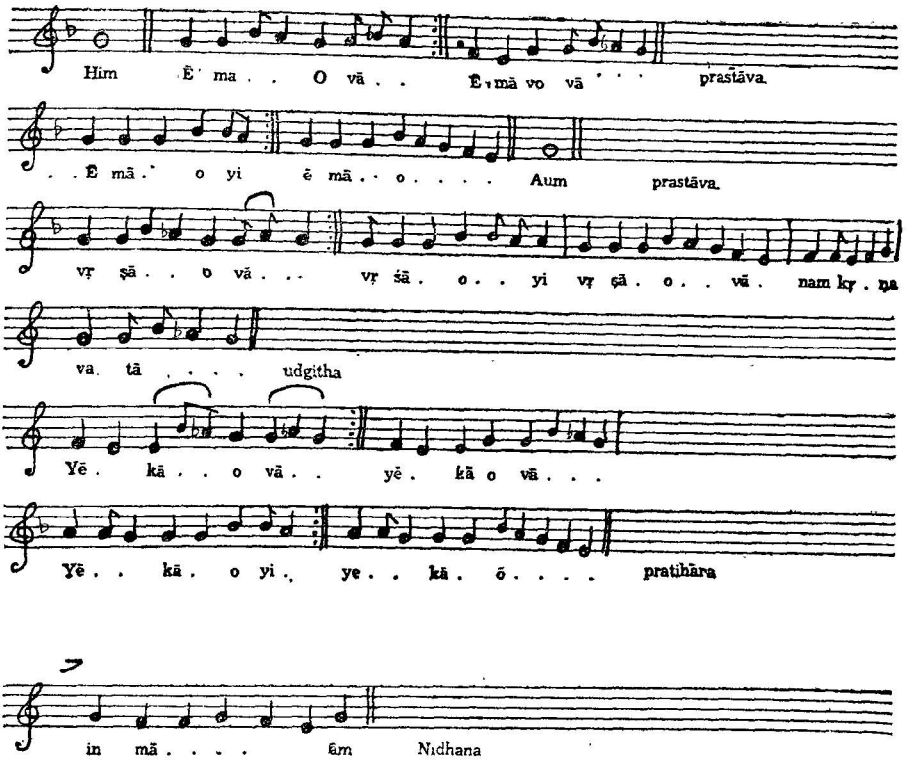
As already observed, the text of the Sāma Veda, does not largely differ from that of the Ṛg Veda. It differs from the Ṛg Veda in its purpose. The Rg Veda supplies the literary meaning, the Yajur Veda, the ritual to be observed simultaneously, and the Sāma Veda, the musical representation in a sacrifice—*yajna*. Those who sang the Veda came to be known as Sāmagāḥ. Many schools of Sāman singing existed, but at the present day, all but three have become extinct. These three are: the Kauthūmi, the Rāṇāyanīya and the Jaiminīya. The two latter have a microscopic following and even the Kauthūmi school is limited to a dozen families or so in the whole of India.

The Sāma gāna has a set and fixed form of melody mould. Beyond this set form no personal variation of colouring is allowed.

There are seven divisions or *bhakti* of the Sāman chanted during the *yajna;*

1. HIM—The 1st division sung by the Prastotā, pratihartā and udgātā.
2. Prastāva—the second division sung by the Prastotā.
3. AUM—the third division sung by the Udgātā.
4. Udgītha—the fourth division sung by the Udgātā.
5. Pratīhāra—the fifth division sung by the Pratihartā.
6. Upadrava—the sixth division sung by the Udgātā.
7. Nidhana—the last section sung by all the three.

There are several ways of singing the same Sāman.

Prakṛti Gāna—Śaikhaṇḍinam Sāma

A second way of singing the same Sāmaṅ

A third way of singing the same Sāman .

Prakṛti Gāna Vṛṣā Sāma

These alternative tunes may be compared with this trait of the Gregorian Chant. Most remarkable is its strict adherence to a given style in any of the liturgical items. In this respect, it is interesting to note that one and the same text is composed in totally different styles according to whether it is used as Antiphon, or Gradual or any otherwise. A famous example is the psalm-verse JUSTUS UT PALMA, for which there exist more than twenty different melodies ranging from the simplest to the most florid.

Before going to the Gregorian chants, a glance at the Liturgical music in Judaism would not be out of place.

Liturgical Music in Judaism

"Tanakh" is the Hebrew word for "Old Testament". Both the Tanakh and the Talmud contain descriptions of singing and chanting in antiphonal fashion. "Hattel" (praise) is the proper way of reciting the songs at festivals. A precentor reads the

lines of the psalms and the congregation responds. There are three forms of response:—

1. The precentor reads a line and the congregation repeats his words.
2. The congregation completes the precentor's verse without repeating his words.
3. The congregation responds with the same word or phrase (such as "hallelujah") after each line read by the precentor.

Parallelism in the Hebrew Tanakh suggests the use of antiphony. The sopranos and altos sing "Then shall the virgin rejoice in the dance", and the tenors and basses respond "and the young men and the old together". This parallelism, which is characteristic of the Tanakhic poetry, consists of two or more, equal or nearly equal sections, each of which expresses the same thought in different words.

"Lord, who shall sojourn thy tabernacle?", followed by
"Who shall dwell upon thy holy mountain?".
"Praise him with the timbrel and the dance!" followed by
"Praise him with stringed instruments and the pipe!"

Anyway, this text shows that instrumental music was in use in liturgies of the "Old Testament" period.

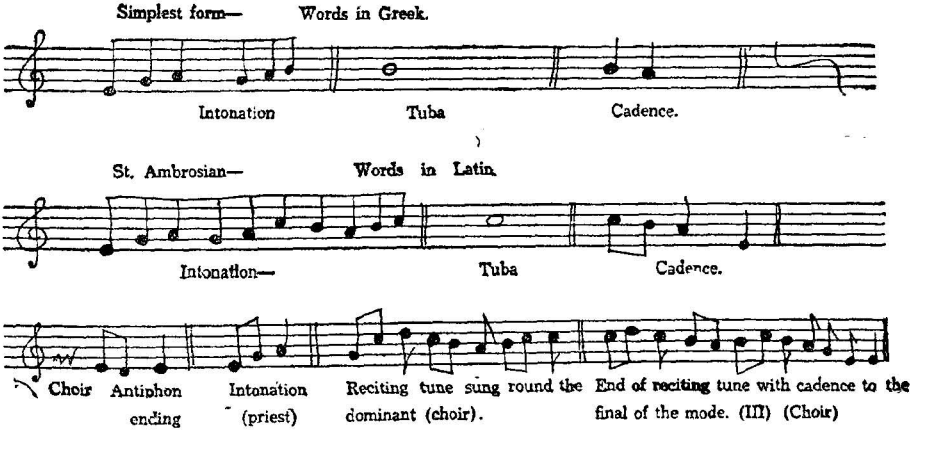
Most of Hebrew poetry of the Tanakh, if not all, is non-metric. It has neither a definite number of syllables in each of its lines nor a regular distribution of stresses. The melody is, therefore, set by placing a stressed syllable at the start of each measure and shortening the durations of the unstressed syllables so that the combined time values of stressed and unstressed syllables do not exceed the limits of the measure. Another device is the repetition of words or phrases whereby the original asymmetric rythm of the text is made more symmetric.

This archaic form, confined to vocal liturgical music, did not develop further. The orthodox synagogues, which came into existence after the Tanakhic or the old Testament period, forbade the playing of instruments on Sabbath and holidays. Liturgical music became thus static. The same forbidding law continues even now in modern Israel.

Just as in the Sāman chants, plain chant has no regularly recurring 'strong beat', as in measured music. Binary and ternary group notes are freely mixed. Stress on accents is not brought in, in the chants. The first note of each group delicately renews the rhythmic pattern.

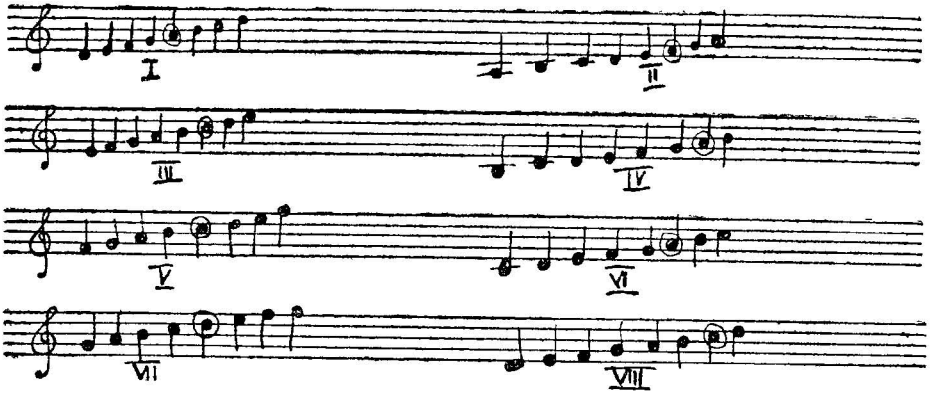
Gregorian chants signify that type of ritual music associated with the liturgy of the Roman Catholic church. They are also known as plain-song or plain-chant. They consist of an extensive body of melodies for group-singing. They are in antique modes and have no regular rhythm or time standards. But, they had a unique influence upon musical history in general, having been a venerable musical institution of over twelve centuries, without great changes or break.

The exact origin and early history of the chants remain controversial topics. As far as can be seen, the first important effort to find a stable basis for the chant was that of St. Ambrose, Bishop of Milan (A.D. 374-97), who recognized Latin as the language of the liturgy. Ambrosian chants may still be heard in Milan, it is said. They have been superseded by the Gregorian chant believed to have been named after Pope Gregory, A.D. 590-604.

The simplest form of psalm chant used in the early Christian church begins thus: an opening phrase—intonation: a reciting note-*tuba*[1]; and various kinds of phrase ending and usually 'Amen' at the end for the congregation to sing. The following may serve to show the gradual development of the plain chant psalms.

1. Tuba- trumpet: Because like most early trumpets it had only one note.

Gregorian modes are in sets of eight, each built around a certain pitch. Each has a dominant note—the reciting note fixed for psalms, the *tuba*—(the *vādi*?') and the note on which the psalm ends is the commencing note of the mode (the *nyāsa*?). All the modes use only semitones. The Ambrosian modes are called Authentic and the Gregorian, Plagal. Each Plagal starts a perfect fourth (the *samvādi*?) below the Authentic.

The eight modes are :—



AUTHENTIC PLACAL

A few common features may be seen.

1. Each Gregorian mode, a plagal of its corresponding Ambrosian mode, starts a perfect fourth below the first note of the Ambrosian.
2. The starting note and the ending are the same, as the *graha* and *nyāsa* notes of most of the *rāgas*, in our music.
3. The commencing notes of the Ambrosian and Gregorian modes have a perfect *samvādi* relationship; the dominant or *amśa* notes are *anuvādi*-s to each other.

The first record of Christian worship is that memorable hymn sung at the Lord's supper.

"And when they had sung a hymn, they went out into the mount of olives."

The most prominent of the Hallel of Egypt Psalms (Ps. 113-118) sung at the Pass over Feast is Ps. 114—IN EXITU ISRAEL. This

has long been associated with the chant—TONUS PEREGRINUS. It is sung thus:—

Music has played an important part in early Christian worship. St. Paul's references in his Epistles soon after the Ascension of Christ are illuminating. He repeatedly admonishes the adherents to sing and make melody in 'psalms and hymns and spiritual songs'.

The singing of the plain song melodies should be light, smooth and maintain an equable tempo. Staccato effects, violence of contrast, extremes of loud and soft singing should be avoided. But, this does not mean a lifeless and rhythmic melody. All the notes are of equal value in duration, (excepting at cadences) but not in weight. The pace of good reading is a safe standard for singing these simple, syllabic hymns.

Pope Gregory I is also credited with the organization of a "Schola Cantorum"—a school of singers in which students could be trained in singing the church repertory. At that early time, when the staff notation had not come largely into use, the Schola Cantorum, trained its pupils to sing by the laborious process of memorization—much like the Gurukula, where Indian youths learnt the Vedas.

Certain traits are peculiar to the Gregorian chant.

1. The melodies are designed for a single voice.

2. The rhythm of the music is the rhythm of prose, not of a regular poetic pattern.

3. The purpose of the music is not to delight the senses, but to move the hearers' hearts to worship.

4. The scales do not signify the modern scale patterns, but rather modes.

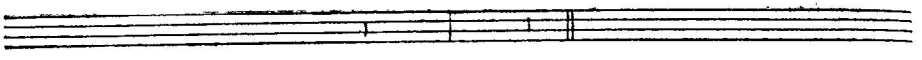
The absence of accompanying instruments may be noticed. Of late, the organ is played in accompaniment, 'contravening, however, the practice of the Middle Ages'.

A Gregorian chant has an intonation leading up to the reciting note and a cadence called the mediation at the end of the first half, and then leads to a final cadence called the ending; that is the pattern of most Gregorian chants.

The simpler variety of staff notation is used for writing plain-songs; for, it is pure melody and within the ambitus of an octave. Three shapes are used to denote the relative length of each note, on a four line staff. There is no regular rhythm and therefore no frequent bars. The end of phrases is marked by bars or checks.

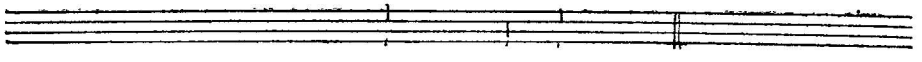
The usual way of barring a four line tune is thus:—

I



The second usually denotes a little more rapid tempo.

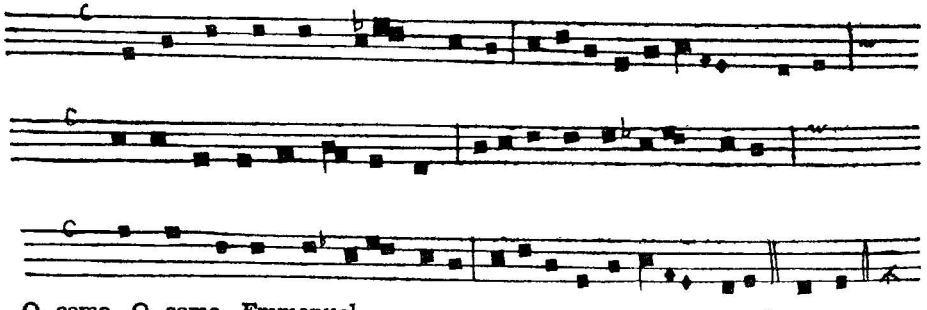
II



The ancient custom has been for the hymn to be sung from side-to-side of the choir, only Amen being sung by all. The common practice now is for the alternate verses to be sung in contrast either of pitch or voice—i.e., a chanter or two alternating with a full choir. Either way, the chanter presents the first line of the first verse. The first and last verses and Amen are sung by all.

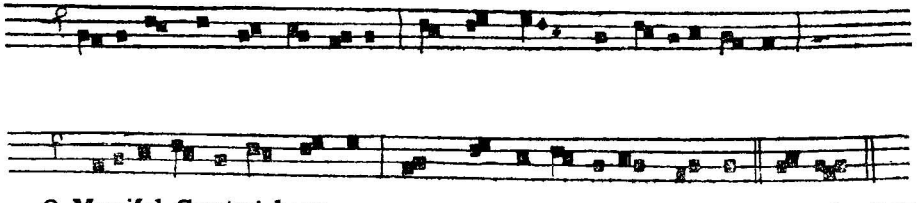
GREGORIAN CHANTS

Veni, Veni Emmanuel ((First tune) Mode I. Ancient Plain Song.

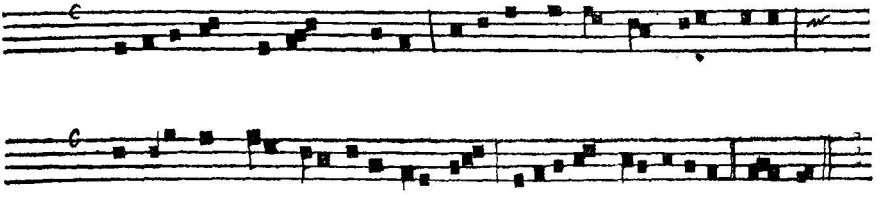
To be sung in unison.

O come. O come, Emmanuel. A . men

LENT

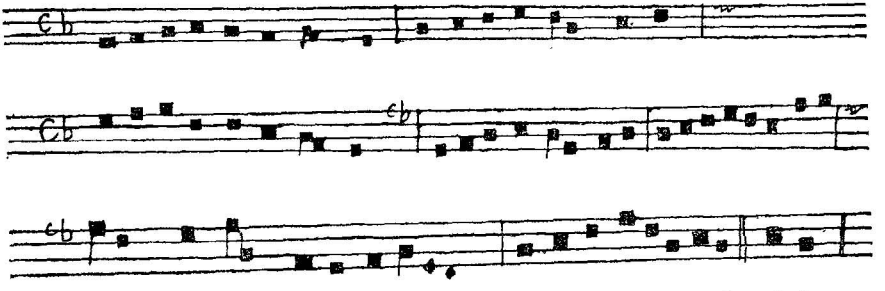
Audi, Benigne Conditor (first tune) Mode II. Sarum

To be sung in unison.

O Merciful Creator! hear; A . men

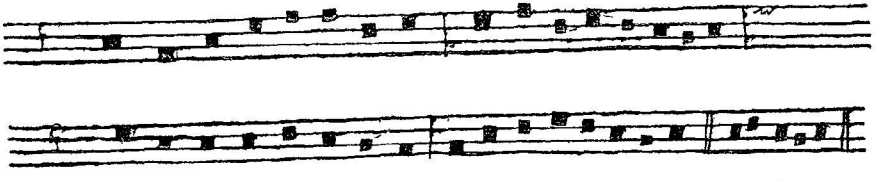
EPIPHANY

Quae Stella Sole Pulchrior. (First tune) Mode III Solesmes
To be sung in unison.

What star is this, with beams so bright. A . men

CHRISTMAS

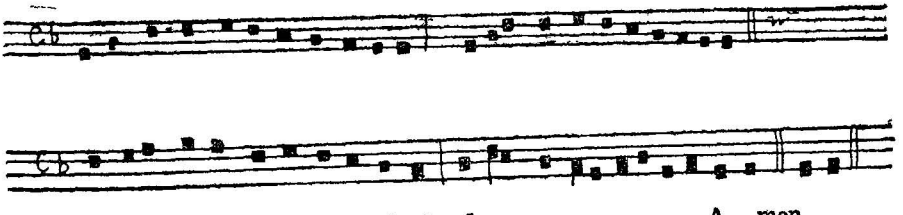
Corde Natus (Old form) Modes V and VI. Plain song. 13th century.
To be sung in unison

Of the Father, Sole begotten. A . men

ADVENT

Jordanis Oras Praevia (first tune) Mode IV. Saram
To be sung in unison

On Jordan's banks the Baptist's cry. A. men

HOLY COMMUNION

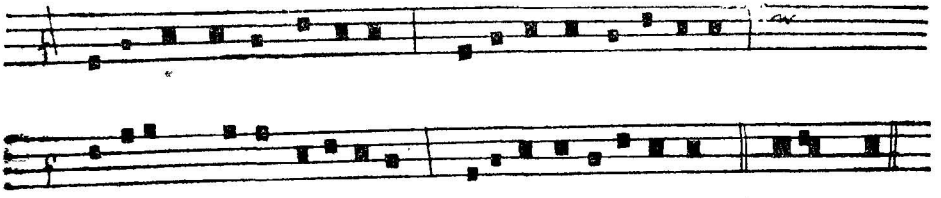
Adoro Te Devote (First tune) Mode V. Old French Plain Song



Draw nigh and take the Body of the Lord. A . men

SEPTUAGESMIA

Te laeta mundi conditor (first tune) Mode VIII. Milan

To be sung in unison.

Creator of the World! to Thee . . A . . men

The Gregorian tones have been adapted to the English Prayer Book and remained in use in some form till the middle of the eighteenth century. The following are examples of the Gregorian chant, each in a different mode. In Nidhana of the Sāman chant, and the cadence in the Gregorian—the last phrases—the softening and slight elongation of the notes may be perceived. A similarity between the psalm in mode VIII and the *mallāri,* played on the Nāgasvaram is easily perceptible.

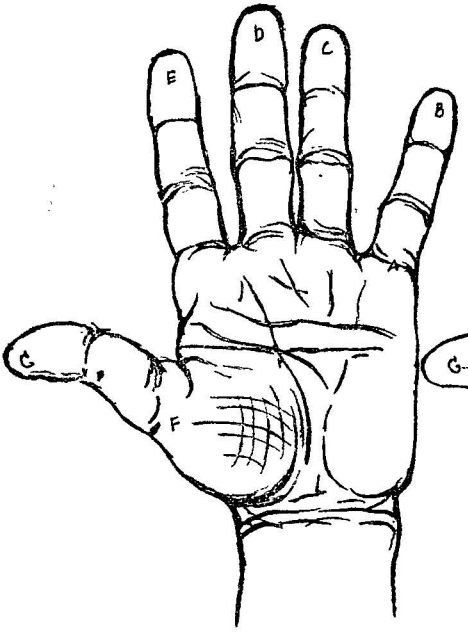
From the 14th century onward the unisonous plain-song has been freely supplemented by polyphonic settings and accompanied by instruments. In harmonized form, they have been the starting point of the Anglican chant. They practically superseded the old tones, till the middle of the 19th century whence an effort has been made to revive them.

The Gregorian chants have found a new lease of life at the present day. Musicians have now discovered new beauty in their free flowing rhythm, and structural subtleties superior to rhythmical harmonized music. There are 3000 melodies nearly, all monophonic and rhythmically free. They are sung part choral and part solo—as in the Sāman chant.

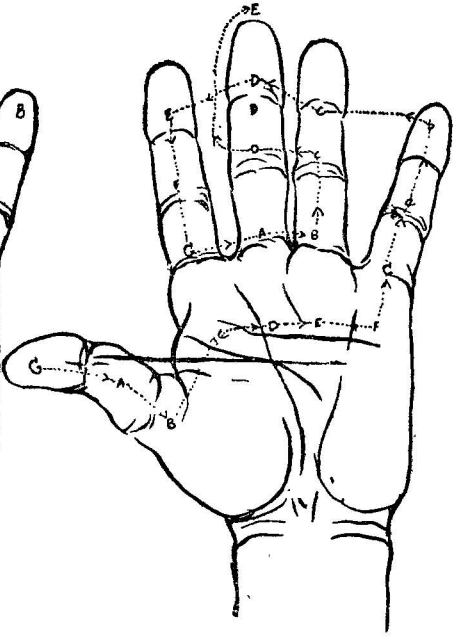
The human hand has been used from Vedic times as an aid to memorizing the chants correctly. To this day, the manipulation of the hand in counting the udātta, anudātta and svarita notes is followed in Sāman chants. A curious resemblance exists between the Sāman hand and what is known as the Guidonian Hand. The latter refers to the practice of using the human hand as an aid in memorizing the scale and its solmization syllables, probably instituted by Guido of Arezzo (980-1050). It is a sketch of a hand with the names of tones inscribed in its various parts. It somehow attained an almost supernatural significance, and has stood

for a "complete mastery of the mediaeval system of hexachord and mutation, as the epitome indeed of the entire system of church modes". Indeed we hear chromaticism was objected to strongly in the 16th century, because it was not contained in the hand! The Guidonian letters were: ut-re-mi-fa-sol-la.

The Sāman hand



The Guidonian hand



It is interesting to note that this mode of using the hand was used in the religious music of the two vastly different systems. They find no place in art music. Perhaps with the vista of newer possibilities in music unrolling before them, lovers of music have given up the use of the hand as inadequate.

The Songs of the Āḻvārs:

Religion, mainly emotional with the Hindus, has drawn upon the stories of the avatārs of Viṣṇu—especially on those of Rāma and Kṛṣṇa. The centre of devotion has been God revealed to man in his grace, in any one of His forms. No detail in them has been overlooked by the Āḻvārs, but has been sung in ecstasy. They have sung about Viṣṇu songs collectively called the Vaiṣṇavite hymns. The chief aim of their songs is to uplift man into divine fellowship. The Āḻvārs have conceived the Lord in personal forms that have made their songs pull at the heart strings of any one who listens to them with grace.

Scholars have placed the Āḻvārs between the period of the *Bhagavad Gītā* and that philosophical exponent Śrī Rāmānuja. The period in which they lived has seen South India make its chief contribution to the religious life of the country.

The surprising quickness with which the songs of the Āḻvārs have become popular and taken root, is due to their use of the vernacular. A direct and immediately successful appeal to the masses had been made. The Advaita philosophy, and the Buddhist and Jaina faiths did exercise their influence, but excluding all emotional glow, making them purely ethical teaching; and therefore the popularity of the Āḻvārs and their songs.

The Vaiṣṇavite hymns number roughly four thousand, composed by many poet saints. The whole is called the Four-thousand, and are considered by Vaiṣṇavites sacred as the Vedas. At the times of festivals, when deities are taken in festive procession, a group of Vaiṣṇavite singers, preceded the Lord, singing portions from the Four-Thousand. The chanters of the Veda come after the Lord. The Āḻvārs profess to have found the Lord, while the Vedas search for Him still, and hence this order.

The Vaiṣṇavite hymns are divided into four sections, roughly composed of a thousand each—synonymous with the four Vedas. Each thousand, consists of many subsections. The manner of chanting them reminds one of the Vedic chants.

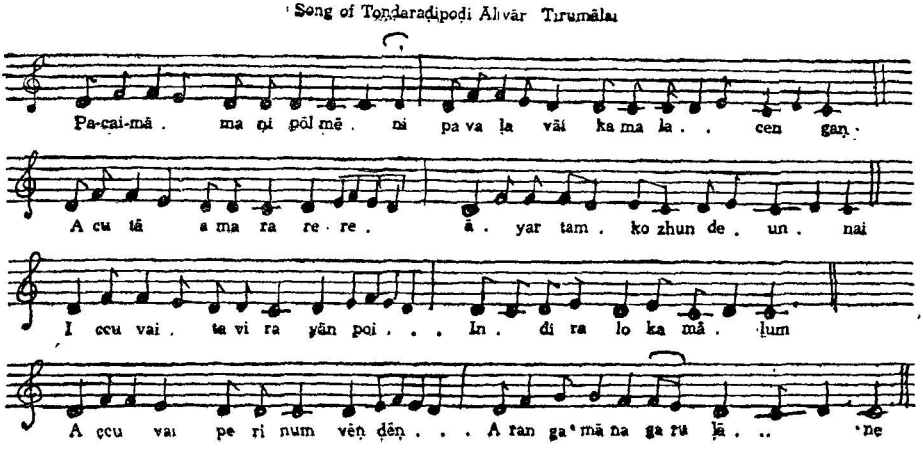
The Four Thousand form one of the great devotional classics of South India. Many devout Vaiṣṇavites know them all by heart. Portions of the Four Thousand are recited in all Vaiṣṇavite temples daily, and on special occasions too. They are fully recited during the ten days of the Vaikuṇṭha Ēkādaśi festival, falling in January.

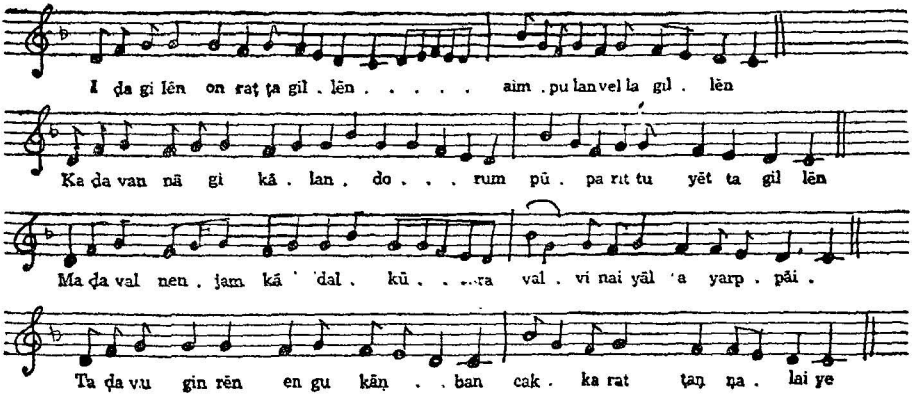
The reciters are called Araiyar. They stand on opposite sides of the many-pillared hall in temples and render them antiphonally —as some of the Gregorian chants. The lyrics of the Āḻvārs are of the highest order and may be classed with the world's best.

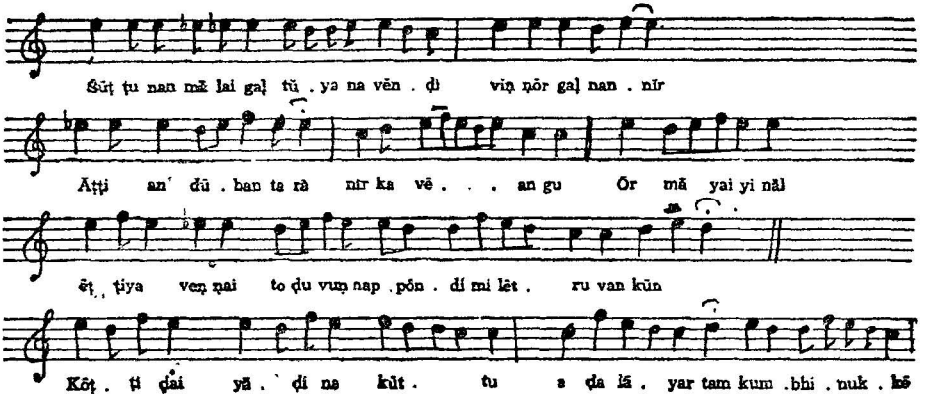
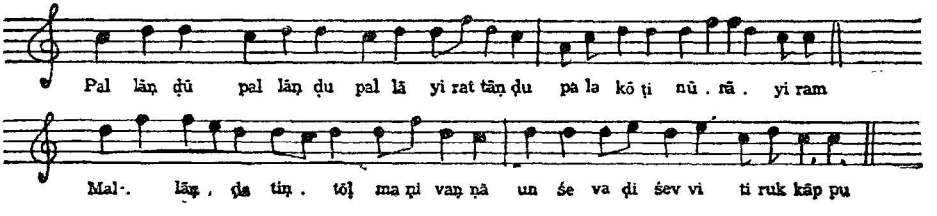
A few examples are given:

The first is a song of Toṇḍaraḍippoḍi Āḻvār called *Tirumālai*. The rhythm is in a free flow, calculated not to detract its direct appeal to the heart of the hearer.

No. 1. This is a song of Toṇḍaraḍippoḍi Aḻvār.



No. 2. This is a song of Śaṭágopa Āḻvār.

No. 3. This song of Nammāḻvār, has a resemblance to the chant of the Veda. The collection is called *Tiruviruttam* and professes to be the epitome of the Ṛg Veda. This employs the two varieties of the note Gāndhāra — E — one after the other, thrilling the hearers with its sheer beauty. How can devotion to God fail to follow?

Nammāḻvār's song. Tiruviruttam.

No. 4. This is ordinarily termed the Pallāṇḍu — This lyric of Periyāḻvār is sung at the commencement and—or at the close of any recital of the Four-Thousand.

Zoroastrianism:

Zoroastrianism is the religious doctrine founded by Zoroaster and once prevalent in Iran. It is justly claimed to have been the state religion under the Sassanian dynasty A.D. 211-640. It is followed in Persia and by the Parsis in India, mostly in Bombay.

The sacred Avesta is the Zoroastrian Bible. The 'Gāthās' a portion of the Avesta, in, as the name suggests versified preachings "written in a dialect slightly different from the rest of the Avesta", is accepted as the work of the Prophet without question, though the whole is ascribed to him.

The Prophet is credited to have revealed miraculous powers. Prince Vishtaspa became his follower. Others followed suit. Scholars are of opinion that the language of the hymns, mode of versification and expression in the Prophet's sermons, have a flavour of antiquity quite familiar to a reader of the Veda. Gāthās are seventeen, arranged in five groups.

The oldest songs of the sacred Avesta are composed in Iranian or old Bactrian, closely allied to Sanskrit. Gāthā is the Iranian equivalent of Sanskrit Gītā or Song.[2] Many other words are also nearly alike

Soma — Hoama

Amṛta — Amertat

Zoroastrianism is believed to be one of the most interesting religions in the world. The Zoroastrian temple has an urn, in which the holy fire is kept burning. Sweet smelling herbs are sprinkled over it, occasionally. At regular intervals a priest — "Mobed" feeds the holy fire with a log of sandalwood. He takes care that the lower part of his face is veiled (*paitidana*) to prevent his breath from polluting the fire. His hands are gloved too. He repeats as he reverently lays the sandal-wood the words "duzh-mata, duzhkta, duzhvarshta"[3] thrice: meaning, "to repel evil thoughts, evil words and evil deeds". Every Zoroastrian has a sacred fire in his home.

Daily recitation of a certain number of verses from the Avesta is included in the liturgy. The sacred book is therefore divided into short portions according as they are to be recited on set dates, like the gospel in a Missal.

The Monojats are songs of praise, sung in adoration. They are usually composed in Persian in the metre called Beth. The finest Monojats have been written in the metre of the Shahnama, by Datur Mulla Firoz, son of Mulla Kaus. Datur Meherjirana has also composed, in the Beth metre. As recently as in the 19th century, Monojats have been composed by Jamash Asha. The Ṛubaiy — (as in the Rubaiyat of Omar Khayyam) is a rare form. Excepting the 2nd line, the three others of a verse of four lines rhyme, and the endings are feminine as in Beth.

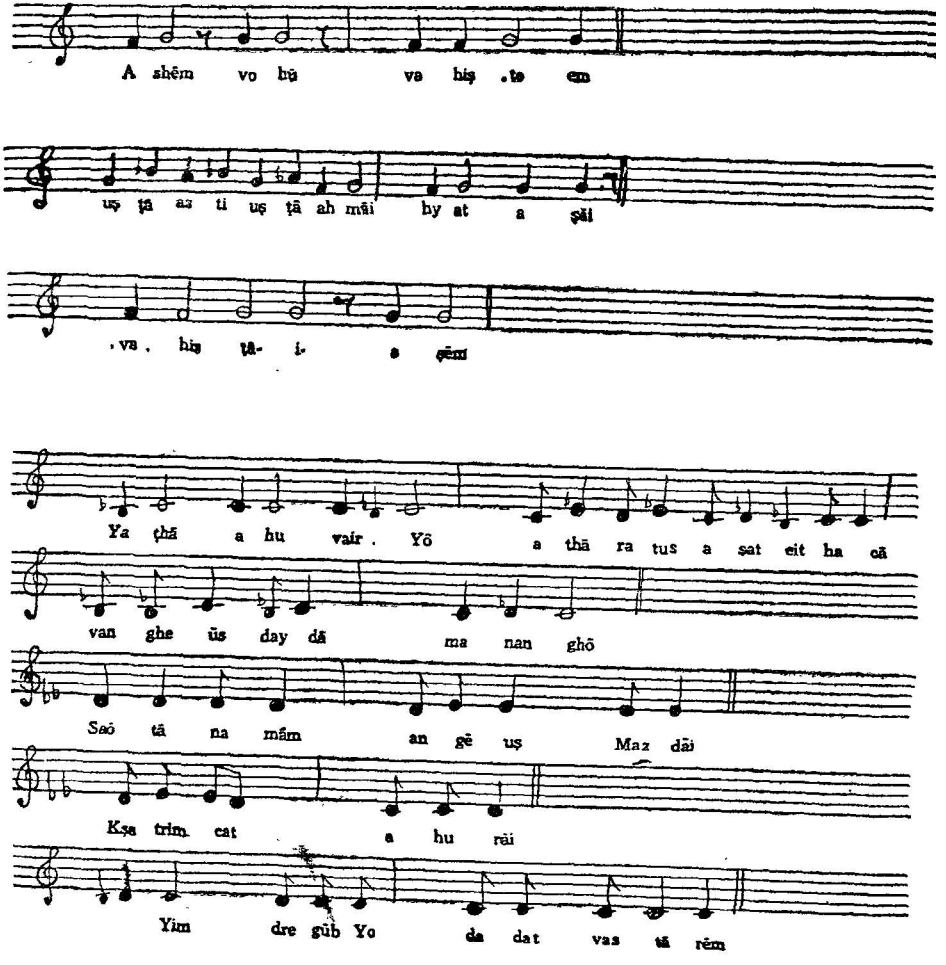
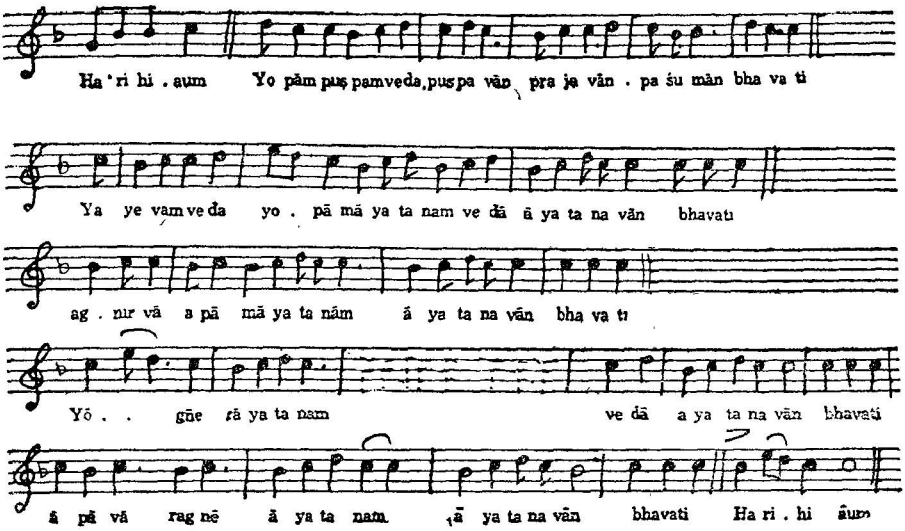
The Monojats are in praise of God; the Prophet: The Devas of the Amesha Spinta (seven archangels akin to the Sapta Ṛṣis);

2. As in Bhagavad Gītā.
3. While he recites the priest has a bundle of twigs in his hand.

in adoration of the three and thirty Farishtadars (guardian angels): in praise of the various seasons and the times of the day.

In a later period, Monojats have been composed in the form of Gazals. The best exponent of them is Dorab Pahlan. They can be sung to the tune of the North Indian Gazals though their meaning is not erotic, as in the latter. They frequently treat of the Dawn, which is very important in Zoroastrianism.

Two examples of the Zoroastrian form of prayer.

Hymn in praise of virtue

The second of these bears a slight resemblance to this example from the vedic chant.

Music in the Quran:

Music and verse find no place in the ordinary worship of the Moslems. It is rare to find anything similar to a hymn as such, in Islamic literature. The Qur-an does not approve of poets and the Prophet dissociated himself for them. "He had not been taught versification."[4]

"The Qur-an is held by most in memory and is committed to ears and hearts".[5] Measure in language has a power, through poetic taste, of making an impression on the soul." For, a pleasant voice with measure is not like a pleasant voice without measure."[6]

The Qur-an may be recited, as it has been revealed. "Shortening and lengthening and pause and cutting off and joining on in opposition to what the recitation requires is forbidden or disliked."[7]

The Qur-an should be reverenced and should not be recited on thoroughfares, but, sitting in an assembly in a state of purity.

4. Qur. XXXVI-69.

5. Translation of Al-Ghazzali on Music and Ecstasy by D. B. Macdonald in J.R.A.S. 1901-02.

6. *Ibid.*

7. *Ibid.*

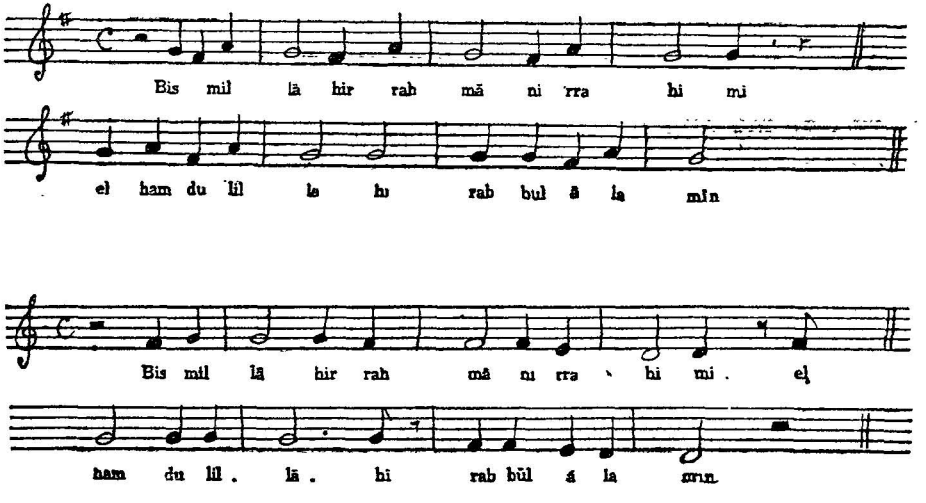
Melody as such does not exist in the chanting of the Qur-an. Arabic poetry lends itself to a characteristic rhythm. There is a natural building up of their own syllables from which their metre, 'following no fanciful system of tone beats' has resulted.

The following is an extract from the stanzas of Sheikh Nasif al-Yazigi, an illustration to the point.

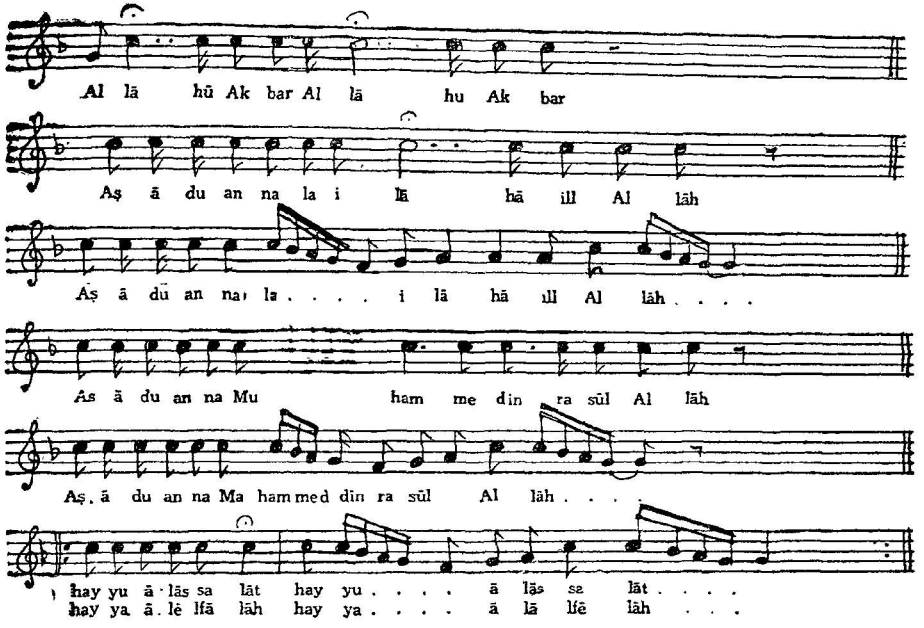
"La amruka laisa fauqa lardi baqui
Wama lilmar 'i hattun gairu qutin
Wala mimma fadahu llahu waqi
Wathaubun fauqahu 'aqdu 'Initaqi"

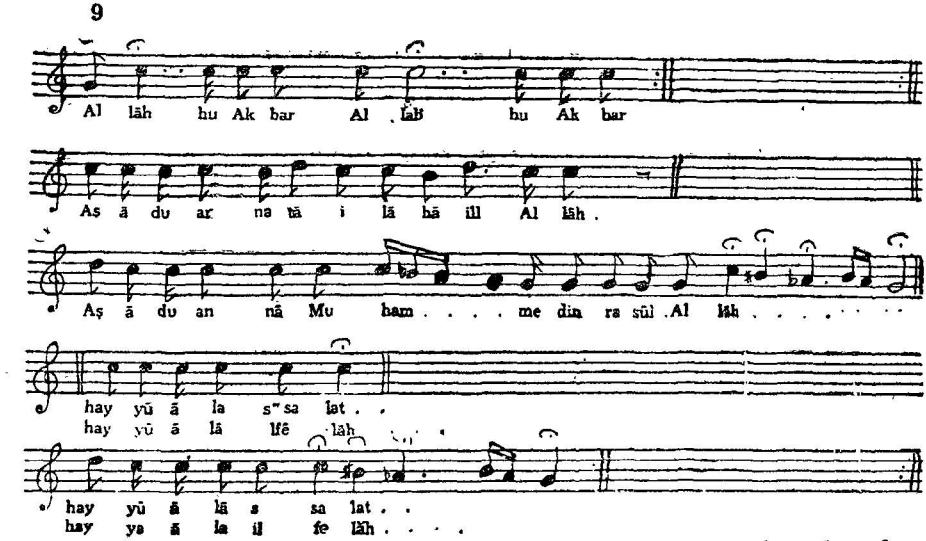
Inherently accented words have been grouped together to carry a distinct rhythm. From this type have developed the chants scarcely melodic but strongly rhythmic. Melody in chanting is secondary to rhythm as it will be clear to anyone who hears the chant of the Qur-an.

The first accentuated stanza of the Fatha, the first surāh of the Qur-an, is chanted as given below.



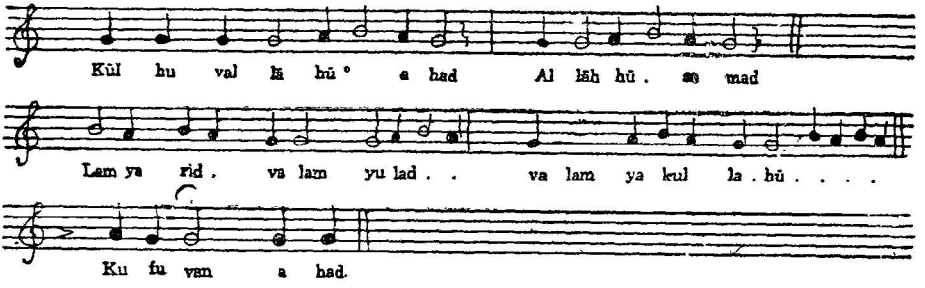
It will be seen that the voice stress corresponds with that of the words, and the melody is strictly adapted to the inherent accentuation.

8

The apparent monotony in the melody coupled with the powerful metre of the Arabic language never wearies a listener but exercises a deep fascination. In the example, there is little melodic variation. After a quick succession of five notes in the descending order the dominant note is again reverted to, producing the monotonous effect. Perhaps there are little variations in various localities. But they are essentially the same in basic principles. It should be noticed how the quick descent of notes occurs on the stressed syllable.

9

8. & 9. The two examples have been taken from the Encyclopaedia of Religion and Ethics.

Allahu Akbar—This is most often repeated in the Islamic Divine Service. It is with this word that the Divine Service is begun and this precedes every little bodily movement — so that with the entrance in prayer the mind receives an impression of the Almighty and assumes an attitude of prayerfulness and humbleness before Him.

This is the concluding part of the Islamic Divine Service.



The holy Qur-an, parts of which are recited in Divine Service was revealed in the Arabic language. The language has music in it. Therefore the music of the Qur-an is not simply in its rhythm but also in its diction. The recitation of Qur-an therefore conveys grand and beautiful ideas clothed in musical life. "Hence it is that the Islamic service has never stood in need of the artificial music of the organ, having within itself the true music of the human soul — the music, along with the idea exercises a potent influence in the mind of man because, the language has the ring of poetry and the sentences of the Qur-an are short, yet have a musical cadence."

The beauty of the Qur-an is strikingly enhanced by vibrant, poetic love of nature. One enthusiast says: "when you read the Qur-an, you hear the singing of the sands, the forests, the sea".

An example of the Qur-an's poetically inspired verses may be seen:

"The marvels of the starry Heaven, the day that follows the night, the rain that gives life to the dead Earth, the ship that sunders the sea, the bird that flies, the horse that gallops, the motionless rose and the still stone, the palm tree that bends, the date that ripens here, O Believers are the proofs of the power of Allah. The trees sing of His Power, the flowers waft their perfume

towards Him. He is the Lord of the pink morning, the white noon and the blue evening."[10]

A few traits are common in the prayers seen so far.

The melodies are simple and are designed for a single voice line. Congregational singing is permitted. Neither harmony nor counter-point has been allowed to creep in.

The rhythm is not binding. The lyrics have a free, easy and supple movement.

Instrumental accompaniment is rare.

The music is not designed to cater to man's senses, but seeks to elevate him and move his heart to worship.

The notes used do not conform to modern scale patterns. The latter may be developments of the former.

This is a fascinating study of which just the fringe has been touched upon. A vista of possibilities for detailed work exists.

Thanks are due and rendered here gratefully to those who helped me with the illustrations for this paper.

Dr. Cooper, M.B., B.SS., M.Sc.; Prof. of Anatomy; Madras Medical College; Madras.

Prof. Dorab, Librarian, Theosophical Society, Adyar; Madras.

Moulvi Nazim-ud-din.

Sri Brahmadesam Thooppul Varada Desigachariar.

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Dewan Bahadur K. S. Ramaswami Śāstri: Prayer is of the essence of all religions and music is of the essence of all prayers. As a sense of dependence on God is the heart of religion, prayer to god is the natural expression of the religious emotion, music is intertwined with prayer not only because in primitive times when there was no writing, verbal utterance of dependence on God was facilitated by music, because facilitates memory and many persons can join together in song; but also because the natural urge of prayer is through the medium of song. That is why the Ṛg Vedic chants are musical, and music is in the ascendant in Sāma-veda. It is said also that the verses of the Rāmāyaṇa composed by Vālmīki were sung by his disciples Kuśa and Lava at first in hermitages and then in the streets of Ayodhyā and finally in the royal durbar hall of Śrī Rāma and before Śrī Rāma sitting on his throne. The Rāmāyaṇa says that Rāma was so enamoured of the song that he glided down from his throne and sat with the people and near the singers to enjoy the music fully. The singers were in fact the sons of Rāma and Sītā and were born to Sītā when she was in exile in Vālmīki's Āśram after her banishment by the

righteous and sorrowful Rāma because the people blamed him for taking back Sītā whom Rāvaṇa had abducted to Laṅkā. Vālmīki's work records the moving story of Sītā's entering into the earth (which as a goddess was Sītā's mother.) The music of the singers made the appeal of the poem irresistible.

Much later the *Tēvāram* and the *Divya Prabandham* verses were sung by the Śaiva Samaya Ācāryas and the Āḻvārs respectively and kindled Godward devotion in the hearts of the people and powerfully moved and influenced them. The utterances of all the other saints of India in recent times such as those of Tukārām and Kabir and others were sung and had a powerful popular appeal.

The Harikathā movement in India fused the Harikathā into a composite fine art which has no parallel elsewhere in the world. In it, recitation and improvization and music have been fused into a unity.

The recent example of the supreme musician Tyāgarāja is the most outstanding instance of the inseparability of music and prayer. All his outpourings at the feet of Lord Rāma form at the same time supreme prayers and supreme songs.

In the Zoroastrian and Christian and Islamic faiths also we see a similar fusion of prayer and songs.

In this month of December the verses of Āṇḍāḷ's *Tiruppāvai* and Māṇikkavāśagar's *Tiruvembāvai* are chanted and sung throughout Tamil Nāḍ and enjoyed by thousands and tens of thousands of hearers.

Prof. R. Srinivasan: Prayer is the outer expression of a fundamental emotion in all human beings. Devotion, Reverence and Prayer go together. The human soul has always sought, however indistinctly, to express the longing for union with the over-soul. The most suitable medium for this expression is music, because music is as universal as devotion. In the realm of art all differences, which characterize intellectual disquisitions, vanish. Emotions such as joy, fear and sorrow are universal and transcend differences of race, clime or colour. So, in the music of Prayer there is a kind of similarity between the various types of music used in the prayers of different religions. Once when I happened to get some gramaphone records of Turkish prayer songs, I found that the tunes were all based on the rāga *Nādanāmakriyā* of the

Karnatic music. So also I found that some of the Sinhalese devotional songs were on the model of our *kāvaḍiccindu*. In the records that were played here I noticed a striking resemblence between the Gregorian style and the old tunes in which the *Tiruvāymoḷis* used to be sung. This is a very interesting branch of study which will help better understanding between apparently different traditions and cultures.

Miss V. Premalata: She wanted to know the similarities and dissimilarities in the employment of the hand notation in the chants of the Hindu and the Christian religions, and whether in the Christian system the fingers indicated a melodic pattern or a phrase of notes, or whether they represented a single note as in the recitation of the Sāmaveda.

Mrs. Brinda Varadarajan: The human hand, used as an aid in memorizing scales of the solmization syllables, indicated with each finger, a note. The accompanying sketch of the human hand, with the names of the tones indicated in its various parts is self explanatory.

Mr. Sankaran: The object of this seminar is quite specific viz., 'to make a short study of music in the prayers of the different traditions and if possible, trace a few common traits'.

Another sentence in the conspectus is quite striking. The growth of this most elusive of arts is the record of man's attempts to express the feelings roused in his heart in such a way that the sounds so arranged are intelligible to and *appreciated by others.*

My endeavour has been to collect a few thoughts on the problem of appreciation of devotional music heard in Bhajan *gōṣṭhis* in temples, *maṭhams*, and other religious gatherings, devotional music from concert platforms, the wireless and other means of mass communication. I think I am right in presuming that at present there is a tremendous urge to revive and resuscitate devotional music. For a few years past now *Tiruppāvai* and *Tiruvembāvai* are being heard—perhaps *ad nauseum* on account of the quality of reproduction volume of a few worn out records in the Dhanur Māsam from temple precincts. Margaḷi *māsam* which is also the season for music festivals has promoted some of these devotional hymns to concert status. In fact a few of our top ranking musicians have come out to give full length recitals of *Tiruppāvai* in concert style. On late, broadcast of devotional music at the commencement of each day's transmission is a regular feature, and one welcome

feature of the Chinese aggression is the intensification of this type of programmes.

The duration of these broadcasts varies from centre to centre and also at each of the centres due to varying requirements. By and large almost every item of music is devotional in content but relatively with the Sāhityam artistic expression gets lesser importance when music is deliberately labelled 'Devotional'. Here more attention is given or should be given to clarity of expression and purity of diction and the complete text of a Divyanāma or utsava sampradāya Kīrtana of Tyāgarāja like 'Śrī Rāma Jayarāma' in Yadukulakāmbōdi has to be recited in full, of course without a rāga prelude or a svara improvization half way through the kīrtan. The same treatment is meted out to some other items like the *Tiruppugaḷ* or Sacred Four thousand hymns. The devotional nature of these recitals is emphasized by getting more voices than one to participate in chorus to the accompaniment of a clang of metallic cymbals and also a flute and or a vīṇā in addition to the conventional violin and Mridangam unless the verse chosen is a ślōkam or Tiruttāṇḍagam without fetters of rhythm. True, nowadays concert platforms are crowded with groups of singers as supporting voices. Likewise recitals of Bhaja Gōvindam bedecked in concert style with flourishes of manodharma svara manipulations are also too common. These sophisticated patterns perhaps have lesser appeal to the Sāhitya-minded devotee who longs for devotional music in a much more, say, rugged and rustic form. This may be a scientific approach to music, but it is doubtful if it is artistic even when an attempt is made to emphasize and uphold the devotional content in this manner. Presuming that the scientific worth of music has risen in inverse proportion to the devotional merit, what is the limit to which devotional should or could be made unscientific or unmusical? This is a very awkward question. This is a situation which has to be constantly borne in mind considering that even music like the proverbial scoundrel takes last shelter under religion or patriotism, and it is a very unedifying situation when some of the best devotional hymns, some good pieces of Bhārati and at times the National Anthem are murdered at the altar of music. Broadcasting in particular cannot afford to do this and is bound to purvey devotional music at least conforming to canons of *śruti*. It is of course more easily said than done. Broadcast programmes last for hours on end. Even while providing for the spiritual needs of the community it can ill afford to turn a blind eye to the entertainment aspect of every type of music. It has to guard against

staleness of music, of voice, tune etc. It often happens that a composite form of devotional music lasting say 15 to 20 minutes consists of different voices presented in person or through recordings made earlier. Even presuming that all the singers are ladies or exclusively males it would be a herculean task for all the musicians to conform to a common *śruti*. This is a big headache for the producer of this type with a common *śruti* for a number of voices but no effort to achieve this end is too great. Personally I would be happy to dispense with every other accompaniment except the Tampurā.

If I remember right, we discussed at an earlier stage the importance of clear articulation and chaste diction. This presupposes that the broadcast of devotional songs is in a language that is well understood. The language of the state is Tamil but even Tamils sometimes welcome devotional music of Tyāgarāja or Kālidāsa. This is bound to be a vexatious problem for the administration if rigidly tied down to proportions, percentage etc.

If this is a regular item at dawn items like Tirupaḷḷi Eḻucci, Tiruppāvai and Tiruvempāvai in the Dhanur māsam and rāgams like Bhauli, Bhūpālam, Revagupti, Kedāram and Bilahari are likely to dominate and even nauseate by virtue of oft repetition though it may be possible to recite different texts of songs without repetition for a very long period. A certain amount of monotony is bound to overtake us sooner or later. We have in this context to bear in mind that the listening community is by no means a homogeneous type. There may be quite a few willing to worship a film song and a film star rather than Krishṇa or Rāma at this hour. Listeners consist of members of different religions and sects, and what is meat to one may be poison to another. Commercial practice would once again prop up problems of proportion and percentage.

Very few of us are aware that so far as Hindu Devotional music is concerned it is possible to eschew language and Sāhityam completely. The Nāgasvaram by itself is a very important item of religious instrumentation and every tune of music emanating out of it is packed with religion. The Mallari played on the Nāgasvaram, I understand reliably, has no Sāhityam and also consists of ryhthmic syllables blown into the pipe in the Nāṭa-rāgam. The various tunes following the Mallari are pregnant with significant suggestions regarding the movement of the Deity from the starting base till the final return to the permanent abode of the Deity. One

need not necessarily know any music to appreciate the Mallari. But the Mallari has both education and entertainment behind. Among Nāgasvaram experts the Mallari can be the starting point for a real trial of strength with mastery of rhythm and entertainment to a more sophisticated class of Rasikas.

With or without a Sāhityam devotional music could be and should be made pleasant so that it is acceptable to wider listeners irrespective of class or creed.

Mr. S. Ramanathan: Tyāgarāja, the great composer, who has composed masterpieces like "Kaddanu vāriki", and "Kṣīra sāgara śayana" has composed a number of Divya nāma Kīrtanas like "Tava Dāsōham" to be sung even by lay people. In Divyanāma Bhajan, there is a leader who leads the chorus. The others repeat what he sings and the whole congregation joins in chorus when the *pallavi* or the burden of the song is sung. Those who had the opportunity of listening to the Rām Dhun conducted by Gandhiji could not forget the thrilling experience of listening to the vast multitude of people bursting into song. Tyāgarāja lays great emphasis on the Bhakti aspect. He says that music without Bhakti or devotion does not take you on the right path:

"Sangīta jñānamu bhakti vinā
saṇmārgamu galade".

It is interesting to note that the words "Bhakti" and "Bhajana" are both derived from the root "Bhaj" to reach.

If we find the beginnings of Indian music in the Sāman chants, we come across early attempts at musical composition in the *Paripāḍal* and *Śilappadikāram*. In the 8th and 9th centuries, Tamilnāḍ was flooded with the musical hymns of the Nāyanmārs and Āḻvārs. It is fortunate that the Tēvāram paṇs have been preserved in their original setting by the Ōduvārs. Though we find many paṇ names in the *Divya prabandam* manuscripts, it is a pity that their music has been lost. *Kōyil Oḻugu*, a work in Tamil, which describes the working of the Śrīrangam temple refers to the history of the pāśurams. It details how Nāthamunigaḷ heard the hymn "Ārāvamudē" and then collected the remaining hymns and how he set music to the hymns after the model of the vedic chant with its svarita, anudātta and udātta. Thus we learn that the present mode of recitation of the *Tiruvāymoḻi* in Vaiṣṇava temples dates from the time of Nāthamunigaḷ.

Mr. P. N. Appuswami: The leader's talk and musical demonstration have lightly and gradually, but definitely, led us right into the ocean of music. Unless one is an initiate, or a seasoned mariner accustomed to sail in those seas, one would feel much safer, and far easier, to watch from the shore; and wonder at the endless variety of the waves and breakers on top and the marvellous similarity below the surface. I shall just do that.

First of all 'What is prayer'?—It is the voice first of all, of faith, of the soul's sincere desire of the essence of religion, and of wishes turned heavenward. It is the benign 'motion of a hidden fire that trembles in the breast' and is 'borne like sacred incense wafted on angels' wings, through ways of light, to God'. It is a golden bridge spanning earth and heaven. Such a bridge should be worthy of Him whom it seeks to reach. It should have thought and brevity to be acceptable, for, 'when men are dull, God will be dumb'.

So it seems to me that prayer rests on and rises from a triple base of Music, Devotion, and Poetry. It is really an intimate blend of these, *a tria juncto in uno*, or, to use an idiom of ours, a 'delightful' Triveṇī,—for though sometimes it may start with a groan, it always ends in joy.

When do men pray? and why? and to whom? and how? Most men pray when they are in trouble, and seek relief or succour. The most famous of such prayers in the Sāma-gāna of Rāvaṇa. Men pray too when they are happy, in thanksgiving and in humility, And they pray, at other times too, as an act of faith, or as an expression of devotion. Such prayers some welling out, sincere, sad or joyful, and profound and from the depths of a pure heart—pure at least for the moment.

All men pray at some time or other, almost—for every one has anxieties, doubts, difficulties, and joys; and each of these may prompt a prayer: and every one prays as one can. But all such prayers have not been recorded, nor have they come down to us. The best of them have, selectively. In ancient days, men sang their prayers in a language which did not belong to the ordinary people, and expressed thoughts, which were similarly not so ordinary. Wise and learned men endowed with great faith, sang of the god or gods they knew, or sensed intimately. They sang of Him or them, to Him or them, and for themselves and for all mankind, or at least, for such as belonged to them.

In our country men sang in very ancient times, in Vedic Sanskrit, or later on in the Tamil country, in literary Tamil. Both were languages not familiar to all. So too in the European countries, the language of prayer was Latin, which was not the language that the people spoke or understood. In England, for instance, this situation continued till about the nineteenth century, when there were very few hymns in the language of the people. Most were in Latin, and some in ancient English (the English of Beowulf and Chaucer), which was even more difficult to understand. There were such prayers native to the soil from at least the third century A.D. Some of them have been translated into English by Robert Bridges (1844-1930).

In the eighteenth century, Isaac Watts (1674-1748) composed a large number of hymns—over 600—for the use of the common people, the laity; and Charles Wesley (1703-1791) composed at least 6,500. By the end of that century, there were about 40,000 hymns which the people could understand. No doubt it was claimed that they were all inspired. But that they were not of the same level was obvious to all. Some of the more thinking, and at least equally devout, protested that much of his weak song, and weak music, did no good to anybody. 'Such a song, such a combination, tends to depress rather than exalt' they said. So hymnody fell into contempt. It is a well worn saying 'Time makes ancient good uncouth'. But the remedy is not easy. It requires great courage to omit what use and wont have established.

But great poets like Milton set their heart on rescuing hymnody from its debased state, and tried to exalt it, and make it God worthy. Good music alone would not do. 'If the music will pass, does it matter what words the singer sings?' was the question they set before themselves. Should a poet change his mood or descend to accommodate a great musician, or a fervent devotee? Is the making of a prayer a poet's job, a musician's or a devotee's or whose? Can poetry be too good to be set to music, or to express emotion? Can poor words hurt god music, or holy thoughts? Who is to decide? And, finally, what makes a good prayer?

It is clear that there may be faults and blemishes on all sides. Shall we let them pass? Can the problem be ever solved?

The attempt which some poets started then became tradition. Other poets in England and the Continent (Goethe for instance) took up the noble work of salvage and reconstruction. Mathew

Arnold, Laurence Binyon, William Blake, Robert Bridges, Sir Thomas Browne, John Bunyan, Arthur Clough, William Cowper, John Donne, John Dryden, Robert Herrick, Oliver Wendell Holmes, Alfred Edward Housman, Henry Longfellow, John Milton, Alexander Pope, D. G. Rosetti, William Shakespeare, Percy B. Shelley Alfred Tennyson, Walt Whitman, George Whittier, William Wordsworth—to mention them in an alphabetical order—were some who did great work in the creation of noble hymns in the English tongue. Such attempts have been made in other countries too.

To make all this more familiar, let us look at the Tamil country. We find there is some great prayer music. If we analyse the grand devotional poetry of the Vaiṣṇavite saints (Āḻvārs), or of the Śaivite saints (Nāyanārs), or of Jayadeva, Śaṅkara, and many many others, we find that though they are not all of them of the same level, they are certainly of a very high quality, and neither mediocre verse, nor mediocre music.

However, it must be admitted, that these songs (their words and their music) were quite often above the level of the ordinary people; but still at a level which the people could reach if they strove earnestly to rise (which was perhaps too much to expect) But they were simpler than the other songs of prayer then current. The people took to them because of their emotional content, of their understandability in the main, and because they reflected their own feelings and urges, in a powerful and impressive way—for there was poetry in them, and great faith.

What of the music? It is essential, undoubtedly, and far more than we may be willing to concede. In the case of the Vedic chanting, the pure notes have been preserved extremely carefully, by the wise devising of a number of checks and counterchecks, and by insisting on a mouth to ear transmission from a competent master to an apt pupil. The Vedic notes or svaras or stresses, might seem, at first sight, elementary; but they are really hard to acquire, and demand persistent and willing devotion, a sensitive ear, and an almost acrobatic mouth. There is a story told to impress on all the necessity of adhering rigidly to the set mode. A demon (an *asura*) wished to destroy the king of the gods (*Indra*) who was his enemy. He chanted a prayer in which he prayed, 'May Indra, the enemy, be destroyed.' But, on account of the wrong ascent or stress, or emphasis, that he used, what he said meant actually 'May Indra's enemy be destroyed.' His prayer was granted, and alas he it was that died. So this seemingly elementary music has

its subtleties and refinements, as we noticed when the lecturer demonstrated some of them.

But while good prayers in good music were thus hatching—even after hatching they are not always readily available—poor ones stepped in to fill the needs of yearning hearts. Some of them did really create new and catching tunes which the many could sing easily and did; and they became folk-tunes; and were the vogue; but in some of them the words were poor. These tunes served, however, as 'carriers', and new and better words were sometimes fitted into them later on. For instance, it is said that the tunes in Jayadeva's *Gītagōvinda* were really those current as folk-tunes. Bhārati also has done likewise. These tunes are called 'Meṭṭu' in Tamil. As an example we may cite, 'Mātē Yaśodaiyē', which are the opening words of a song in a familiar tune. Those familiar with English music will recognize a similar practice there, (e.g. Tune 'Robin Adair' etc.). The tunes in the hymns too have been given names (e.g. Church Triumphant, Day of Rest, etc.). The names of the composers, or the sources, or both, are also given for each song in the hymn books.

For example, in the *Songs of Praise* published by the Oxford University Press, we find an alphabetical index of tunes; a similar index of composers, arrangers, and sources of melodies; and an alphabetical index of authors, as well. This makes it fairly complete, and we know all about the song. We have such notes in respect of 'Pari-pāḍal', one of the compilations in the Sangam anthology. There the name of the author of the poem, and of musician who set it to music are given. But we do not know for sure whether both of them were contemporaries or not. In respect of the hymns of our saints, we know that they wrote the songs. But they seem to have been set to music (Paṇ as it is called) later on. Some of them have been modified to their disadvantage. In respect particularly of the song 'Muttineṛi' to which Mr. Ramaswamy Sastry referred, it is now sung in the Melody—Ārabhi. I have heard a friend (A. Mahalingam Aiyar, a great musician) sing it in the melody Mohana, in which rāga it used to be sung originally; and I found that so sung the feeling was brought out very much better. Somehow, it has changed into Ārabhi, unfortunately for the song, and unfortunately for the feeling.

Prayers need not necessarily be offered before the image of a God installed in temples. They can be, and are, sung at home, and at public meetings. Generally speaking, there is no congre-

gational singing, as there might be neither in temples nor at public meetings, what may correspond to 'caṉsons' (congregational songs) in English.

The Bhajan pieces sometimes sung at prayer meetings have nothing of poetry in them, but are merely repetitions in rather low down music. There should really be prayers suited to the occasion, focussing the attraction of the audience on the object of the meeting. Most often they are not; any praise of any god being sung at any meeting. This is neither right, nor proper. What I mean is this. Some songs are sung at public gatherings as prayer songs. Sometimes they are so unclear that one is not sure in what language it is sung, and nobody in the audience joins in and follows the words and the music. I suggest that we should have something simpler, easy, and understandable, so that all may join in, and sing together. For example, if it is a meeting for the purpose of demonstrating the glories of Tamil, let the song be about Tamil, in a tune which the people can sing together, and in words which are worthy of the occasion, and of our great tradition.

We might take a leaf from the western organization of these songs of praise. We find that they have classified them into doxologies (liturgical formulae, which do not merely serve as the endings of hymns, but are independent acts of praise), canticles (little songs or hymns). They pay attention to the pitch, to the quality of the music, to the tempo, to the mood, and to the language. Their ideal, for which they strive, is that "in future, intelligent men should be able to take up a hymn-book and read it with as much interest and appreciation as any other collection of poetry or music'. These are some important aspects on which we should similarly concentrate.

As for the songs of praise of the trinity of composers of recent times in the Tamil country, namely, Tyāgarāja, Dīkṣita, and Śyāma Śāstri, to which Mr. Ramanathan referred, I feel that the musical ovelay in these is too fine and too difficult for ordinary men: and that is why, somewhat incongruously, they are sung at musical concerts by a master, rather than at a devotional meeting by the common folk. But I suppose the explanation would be that is because music permeates at all planes of our life.

I wish to refer to two other aspects—one negative and another positive. The negative suggestion is that we should ruthlessly and courageously cut out all weak songs—weak in words, almost illi-

terate some of them, and weak in music. How many deserve to be weeded out! We find *pārkkum* rhymed with *kārkkum*, the latter being an illiteracy. *Vārum, tārum, kārum* are rhymed—the last word is an illiteracy. We should not smugly offer the shoddy and the rotten to an indulgent god. The positive suggestions are these. Firstly Music should be made compulsory in schools, and all school children should be able to sing in unison the school song, and the national song. (When I had the privilage of serving the All India Radio, Madras, as an Educational Advisor, I introduced songs for children even at the elementary school level—most of them lively narrative poems). Secondly, the people should be encouraged to indulge in community singing, or corporate singing, or simple songs in simple times. Such music should be plain and straight-forward with no flourishes. Or, at least, the refrains of songs may be sung by all the members of a gathering. Thirdly,—and this is important, great musicians should help us to give an apt musical setting to the songs of praise of great poets like Kamban and Bhārati to name just two. This arises out of my view that a prayer being a means of communication to the Greatest Being of all, with a specific purpose, it should be worthy of that Being, and that purpose, and the offerer of the prayer.

Mr. A. N. Parasuram: I wish to draw attention to one or two points to which there has been no reference so far. Let us first consider the subject matter of this seminar—"Music in Prayers". A discussion of this subject presupposes that our ideas about music and prayer are clear and precise. We should also have no doubts about whether we are thinking of sacred music or musical prayer. In other words, which of the two, music and prayer, is primary and which secondary?

In my view, we are concerned primarily with music, and we have to ascertain when it becomes prayer. Music, externally observed, includes *rāga, tāla, sāhitya, śabdacitra* etc. It is a stream of sound having a particular effect. This effect in Indian tradition is identical with the experience of the mystic or of one who "tastes" the "flavour" of good poetry, drama, dancing, sculpture or architecture. It is to attain to a region beyond the emotions where there is "calm of mind, all passion spent", the peace that passeth all understanding, a bliss that is indubitably divine.

Prayer is an attempt to approach God or to have communion with Him. It may be seen in several stages of evolution. We start with penitence: we make a confession of our sins, humbly entreat

for expiation of absolution. A more positive type of prayer seeks all kinds of favours. Prayer, in its truest and highest form, is the expression of a deep craving for God, a desire to be close to God or to become God. At this point, prayer is an effort at "at-one-ment."

Thus music is not different from prayer at its highest. Music is a mode of divinity. It is sometimes described as God Himself. He is *nāda-tanu* (sound-bodied). In this sense, music is both *upāya* and *upeya,* the means and the end, the way and the goal.

Considered in this light, the position of Sāhitya in music will appear to be quite secondary. Several speakers, including Śrī Śaṅkaran, Śrī Appuswāmi and some senior musicians, have feelingly deplored the prevailing tendency to distort the *sāhitya.* The complaint was that musicians often did not care for correct pronunciation, correct syllabification and correct division of words. In other words, music often murdered the meaning. Then again it was stated that the appropriate *rāgas* for particular emotions were often confused, and that the emotional values of the song were not sometimes brought out in the singing.

Here I wish to make a fundamental stand. Music is not necessarily *varṇātmaka,* based on articulate syllables and words. It is essentially *dhvanyātmaka,* based on sounds: it is a stream of sounds, and the sounds may or may not have any meaning, I agree that music intensifies the apprehension of the meaning of a song and even suggests new meanings that would not have occurred to one who had merely read the song. But the singer's purpose is to strive for a musical effect. Any gain to the meaning is only incidental, and by the way.

What then is the quiddity of music? I submit that this has nothing to do with the meaning of a song. The song may be poetry or philosophy: in which case it can lead us to God in other ways also. But when a song is considered as a piece of music, its meaning is redundant. There can be music without *sāhitya.* If we deny this, there can be no room for pure *rāga ālāpana* or for instrumental music.

Sāhitya therefore cannot aspire to the place of *rāga* in music It can be and is often sacrificed for strictly musical reasons. We all know that in poetry meaning is sometimes modified to suit the metre. It may be remembered that the Latin poet, Lucan, once said that if the turn of a phrase had required it, he would have

made Pompey, instead of Caesar, the victor in the battle of Pharsalia.

The oldest Indian traditions about music are connected with the *Sāma Veda*. Did not the Lord say: "Among the Vedas I am the *Sāma*?" The *Sāma Veda*, it is well known, is a musical rendering of the *riks* of the *Ṛg Veda*. But *gānam* (music) is the essence of the *Sāma veda*, as sanctified by usage from time immemorial. In the *Chhāndogya Upaniṣad* (II. ii) it is declared that the *upāsanā* of Sāma is excellent. What is meant is that the chanting of the *Sāma* veda is itself *upāsanā* or worship.

In the pursuit of music, the *Sāma Veda* does not hesitate to do violence of the *riks*. In regard to the chanting of the *Bahiṣ-pavamāna-sūkta* it is laid down that the individual sound values of the letters and syllables are to recede into the background and that only the *ōṅkāra* is to be pronounced. The *Sāmaga*, when chanting *vīthaye* (in the first verse of his *Veda*) pronounces it as *vo-toyaa; Udutyam Jātavedasam* is analysed into *udutyam-jā* and *tavedasam*.

Thus we have the highest vedic authority for holding that music is not expected to respect non-musical considerations. To judge the music of a song by its concurrence with correct canons of pronunciations is like judging Greek by the laws of Latin. Music has its own laws: and the musician does not render the song he is singing like an orator, reciter, or elocutionist. From his point of view, a *kriti* or musical composition is merely a framework for the notation of a *rāga*.

Now *rāga* in some sense is infinite—like God Himself. So it is not true, in the final analysis, that each *rāga* has only one appropriate emotion. In the Melaṭṭūr rendering of the Prahlāda story, according to the 'Bhāgavata-mēla', Prahlāda invokes God's mercy in the same *rāga* in which Hiraṇyakaśipu had railed against him. The emotion stirred up by a *rāga* may also differ from individual to individual, being dependent on the culture, attainment and *samskāra* of the listener. The setting sun prompts a housewife to hurry home to light the lamp, a student of the Vedas to suspend his studies and perform the *sandhyā* worship, and a lover to think of his tryst. So, too, with each *rāga*.

Moreover, it is the function of music not to stir up pleasant emotions, but to strive for something else. It is the supreme func-

tion of music to aim at the stilling of all emotions, at making one forget onself in the experience of "at-one-ment" with the Infinite.

Śrī Rāmanāthan spoke so enchantingly about "Tava dāso' ham Dāśarathe". Emotional stimulation may be good, as in a good rendering of this song. But it still keeps us at the level of the *tripuṭi*, where there is the nexus of the knower, the known, and the knowing. Music at its highest should consecrate our gifts so as to find the Lord Himself through Music, as music. To be lifted beyond our normal petty selves is an attractive hotel on the way home but absorption and self-forget-fulness is the home which it should be our endeavour to reach.

That is why throughout the ages Indian music or prayers in Greek music or Jewish music or the Gregorian chants have been so uplifting. They concentrate more on the music than on the words. They demonstrate that music and prayer are one, because music takes us beyond words, beyond emotions, beyond thoughts. That is why God is *nāda-brahma* and music is *nādopāsanā*.

Mr. V. Viswanatha Aiyar: The subject is a vast one. I shall dwell only on three of its aspects as it strikes me. Music is capable of provoking various emotions; but we are here concerned only with its power when employed in prayers. The first question that suggests itself is:—Why should the Composers of the prayerful songs have made use of music and versification in making the prayers? Why should the Nammāḻvārs and Saints like Tyāgarāja and the corresponding persons in the other religions of the world, have sung those prayers, instead of making the request contained in the prayers in simple prose? Strange and daring as it may at first appear to this assembly, I venture to furnish a clue to the solution of the problem. It is this. As Professor Srinivasan just now stated, it is safer in such cases to go the primitive and unsophiscated stage of man for finding out this clue. I therefore take the case of an infant or baby. Suppose the baby wants the mother's milk or the mother's caresses, and does not get it in the first instance either because the mother is indifferent or is othewise preoccupied. What does the baby do? Its longing becomes intolerable; and then it begins to cry. When the baby cries, the response comes, the mother takes it into her arms and satisfies its longing. Similarly, I venture to suggest, as a theory for your patient consideration, that when the prayer did not get responded to in the first instance, and when the heart became too full to contain itself any longer, it poured out its heart in the form of a *cry*—a moving appeal

which assumed the most persuasive form called a song or music or whatever word you may use. I take this to be the cause or the origin of the prayers in musical form.

This leads us to the next stage namely its character. I have advisedly used the word "*cry*" for want of a more suitable term. The prayer is an invocation to an external being for the fulfilment of a craving. It is more negative than positive in character, since what is often prayed for is not so much the acquisition of anything positive as the riddance or deliverance from any state of pain, mental, physical or spiritual, the filling up of an existing void, and in the ultimate the fulfilment of deliverance from the *samsāra sāgara,* or *bhava sāgara,* the never-ending cycle of births and deaths, and in this birth, the removal of Advidyā or spiritual darkness by enlightment resulting in abolition of the fear of death.

In Courts of law we say "the appeal is heard"—very often the appeal gets rejected too, because you have to deal with two enemies, viz, the opposite party and the judge, neither of whom is anxious to grant your boon. But in the case of a prayer, when you say "the appeal is heard", it automatically means, that the appeal is allowed, that the boon has been granted. This follows with mathematical certainty. This is so because there is no inimical or indifferent party like the respondent or the judge. There is only the all Merciful God to deal with and decide your case. Nay, I would put it that there is really only one party i.e. yourself—in the sense that when you make the prayer you are the limited individual Jīva, and when by prayer the divine contact and communion is established, you get merged in that Universal consciousness which grants the boon—so that it may not be wrong to say that you made the prayer in one capacity and you yourself granted it in another capacity.

I shall deal only with one more aspect of this subject and I am done. I refer to the range of these prayerful songs. The claim made for such songs, that they are universal in their range of appeal, breaking barriers of caste, creed and race, is in my view, not sustainable. In my humble view, it is not so. It is limited, in its range of appeal, to the various periods in history as well as to the various races, religions, and countries where they are sung.

We just now heard the Christian psalms, the Islamic prayers, and the Sāma Gāna which Mrs. Brinda Varadarajan has been good enough to demonstrate with the tape recorder. Did they appeal

to us, and move us to spiritual reflection? At least speaking personally for myself I would frankly confess that they did not move me in any way. They interested me very much only as of historical value, as songs which must have moved other persons and in other climes or periods of time. Beethoven's fifteenth symphony may not appeal to us though it is said to throw the western minds into a divine thrill. I fear that the effect will more or less be the same when a Kīrtana or a Bhajana song (which may send the Hindu mind into ecstasies) is listened to by western ears. Every age, every religion, every country and every race has its own taste, and sings its prayers which appeal to its respective tastes and habits.

Mr. S. Govindaswami: After having listened to more than one illuminating speech so far, what has struck me more than anything else is the informative and truthful address by my friend Śrī Śaṅkaran. For quite a few years, he was a senior official of the All India Radio. Of course, he would have had to bear the brunt of much of the embarrassment incidental to the allocation of the limited opportunities to broadcast music. It was only the other day that he retired from the public service. I am therefore not surprised at all that a zealous official like him has not been able to resist the tendency to advert to the question of language in music and of communities among the musicians etc. Paradoxically however it is he who has given us the very valuable information this evening that *mallāri* has no *sāhityam.* And, to me and, as I imagine, to the leader of this evening's seminar too—today's seminar has served a large number of our musicians like Mr. Sankaran, more than the few who differ from him. Let me explain.

The sick patient confined to bed inside his abode, sees, in his mind's eye, the colour-ful and bright picture of the *Lord's* procession starting out of the temple, when he has only just heard the *mallāri,* and has not seen anything of the Lord's procession. That, is a definite indication of the secondary place of *sāhitya,* and of the third place of the language of the *sāhitya*—at any rate in devotional music. But, for thousands of years, we have all been kept blinkered, each to his own language, to his own kind of music, to his own region, to his own religion. Mr. Sakaran's outlook is therefore quite natural. But this evening's seminar has paved the way for the removal of our blinkers, and for a universal outlook, in music or religion in general, and in devotional music in particular.

Mrs. Brinda Varadarajan has transcended language, transcended region, transcended religion, and has discovered, and effectively

demonstrated to us all, the similarity in the devotional music of the Hindu, of the Muslim, of the Parsi and of the Christian. She has shown us notations to prove her proposition; and we have heard her sing all of them. More and still more of such useful research is bound to reveal the oneness not only of the *Ultimate Godhead* but also of the devotional musical/paths to *It*. It seems to me that, now, we can all hope, may be slowly, but surely, to transcend community and language, and region and religion, and to strive fruitfully, for Vedas being chanted in Mosques and Churches, Holy Quran being recited in Hindu Temples and Churches, Biblical Hymns being sung in Hindu Temple and Mosques, and so on, with the same, or even greater, fervour with which they are all being chanted or sung, and with demonstrably better results for the ultimate and enduring good of God's children.

Miss Bhooma Devi: The part played by music among the various activities of man has indeed been great. It has prevailed not only in palaces of kings but also in temples of worship. The Prayers of devotees have been set to music and they have been addressed to particular gods or deities whom they particularly worship. However, there would now appear to be, among some at least, a dissatisfaction with this position. I have heard from the mixed audiences of modern times complaints against singing devotional songs of a particular god or deity. I would therefore suggest that prayer songs could with advantage be divested of reference to particular gods in order that it may be acceptable to all. This Institute could organize a seminar of musicologists and musicians and devise ways and means for producing such prayer songs in particular lines to which none will have any objection. They could be so composed as to make an appeal to even the masses. This measure I believe can bring about coordination and unity in the realms of music in prayers and prayers in music.

V. Ramasubramaniam: Although the erudite leader of today's seminar was confining herself to her limited theme of 'the function of music in stylized prayer-patterns of denominational religions', some of the learned speakers of this evening were unconsciously side-tracked into the more alluring field of 'the place of prayer in Music'. I need not say that the two are different. There were references to the distortion of words by the music as well as to the lowering of the excellence of music by both superfluity and unmouthability of words. The discussions have thus become so much intertwined that it is now futile, or rather prudish, to escape without noticing both the themes.

To confuse prayer with worship is a very common error, although the latter may include the former. Worship includes the elements of invocation, welcome, offering, praise and prayer. But prayer is simple solicitation to the deity for some reward or gift, in words clothed in rythmic patterns. This was at least the original intention of the inventors of prayer. Nevertheless, we find in some prayers, like the 'Śivamānasa-pūjā' invocations, mental offerings and praises, culminating in solicitations. Such prayers, though theoretically they come under worship, are usually regarded as prayers.

Now, why should a solicitation take a rythmic pattern? Sincere prayers are often unrythmical and even ungrammatical. But this is true for the individual only and not for a group or congregation. The mass psychology is quite different from the individual's. Stereotyped prayer-patterns not only co-ordinate and direct the desire-patterns of a congregation, but also intensify by mutual interactions the emotional empathies of the individuals who constitute the congregation. This phenomenon had been correctly observed, studied and taken advantage of by the hymnists of all religions even from the beginning of time. There were, of course, grades and shades of advancement in different cultures.

When we, therefore, speak of prayers—religious prayers, of course, we mean ordinarily congregational prayers chanted by groups in which all the members participated. There was none else to witness the show objectively. Such a chant, therefore, cannot but be in simple stylized rythms, having only three svara variants. (I use the term 'svara' here in the popular vulgar sense of 'pitch'. (svarita)

But when man and his religious concepts attained a stage of greater sophistication, he was found to relegate ritualistic functions to a chosen few who had specialized in them, the lay individual standing aloof as a spectator. The process did not stop here. Prayer by proxy too developed,—a priest or *purohita* praying to the deity on behalf of a worshipper or sacrificer,—*yajamāna*. Most of the hymns of the Hindu vedas are of this type. Even in the Sandhyā, evening-prayer of the brahmin, which he performs without any proxy today, he chants a hymn to Varuṇa which contains a reference to a proxy praying for him—*'Tatvāyāmi brahmaṇā vandamānas tadāśāste yajamāno havirbhih'*.

It was when this objective non-participation developed that the simple chants flowered into more complex musical patterns.

The composer as well as the chanter had to impress and please not only the invisible deity but also the visible *yajamāna* surrounded by his critical congregation.

The words and ideas embodied in the hymns were, however, the primary concern of the performers, music functioning but as a hand-maiden to embellish rather than embody the ideas. Whenever a situation arose wherein music and rythm came into conflict with words, the first had to yield place to the latter. The composers and chanters were, therefore, compelled to choose only such 'carriers' as Śrī P. N. Appuswami has translated the term *'meṭṭu'* that did not mutilate their word-content. The history of sacred music is but the history of the above mentioned conflict between the art of music and the ritual of worship.

The historical development of hymnal music of denominational religions and their mutual impacts have been very ably dealt with by Mrs. Brinda Varadarajan. In recounting the similarities of Hebrew and Hindu sacred chants, she has chosen to request me to chant some vedic hymns intended as duets. Although there are many, I happen to know but one or two which I gladly recite. (Here the speaker chanted a duet ṛk from the Vedas).

An exactly reverse process occurs when you want to introduce prayers in the art of music. Music is a vast ocean of abstract sound in which prayer may also find a place. The great poet Tagore says:

"Music is the most abstract of all arts, as mathematics is in the region of science. In fact these two have a deep relationship with each other. Mathematics, as the logic of numbers and dimensions, is the basis of our scientific knowledge. When taken out of its crude associations with cosmic phenomena and reduced to symbols it reveals its grand structural majesty, the inevitableness of its own perfect concord. But there is, not only mere logic, but the magic of mathematics, which works at the root of all appearances, producing harmony of unity,—the cadence of inter-relation of the parts bringing them under the dominion of the whole. This rythm of harmony has been extracted from its usual context and exhibited through the medium of sound. And thus the pure essence of expressiveness in existence is offered in music. In sound it finds the least resistance and has a freedom unencumbered by the burden of facts and thoughts. It gives it a power to arouse in us an intense feeling of reality; it seems to lead us into the soul of all things and make us all feel the breath of inspiration flowing from the supreme creative joy.

"In the pictorial, plastic and verbal arts, the object and our feelings with regard to it are closely associated, like the rose and its perfume. In music, the feeling, extracted in sound, becomes itself an independent object. It assumes a tone-form which is definite, but a meaning which is indefinable and yet grips our mind with the sense of absolute truth." (Extracted from 'Meaning of Art' by Tagore published in 'East and West', vol. 12. nos. 2 and 3 Rome).

Abstract music—vocal as well as instrumental—though used in worship as invocations, welcomes and offerings, has not yet been attempted as prayers, mainly because it has no language. *Rāga-ālāpanas* and instrumental music may help to create a mood in the listener, but they cannot, at the present stage of our cultural development, convey any definite thought or idea to the receptor. Abstract music is like an architectural monument devoid of any story-depicting sculpture. It pleases, but does not enlighten. But when sculptural embellishments convey to the viewer an idea of what the architect aspires to secure, the whole structure becomes a dynamic hymn in stone or mortar.

'Are words necessary at all in prayer? will not gesture—*abhinaya*—do as well?' You may ask. My answer is this;—by 'words' I meant 'any vehicle for ideas' and gesture is one of the vehicles. Even gesture may sometimes come into conflict with music. What are we to do then? Are we to give precedence to the latter mutilating the former?

Before concluding my remarks, I wish to draw your attention to the stereotyped *contents* of the prayers themselves, as distinct from their forms. A comprehensive study of the various types of prayers of all religions of this world will certainly reveal to any student the greatest common measure of humanity's aspirations. Besides the commonplace desires of all men for their daily bread, clothing, residence, health, wealth, children, destruction of enemies, freedom from bondage, abundant rain and a good harvest, you will find only the desire of man for communion with god or for liberation from the bondage of the flesh and from births and deaths. What is there in these desires to offend any person or culture? If the names of the deities to whom the prayers are addressed and the languages in which they are clothed are eliminated, there can be no cause for jingoism, chauvinism or emotional disintegration of humanity. The day may not be far distant when the UNESCO may discover a super-composer, inventing a common symbolic music-pattern

for a wordless prayer for all mankind. That is the highest function of music in prayers and music alone can so function.

Concluding the Seminar the Leader said: Let me, thank all the distinguished scholars who have kindly participated in this seminar on Music in Prayers.

The seminar does not presume to delve deep into the mysteries of music, in all its aspects and in all its grandeur. The object of this seminar is quite specific—'to make a short study of music in the prayers of a few traditional faiths, and if possible, trace a few common traits.' The growth of this finest of fine arts is the record of man's attempts to express the feelings roused in his heart, in such a way that the sounds so arranged are intelligible to and appreciated by others.

A similarity in the ideas found in the various faiths may be seen below:

"Through the scriptures of seven of the world's leading religions runs a single theme, expressed in astonishingly similar form:

BRAHMISM: This is the sum of duty: Do naught unto others which would cause you pain if done to you.
—*Mahābhārata* 5:1517.

BUDDHISM: Hurt not others in ways that you yourself would find hurtful. —*Udānavarga* 5:18

CONFUCIANISM: Is there one maxim which ought to be acted upon throughout one's whole life? Surely it is the maxim of loving-kindness: Do not unto others what you would not have them do unto you. —*Analects* 15:23

TAOISM: Regard your neighbour's gain as your own gain and your neighbour's loss as your own loss.
—*T'al-Shang Kan-Ying P'ien.*

JUDAISM: What is hateful to you, do not to your fellow man. That is the entire Law; all the rest is commentary.
—*Talmud, Shabbat* 31a.

CHRISTIANITY: All things whatsoever ye would that men should do to you, do ye even so to them: for this is the law and the prophets. —*Matthew* 7:12.

ISLAM: No one of you is a believer until he desires for his brother that which he desires for himself. —*Sunan.*

From "The World's Great Scriptures" by Lewis Browne.

Granted the similarity of ideas, why not the same in their expression? That has been the starting point of this paper. It is easily seen therefore that, finished, sophisticated music of the nature sung in concerts today falls beyond the pale of this paper. The earliest instances of prayer of a few traditional, religious faiths of yore have been gathered and the musical element in them compared. The effort at comparative study of the music in prayers ends there. There has been no attempt to "impress". I have merely presented the prayers in the traditional faiths chosen, adhering to the original as far as possible; from this, to the songs of Tyāgarāja, is a far cry indeed.

I thank all the erudite scholars, who have graced the occasion and participated in the discussion. I thank Prof. K. A. Nilakanta Sastri, Director, Institute of Traditional Cultures, for having given me an opportunity to lead seminar.

Winding the seminar the Director said: We have had an interesting and informative seminar and I realize as you do the great trouble which Mrs. Brinda Varadarajan has taken to elucidate her theme with demonstrations on the tape and otherwise. I thank her and all of you who have attended and participated in it. I hope you share with me the feeling after having listened to the leader that the world is a small place and that man is fundamentally the same everywhere for as you would have realized all religions lead to one goal and music in prayers and vice versa is a common bond of unity.

SECTION III: BIBLIOGRAPHY OF BOOKS AND ARTICLES

ANTHROPOLOGY

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

Abbreviations:

ABORI:	*Annals of the Bhandarkar Oriental Research Institute*
BSOAS:	*Bulletin of the School of Oriental and African Studies*
EW:	*East and West*
FEQ:	*Far Eastern Quarterly*
HWM:	*The Hindu Weekly Magazine*
IJSW:	*Indian Journal of Social Work*
IWI:	*The Illustrated Weekly of India*
JAS:	*The Journal of Asian Studies*
JAOS:	*Journal of the American Oriental Society*
JOG:	*Journal of Geography*
MI:	*March of India*
MII:	*Man in India*
RCAS:	*Royal Central Asian Journal*
SS:	*Sunday Standard*

GENERAL:

Redfield, Robert: *The Little Community: Viewpoints for the study of a Human Whole*, (University of Chicago Press, 1955, ii, 12. Index. $ 4.00 Rev. in FEO xv (i) pp. 109-11):

'A wise amalgam. It is part analysis (in the scientific sense); it is part philosophy; it is importantly aesthetic; and it is a grand fragment of intellectual autobiography'. 'An outstanding production as a humanist effort'. Despite superficial appearances, it is not a well worked out system of analysis in the scientific sense'. 'It will not make Redfields of those not otherwise born or made Redfields already'. Preface says: 'This book is about some of the several ways in which the organized life of man can be viewed and understood.'

INDIA:

Majumdar, D. N.: *Himalayan Polyandry* (Asia Publishing House, Bombay, 1. Rs. 32/-. Rev. *HWM* 16.12.62):

A very valuable addition to Anthropological literature. This is a study of the Khasas of Jaunsar-Bawar; the last section of the book deals with culture change brought about by the introduction of community development programmes. The danger lurking behind them is the possibility that we may destroy whatever is essentially good in their traditions along with the features which have become outmoder and have to be rejected. There is also the danger that development programmes may be introduced without a sensitive adjustment to the traditions of these people.

Elwin, Verrier: *Myths of the North-east Frontier of India,* 448 pp. Shillong; North-East Frontier Agency (1958). Rs. 10/-. (Rev. in *BSOAS* vol. xxiii, part 1 pp. 161):

A collection of 365 myths of the Tibeto-Burman speaking hill-tribes of the North-East Frontier of India with useful analytical essays which introduce each section of myths.

Das, G. N.: The Todas of Nilgiri. (*MI,* Vol. XI, No. 6, p. 32-34):

An enquiry in to the ethnology, social customs, religion and the aesthetic pursuits of the Todas of Nilgiris. Indicates also the impact of civilization and development programmes on this fascinating tribe.

Garg, B. M.: Status of Women in Tribal Communities in India, (*IJSW,* Vol. XXI, No. 2, September 1960, pp. 191-197):

Throws light on the position of tribal women in the domestic, economic, social, political and religious spheres of life.

INDONESIA:

Skinner G. William (Ed.): *Local, Ethnic and National Loyalties in Village Indonesia: A Symposium.* (New Haven: Yale University Press, 1959. Yale University Cultural Report Series, Southeast Asia Studies, in cooperation with the Institute of Pacific Relations, N.Y. 68, Rev. in *JAS* Vol. XIX, No. 3, pp. 363-64):

A collection of five articles throwing light on anthropology in Indonesia. Each article makes clear the varying degree to which the encroachment of secularization and individualization gains headway as challenges to traditional kin and territorial units of social solidarity are raised by changing situations and new orders of organization.

ART

INDIA:

Indian Publicity 1961: (Directorate of Advertising and Visual Publicity, Government of India, New Delhi. Rs. 25/. Rev. *HWM*, 6.5.62).

Visual art is being increasingly mobilised to-day to create the widespread emotional dynamics needed for the tasks of reconstruction. The techniques of mass communication have to improve and have been improving through the proliferation of campaigns. As far as the techniques of publication are concerned, the State Awards competition for excellence in Printing and Designing has been a regular annual index, ever since its inception in 1955, of the rate of progress in this field. The present publication is the record of this progress in a more enduring form than the exhibition of award-winning entries in the capital.

India badly needed a publication of this type. Profusely illustrated in colour and black and white, the present publication will be an eye-opener to many as regards the progress we have made in the designing and production of newspapers, magazines, books, folders, posters, labels, etc.

Traditional motifs are being successfully modulated for plan publicity and industrial campaigns. We find echoes of Ajanta, Lepakshi, Moghul and Rajput paintings in some of the posters. But it is too early to claim that India has stabilised a national idiom in commercial art, as Japan has done. The regular publication of this volume every year is bound to contribute to the ultimate stabilization.—*Krishna Chaitanya.*

Winstedt Sir Richard, (Ed.): *Indian Art.* (Essays by H. G. Rawlinson, K. De B. Codrington, J. V. S. Wilkinson, John Irwin, pp. 200, 16 plates, New York. Philosophical Library. Inc. 1948. Rev. *JAOS*, 1950, pp. 132-33):

The book consists of 4 essays. India, the Historical Background, by Rawlinson; Indian Sculpture, by Irwin; Indian Painting, by Wilkinson; The Minor Arts of India, by Codrington. The essays are condensed, with the exception of that on painting, which deals at greater length with the Mughal and its contemporary schools.

Ishwardas: Folk-arts of Tamil Nad (*MI*, Vol. XI, No. 7, 1959, pp. 17-19):

An account of the folk-arts of the Madras State with special reference to Karagam, Villupāṭṭu, Dummy Horse Drama and Lāvaṇi.

ARTS AND CRAFTS

INDIA:

Ray, Sudhana Kumar: *The Ritual art of the Bratas of Bengal* (Pub. by Firma K. L. Mukhopadhyay, Calcutta, 12. Rs. 16/-. Rev. *HWM*, 13.5.62):

The *brata* art, which is essentially the folk art of Bengal is the surviving vestige of an ancient community art of the united tribes from the vast twin valleys of the Ganges and the Brahmaputra emanating from the Himalayas. According to Dr. A. K. Coomaraswamy, the folk-arts that survive in Bengal are directly descended from the arts of at least 5,000 years ago, which means that the basic traditional culture of Bengal is a living and unbroken continuation of the pre-Aryan civilisation.

The relation between art and religion is a universal feature and the fundamental religion in which the Bengalis are born and brought up is called the brata religion. The introduction of the Brahminic religion, philosophy and mode of worship, however, completely disintegrated the full-scale functions of the *brata* religion and dragged it down to a depressed level so that it now exists as a secluded domestic religion restricted to women alone, not directly connected with the temple service.

The author of this treatise, as a government servant, had ample scope to survey and re-survey the rural areas of undivided Bengal and study the rich art heritage of the country. The result is this expansive and critical study of the *brata* literature, archaeological sources and associated arts and crafts. The chief merit of the book lies in the careful and intelligent correlation of literary and objective evidence and the striking similarities between the old Egyptian culture and the folk culture of Bengal, to which pointed attention has been drawn.

The book is bound to be an important contribution to the understanding of the folk arts and crafts of Bengal and lead to a fresh evaluation of a long-neglected cultural heritage.

CEYLON:

*The Hill Capital: (Film, English, 25 min., 16 mm., black and white; Information Officer, Senate Building, Colombo):

A record of Kandy—its arts and crafts. Temples and the Perehera.

CULTURE

GENERAL:

Interrelations of Cultures:—Their contribution to International understanding. (Published in 1953 by United Nations, Educational, Scientific and Cultural Organisation, 19, Avenue Kléber, Paris, 16 e, pp. 387):

Includes some of the essays selected by a committee of experts who examined at the instance of Unesco in 1949 a mass of material collected by Unesco on a series of studies and enquiries on the present stage of the indigenous cultures of the various peoples of the world and on the relations existing between these cultures. The Committee drew up a joint statement which forms the conclusion of this volume.

'Humanism of Tomorrow and the Diversity of Cultures' (Final Statement of the Committee of Experts convened by Unesco) Bio-biblographical notes.

Lal, Chaman: *Gipsies*: *Forgotten children of India.* (Publications Division, Ministry of Information and Broadcasting, Delhi, 6. Rs. 5/-. Rev. *HWM*, 10.2.63):

The Gipsies are to Europeans what the Lambadis and Doms are to us in India with one point of difference, namely, that the Gipsies are racially apart. Bhikshu Chaman Lal visited the Gipsies in Yugoslavia, Bulgaria, Hungary, Czechoslovakia, France, England, Spain, Germany, Sweden, Russia and the United States of America, made friends among the Gipsies of all these countries and has given pleasant accounts of his experience with them. The Gipsies consider themselves to be Indian in origin and a few scholarly Gipsies who have read Nehru's *Discovery of India* wonder why he has not mentioned them in his book! The evidence for their Indian origin is the presence of a large number of sanskritic words in their vocabulary. When, how and why they went out of India is not known and remains a matter for speculation. Bhikshu Chaman Lal has done a useful service, to the Gipsies and to us by his 'loving study of a people who are scattered remnants of

our stock, have spread all over the world and have, throughout maintained their personalities and individual self-expressions.' •

ASIA:

Dhingra, Bhaldoon: *Asia through Asian Eyes*: Parables, poetry, proverbs, stories and epigrams of the Asian People. Rutland, Vermont and Tokyo, Japan: Charles E. Tuttle Company, 1959. (Rev. in *JAS*, Vol. XIX, No. 4, p. 445):

An anthology. There is a sampling of the literature and folklore of Burma, Indo-China, Indonesia etc. The juxtaposition of translations from Bilhaṇa and Kālidāsa with Cambodian and Laotion fables creates "something of the sense of a living tradition."

Hobbs, Cecil: *Southeast Asia; An Annotated Bibliography of Selected Reference Sources.* The Library of Congress, Orientalia Division. Washington, 1952, ix, 163, $ 1.15. Rev. *FEQ*, XII (4), pp. 458-9):

Practical selective analysis of 350 items arranged according to countries.

BURMA:

Burma, People of the River: (Film, English, 14 min., 16 mm., black and white and colour; Encyclopaedia Britannica Films Ltd., 978. The Queen's Way, Toronto, 14, Ontario):

Explores the varied regions and ways of life in the new nation of Burma—the large rivers that serve as highways; the rice fields in the delta and river valleys; the jungle that yields teakwood and bamboo.

CEYLON:

The Enchanted Isle: (Film, English, 25 min., 16 mm., black and white; Information Officer, Senate Building, Colombo):

A general introductory film on Ceylon—; Surveys the fauna, the flora, and other scenic attractions and also depicts the main export commodities of Ceylon.

Song of Ceylon: (Film English, 50 min., 16 mm., black and white; Information Officer, Senate building, Colombo):

An early screen classic produced by Basil Wright in the 30's and won awards at the London Film Festival—Described in Manvell's "Film" as "the closest the British Documentary has come to creating a film-poem of great lyrical beauty."

INDIA:

Dongerkerry, S. R.: *Universities and National Life.* (Hind Kitabs Ltd., pp. 115, Rs. 4-8-0. Rev. *RCAJ,* XXXVIII (1) Jan. 1957, p. 87):

Convenient summary of Sadler and Radhakrishnan reports, and Truman's commission on Higher Education. Value of Western contribution to contemporary Indian culture; danger of disruption of Bharat, linguistic and other; wanted a federal or rational university for 'consolidation of India's nationality'.

Hussain Abid, S: *The National Culture of India.* (Asia Publishing House, Bombay, 1. Rs. 15/-. Rev. *HWM,* 3.3.63):

The best attempt so far made by a Muslim scholar to understand and interpret the cultural problem of India. The book was originally conceived and written for the Urdu-speaking and Muslim public, in Urdu, in three volumes. It was subsequently republished in a short English version in 1956. It is this English version that here appears again. That it has appeared again is presumably due to the growing interest in the problem of culture integration to which events and developments in India have given a new urgency. The author recognizes that in India's history of several thousand years, there has been a subtle but strong unifying thread running through the bewildering multiplicity of her life. This was, as Dr. Abid Hussain rightly stresses, by no means the consciously motivated achievement of political power-groups but the gradual unfolding of the vision of the great sages and seers of India, of her great poets and philosophers, of those master spirits whose life was one long tapas in the search for Reality. That these master-spirits have, in the main, wrought durably, is clear, for as often as clouds gather around unity and dangers threaten it and even damage it, it reemerges challenging the disrupters to do their worst. On the means of cultural integration in the context of fissiparous forces of linguism and casteism, Dr. Hussain has little that is concrete or new to offer. He suggests that a balance must be struck between the old and the new, between the static and the dynamic but abstractness of this kind leads nowhere.

Kramer, Samuel Noah (Ed.): *Mythologies of the Ancient World.* (New York, Anchor Books, Doubleday and Co., Inc. 1961, pp. 480, $ 1.45. Rev. *BSOAS,* Vol. XXV, Part I, p. 195):

Symposium by ten collaborators. The mythology of India gives an introduction to a number of facts of Hindu mythology relating the subject where appropriate to the living culture of India.

Mirashi, Dr. V. V.: *Studies in Indology.* (Vidarbha Samshodan Mandal, Nagpur, 1960, pp. xiv, plus 259. Rs. 15/-. Rev. *ABORI,* Vol. XLI, 1960, p. 158):

The volume contains 26 articles in English bearing on Sanskrit literature, Prakrit literature and Ancient Indian History; 'a visible embodiment of his mastery over Indian epigraphy and sanskrit.'

Prakash, Om: *Food and Drinks in Ancient India.* (Munshi Ram Manohar Lal, Delhi, 6. Rs. 30/-. Rev. *HWM,* 6-5-62):

Traces the foods and drinks of India from the earliest times up to 1200 A.D. on all available archaeological and literary evidence. Every chapter is fully documented.

The Rig Veda shows that the art of cooking was well developed by then. There were cooks and servers of food and many implements and utensils were used in cooking. Honey was used for sweetening, but salt is not mentioned; onions, garlic and leeks were avoided by respectable people.

From Buddhist works we find that the number of non-vegetarian people was considerable, and the art of cooking was one of the twenty-five prominent occupations of the period. In the Jain works there are descriptions of well-appointed tables and kitchens.

There are a great many references to the ancient medical treatises, mostly of Caraka and Susruta, dealing with suitable foods and balanced diets, depending on season, physical condition, country, race. The Sūtras also give information about ancient food habits; for instance, the Gṛhya Sūtra contains instructions on special food preparations for children.

It is interesting to learn that in ancient times, there was no particular prejudice against a moderate use of alcohol. Dr. Om Prakash explains that all the medical works prescribed a limited use of wines and considered this habit good for health especially in the winter season. Caraka regarded drinking as pleasing, digestive, nourishing and providing intelligence, if indulged in in a proper manner. Excessive use of intoxicating liquors was of course condemned, particularly in the summer and rainy seasons.

Among interesting appendices, there is one on the custom of betel chewing; it appears there is no mention of it either in the Mahābhārata or the Rāmāyaṇa, but literary references show that by Gupta times it was widespread. Smoking—not of course of tobacco, which was brought to India by the Portuguese—is describ-

ed in the medical books. Cigar-like preparations were made from aromatic ingredients such as sandalwood, nutmeg, cardamom and other spices smeared on thin strips of bark of the banyan and pipal trees.

Dr. Om Prakash describes all the important changes brought about in food and drink habits through religion, politics, and through economic causes or foreign influence. His scholarly work will be invaluable to students of ancient and mediaeval Indian society.

Thooran, Periasami (Ed.): *The Tamil Encyclopaedia* (nine volumes) 750 pp. each, price Rs. 25/- each (Tamil Valarchi Kazhagam—Tamil Academy, University Buildings, Madras, 5):

Result of a pioneering effort of the Tamil Academy formed in 1947 as a literary and cultural organization working for the development of Tamil language and literature. Among a number of people who laboured for the completion of the project, Mr. T. S. Avanashilingam Chettiar deserves special mention; First volume released in 1954; and one volume thereafter every year. The whole project cost over nine lakhs of rupees, on the model of western encyclopaedias. The topics, arranged in alphabetical order, cover all subjects under the sun, from agriculture to zoology, the treatment being stated to be clear, comprehensive, authoritative, accurate, and provided with adequate bibliography. For all important countries, articles on their geography, history, constitution and fine arts have been included. Gazetteer information on all important cities and towns, mountains and rivers is also given. There are articles on all the important world languages and their growth and development. Biographical sketches of famous people of the world—scientists, philosophers, statesmen, etc.—also find a place. Every volume contains hundreds of illustrations and maps of countries and half a dozen colour plates and many half-tone reproductions on art paper. As many as 1,200 specialists and scholars from all over the world have contributed articles on more than 15,000 topics treated under separate headings and sub-headings. There is an index in English and another in Tamil, both being subject-wise, while the general index is in the alphabetical order. The Tamil Academy is at present considering the different methods of keeping the encyclopaedia supplemented from time to time.

Who's Who of Indian writers: (Sāhitya Akademi, New Delhi, Rs. 10/-. Rev. *HWM*, 29.4.62):

A reference book like this, containing "basic biographical and bibliographical information about living Indian authors in all Indian languages including English." Meets a long felt need.

INDONESIA:

An American Looks at Bali: (Film, English, 30 min., 16 mm., colour; Embassy of Indonesia, 275, MacLaren Street, Ottawa, Ontario):

Bali as seen through the eyes of a visiting American.

Bali: (Film, English, 9 min., 16 mm., black and white with colour; Encyclopaedia Britannica Films Ltd., 978, The Queen's Way, Toronto 14, Ontario):

Scenes of rural and village life on the island of Bali.

A Balinese Family: (Film, English, 17 min., 16 mm., black and white; Canadian Film Institute, 1762, Carling Avenue, Ottawa 3, Ontario):

A study of a Balinese family showing the way in which father and mother treat the three youngest children—the lap baby, the knee baby and the child nurse.

Bali Today: (Film, English, 11 min., black and white and colour; Encyclopaedia Britannica Films Ltd., 978, The Queen's way, Toronto 14, Ontario):

Portrays life on the tiny volcanic island in Indonesia. Emphasizes the role of the Brahmin religion in everyday life with scenes of the rice harvest, dance ceremonies, and flower offerings to the gods.

Bathing Babies in three Cultures: (Film, English, 9 min. 16 mm., black and white; Canadian Film Institute, 1762, Carling Avenue, Ottawa 3, Ontario):

A comparative series of sequences showing the interplay between mother and child in three different settings—bathing in the Sepik River in New Guinea, in a modern American bathroom, and in a mountain village of Bali in Indonesia.

Childhood Rivalry in Bali and New Guinea: (Film, 17 min., 16 mm., black and white; Canadian Film Institute, 1762, Carling Avenue, Ottawa 3, Ontario):

A series of scenes in which children of the same age in the two cultures respond to: the mother attending to another baby, the ear piercing of a younger sibling, and the experimental presentation of a doll.

Karba's First Years: (Film, English, 19 min., 16 mm., black and white; Canadian Film Institute, 1762, Carling Avenue, Ottawa 3, Ontario):

A series of scenes in the life of a Balinese Child, beginning with a seventh-month birthday ceremonial, showing Karba's relationships to parents, aunts and uncles, child nurse, and other children, as he is suckled, taught to walk, to dance, teased and titillated.

Letter from Indonesia: (Film, English, 15 min., 16 mm., colour Embassy of Indonesia, 275, MacLaren Street, Ottawa, Ontario):

Gives a comprehensive picture of present-day Indonesia, including its geographic features, cultural heritage, people, industry, agriculture, and current educational reform.

Some Cultural Aspects of Bali: (Film, English, 11 min., 16 mm., black and white; Embassy of Indonesia, 275, MacLaren Street, Ottawa, Ontario):

Shows the Non-Governmental Organization Conference in Bali —delegates tour this centre of Hindu-Balinese culture.

This is Bandung: (Film, English, 12 min., 16 mm., black and white; Embassy of Indonesia, 275, MacLaren Street, Ottawa, Ontario):

Depicts the city of Bandung, its people and their arts.

Tjandi Prambanan: (Film, English, 15 min., 16 mm., black and white; Embassy of Indonesia, 275, MacLaren Street, Ottawa, Ontario):

A visit to the Temple of Prambanan in Central Java.

PHILIPPINES:

John, C. and Caldwell, Elsie: *Our Neighbours in the Philippines.* (The John Day company Inc., 200 Madison Avenue, New York 16, 1961. 45 pages with illustrations and photographs. $ 2/-. Rev. *JOG,* Vol. LXI No. 5 1962. p. 227):

Gives a delightful insight into the land and people of the Philippines for children; an accurate report of countryside and culture in the Philippines.

DANCE

INDIA:

Jones, Clifford R.: (Bhāgavata Mela Nāṭakam, a Traditional Dance-Drama form; *JAS,* XXII, 2 (Feb. 1963), pp. 193-200):

A vivid and critical account of the Dance-drama as practised in Melattur (Tanjore Dt.) based on a performance *Prahlāda charit-*

ram staged on 9th May 1960 and witnessed by the author who spent three years in India studying dance-drama forms of South India. He says: "These are not "dead" plays translated to the contemporary theatre stage; they are still a living institution functioning in the capacity for which they were designed... One of the factors often lost is the balance between religious-moral elements and comic realism, in a theatre art that is also a form of sacred ritual. In the Melattur Bhāgavata plays, this balance is ingenious'.

Varma, K. M.: *Seven words in Bharata: What do they signify?* (Orient Longmans, Calcutta; 1958, pp. 144, Rs. 5/-. Rev. *BSOAS*, Vol. XIII, Part I):

A highly valuable contribution to the study of Bharata's *Nāṭyaśāstra;* disproves the observations of the commentator Abhinava. "The result of the book strikes one as a fruitful approach to a subject which still has a great many aspects sorely in need of elucidation".

Bhārati, Śuddhānanda: Kshetrajna and the Indian dance. (*IWI*, 12.6.60, pp. 34-35):

"Take any artiste worth the name, who has held her place in the field of Bharatanāṭyam, and it will be seen how important a role Kshetrajna has played in her rise to eminence". His biography and contribution to Indian Dance.

INDONESIA:

Indonesian Dancers: (Film, English, 12 min., 16 mm., colour: Embassy of Indonesia, 275, MacLaren Street, Ottawa, Ontario):

Shows dances from Java, Sumatra and Sulawesi, performed by an Indonesian community living abroad.

Javanese Dancing: (Film, English, 15 min., 16 mm., black and white; Canadian Film Institute, 1762, Carling Avenue, Ottawa 3, Ontario):

The dynamic rhythms of the Javanese dance are illustrated by Mrs. Willy Blok Hanson, an Indonesian dancer now giving instruction in Toronto.

Trance and Dance in Bali: (Film, English, 20 min., 16 mm., black and white; Canadian Film Institute, 1762, Carling Avenue, Ottawa 3, Ontario):

The Balinese ceremonial dance drama in which the never-ending struggle between the witch and the dragon, the death dealing and the life protecting, is played out to the accompaniment of comic interludes and violent trance seizures.

MUSIC

INDIA:

Subbarāma Dīkṣitar: *Sangitā Sampradāya Pradarśinī*: Ettayapuram Press, 1904, Telugu, pp. 1666, 2 Vols.):

A monumental work on Karnatic music. The author was the brother's son of Śrī Muttuswāmi Dīkṣitar and adopted by the latter. The book contains authentic versions of a number of Dīkṣitar's kritis. The *lakṣaṇa* (grammar) of every *rāga* dealt with in the book is clearly explained and illustrative pieces such as Lakṣya gīta, sañcāri, tāna etc. are all given. We have in this work obsolete forms like the Rāmatilaka, Prabandha, Suladi etc. Besides Dikṣitar's compositions, various other composers are also represented. Rare compositions by Talappākkam composers, Tyāgaiya, Śyāma Śāstri, Krishnaswāmi Aiyah, Ponniah, Purandara dāsa are also given.

The notation adopted in this book is unique. Not only the svaras but gamaka signs are also profusely used. These signs were taken mostly from one western staff notation and were coined in collaboration with Maṇali Chinniah Mudaliar who has also published a number of Tyāgarāja Kritis in staff notation.

Also includes biographies of a number of mucisians and composers and a brief grammar of music, lakṣaṇa sangraha.

PHILOSOPHY

GENERAL:

Parrinder, Geoffrey: *Upanishads, Gita and Bible*, a comparative study of Hindu and Christian scriptures, Faber 21 sh. Rev. *SS*, 23.12.62):

Wisely argues that it is no longer possible in the modern world for people of an enquiring mind to remain ignorant of other religions, and it is better to give them an appreciative account of the various view points than to condemn all but one. He attempts to do this for Hinduism and Judaeo-Christianity, setting forth their scriptural pronouncements on the origin of things, the nature of man and his fate after death, and on monotheism, mysticism, ethics and the relation between religion and society.

INDIA:

Apte, V. M.: *Brahma Sūtra Śāṅkarabhāsya*. (Bādarāyana's Brahmasūtras with Śaṅkara's commentary translated into English.

pp. xxxvii, plus 2 plus 888, Bombay. Popular Book Depot, 1960. Rev. *JAOS*, 81(2), pp. 141-2, by Hajim Nakamura):

The sentences of the translation are accurate. The way of translating the text is literal and faithful to the original. The style is easy to understand. In many cases this translation is better than the foregoing ones. Despite some minor shortcomings noticed, 'this is a great contribution to the study of not only vedānta but also Indian philosophy in general'.

Chandradhar Sharma: *A Critical Survey of Indian Philosophy*, (pp. 415, Rider & Co., London, 1960. Rev. *JRAS*, 1961, p. 645 by J. F. Staal):

Based on Sanskrit texts, the treatment is suggestive and thought provoking. New views on many special topics, but predecessors in the field rarely mentioned. Much of the chapter on Buddhism and Vedānta (read: Advaita) seems to be directed against T. R. V. Murti's *Central Philosophy of Buddhism*.

Narain (Dr.): *An Outline of Madhva Philosophy* (Udayana Publications, Allahabad-2. Rs. 30/-. Rev. *HWM*, 10-3-63):

A competent and critical account of the philosophical system of Śrī Madhava based on the author's first-hand study of the classics of Madhava's philosophy, specially the works of Jayatīrtha Vyāsarāja and Vādirāja. The learned author's general knowledge of the different schools of Indian philosophy and his mastery of Nyāya and Advaita Vedānta have enabled him to place the philosophy of Śrī Madhva in its true perspective.

Sharma (Dr.) B. N. K.: *A History of the Dvaita School of Vedānta and its Literature*, (Vol. II, pp. 420, Rs. 22.50, Booksellers Publishing House, Mahandale Buildings, V. P. Road, Bombay-4, Rev. *HWM*, 26-8-'62):

Like the earlier volume this deals exhaustively with the post-Jayatīrtha period, from the 15th century to our own times. The best chapters in the book are on Vyāsarāja. We are treated to fine samples of the daring dialectics, constructive development and doctrinal elaboration of his thought. Chapters V and VI deserve the attention of all scholars in Indian philosophy. Part II of the book deals with the prolonged and spirited controversy of the Dvaita and the Advaita schools through a number of works bringing out the dialectical skill on the two sides. Part III describes the sumptuous contributions which a large number of non-polemical commentators of the school of Madhva have made. Part IV of the work presents a very comprehensive history of the order

of the Hari Dāsas in Karnatak. The Dāsas are the mystics of the Dvaita school. Their devotion to Lord Nārāyaṇa and their contribution to the Bhakti movement are comparable to the movements of the Āḻwārs and Nāyanmars of Tamil Nāḍ and the Mystics of Mahārāshṭra and Gujarat. We have here an interesting history of the Maṭhs.

Walker, Kenneth: *The Conscious Mind* (Rider & Co., London, 21 sh. nett. Rev. *HWM,* 3-2-63):

Deals with the wider world of the conscious—the realms of experience of the mystics. Dr. Walker recognizes the infinite excellence of the Upaniṣads on this unchartered realm. 'It is to India that mystics have had to turn in search of teachings which are in harmony with their inner experiences. This has always been so and it is likely always to remain so'. (P. 103). Continuous tradition of inner experience and transmission by personal discipline and training has made this continuous living yogic tradition possible in India—scoff who may.

RELIGION

GENERAL:

Gaster, Th. H.: *Thespis: Ritual, Myth and Drama in ancient Near East* (Second Revised Edition, New York, Anchor Books, 1961, pp. 515; Rev. *EW,* Vol. 13, No. 1, March, 1962, pp. 73-5):

Gaster's work is an ingenious attempt to find a connection between myth and religious life. The volume is divided into 3 main parts. 'The Seasonal Pattern', 'Seasonal myths of the ancient Near East' and 'Literary survivals of the Seasonal pattern'.

INDIA:

Danielou, Alain: *Le Polytheisme Hindou* (Buchet/Chatel, 1960, pp. 597, Rev. *EW,* Vol. 13, No. 1, March 1962, p. 80):

The book is a good resumé by an authority in Indian music of the Hindu religious pantheon frequently based on Sanskrit texts. A section is dedicated to mantras, yantras and to ritualism.

Morgan, Ed. Kenneth, W.: *The Religion of the Hindus,* New York, Ronald, 1953):

"A collection of essays on the philosophical aspects of Hinduism by a group of leading Hindu scholars. Useful for both laymen and advanced students."

Pathak, V. S.: *Śaiva Cults in Northern India from Inscriptions 700 A.D. to 1200 A.D.* (Dr. Ram Naresh Varma, Varanasi, 1960, Rev. *EW*, Vol. 13, No. 1, March, 1962, p. 80):

An exposition of the results obtained from a careful investigation of the epigraphic material concerning Śaiva sects.

Renou Louis: *Religions of Ancient India* (Jordan Lectures, 1951, University of London, The Athlone Press, London (1953), pp. i-viii, plus 1-140; Rev. *ABORI*, Vol. XLI, 1960, p. 195):

This is a collection of lectures delivered at the School of Oriental and African studies. Six lectures on Vedism, Hinduism, and Jainism. The study of the book leaves a mixed impression of expectation partially fulfilled and partially unfulfilled.

Zaehner, R. C.: *Hindu and Muslim Mysticism,* (Jordon Lectures, 1959, University of London, The Athlone Press, 1960, pp. viii plus 234, Rev. *EW*, Vol. 13, No. 1, March 1962, pp. 78-9):

'The work is concerned with Hindu mysticism in as much as it offers differences and distinctions of types and with that of Islam in as much as it has not yet been sufficiently studied in this respect'.

SOCIOLOGY

INDIA:

Mishra, Vikas: *Hinduism and Economic Growth* (Oxford University Press, Rs. 12.50. Rev. *SS*, 3-2-63):

Seeks to examine whether Hinduism has helped economic growth in India. In a conflict between economic interest and religious doctrine, the former wins. This is largely true even of India. But it does not follow that religious doctrines will not constrict or slow down change or even distort it. Mr. Mishra's study (this is a thesis for a doctorate) is largely convincing. Hinduism in its earlier stages promoted economic growth, but with the impact of the Western civilization, it is not so now. The caste system and the joint family system, for instance, have long survived their need.

Pfuetza, Paul, E.: *Self, Society, Existence* (Harpers Torchbooks, Harper Brothers, New York, pp. 400, Agents: Higginbothams, Madras-2. Rs. 11.25. Rev. *HWM*, 6-1-63):

The emphasis on the interpersonal nature of the human existence, it is claimed, is one of the most fruitful ideas of recent times. No self exists or knows itself save in the presence of another self.

The two most brilliant exponents of this idea have been G. H. Mead and Martin Buber. They are not birds of the same philosophical feather, yet they are made to flock together in this book and a fruitful parallellism is the result. It is not the person-in-isolation but the person-in-relation that is the crucial problem of contemporary philosophy and psychology. To the study of this problem Mead and Buber bring different points of view. The former makes an empirical study of mind, self and society within the framework of scientific behaviourism while the latter, a Jewish existentialist, looks at man from the angle of faith and revelation. These two divergent streams of thought somehow meet and this book is about the meeting place.

Śrautakośa (Encyclopaedia of Vedic sacrificial ritual comprising the two complementary sections, namely, the English section, Vol. I, the Sanskrit Section, Vol. I, pt. I, Vaidika Samśodhana Maṇḍala, 1958; Rev. *ABORI*, Vol. XLI, 1960, pp. 178-80):

The Sanskrit section comprises two main portions, firstly connected with Mantra and Brāhmaṇa passages dealing with each part of the ritual and secondly Baudhāyana Śrautasūtra rearranged. The English section contains the translation of the Baudhāyana śrautasūtra. 'The work will provide an indispensable reference book for all who are concerned with the subject'.

Vittachi, Tarzie: *The Brown Sahib* (Andre Deutsch, London, Agents: Rupa & Co., Calcutta-12, 10s. 6d. Rev. *HWM*, 30-12-62):

Mr. Vittachi, an able and experienced journalist who was Editor of the *Ceylon Observer* for many years, has written a lively little book on the new nation States of Asia that emerged from the break up of the old colonial empires. He points to the fact that after a brief and more or less uneasy honey-moon with Parliamentary democracy most of these countries have set up totalitarian regimes and asks: "India and Malaya have maintained the forms, but how much longer? There is a widespread fear that democracy in India must succumb to militarism or anarchy sooner or later. This lies behind the question that is on everybody's lips in Asia "After Nehru what?".

Srinivas, M. N.: A Note on Sanskritization and Westernization. (*FEQ*, XV (4), August 1956, pp. 481-96):

Interrelation of the two processes and their effects on modern Indian social patterns dicussed.

INDONESIA:

Metcalf, John E. *The Agricultural Economy of Indonesia.* Washington; U. S. Dept. of Agriculture, 1952, ix, 100 (Agricultural Monograph 15, Rev. *FEQ*, XII (4), pp. 442-3):

Emphasizes post-war changes in peasant and estate agriculture.

Palmier, L. H.: *Social Status and Power in Java* (London School of Economics, Monographs on social Anthropology, No. 20, 1960. 30 s. Rev. *MII*, Vol. 42, No. 2, 1962, p. 174):

Deals with the status and power structures of Javanese villages; throws light on Indonesian society.

S. E. ASIA:

Eickstedt, Egon Freihen Von.: *Rassendynamik Von Ostasien. China, Japan, Tai und Kmer von der Urzeit bis heute,* (Berlin: W. de Gruyter & Co., 1944, pp. 648. Rev. *FEQ*, xii (2), pp. 204-6).

'The hypotheses he advances help in classifying the confusing picture of ethnic stratification of Southeastern Asia'.

Wolf Jr., Charles: Economic Development and Reform in South and South-East Asia, (Rev. *FEQ*, xii (i), Nov. 1952, pp. 27-42. Commentary by Norman S. Buchanan, University of California, Berkeley, pp. 43-6):

Theoretical discussion establishing that economic development must precede problems of legal reform if both must succeed.

YOGA

INDIA:

Taimni, I. K.: *The Science of Yoga* (Theosophical Publishing House, Madras-20. Rs. 17.50, Rev. *HWM*, 29-7-62):

A brilliant exposition of the philosophy and practice of Yoga as systematized by Patanjali. Containing the full text of the Sūtras (196)—both in Nāgari script and transliteration in Roman—word for word meaning, translation and elaborate explanations of each aphorism, the book is definitely a landmark in the movement for a popular presentation of the ancient Indian truths of Yoga to the modern mind. Sri Taimni has taken pains at every step to relate the thought of this ancient Śāstra to the developments in modern sciences of Physics and Psychology, brought to bear a very rational thinking to explain many of the difficult and generally ill-grasped portions.

SECTION IV (A): INSTITUTIONS

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

BURMA

CULTURE:

The Burma Writers' Association, (Rangoon):

In 1939 the Rangoon University student writers, started a P. E. N. club. The visit of Mr. H. G. Wells to Burma inspired the members of the P. E. N. Club and a writers' club was formed. It bridged the gulf between the new literary group and the old school. During the Japanese occupation, some members of the Writers' Club, in collaboration with established authors of the day, resuscitated the literary movement and formed the Burma Writers' Association. The Burma Writers' Association and its collateral bodies such as the society for the spread of Burmese literature, Burma Writers' Club and a horde of mofussil organizations for the promotion of literary and cultural arts are concerned not only with the development of the art of writing but also with safeguarding the interests of writers.

COMMONWEALTH

Commonwealth Institute, (London):

Has originated from the Imperial Institute founded by Queen Victoria in 1893. From its inauguration till the second World War the Institute became renowned for the scientific services it provided. At the end of the war the Government decided to take over all the scientific side of the Institute's work. The purpose of the Institute was redefined, largely in educational terms, and responsibility for it was transferred from the Board of Trade to the Ministry of Education. The new building for the Commonwealth Institute costing £ 1,000,000 was opened by Queen Elizabeth on 6-11-62. Her Majesty observed that the sole purpose of the new Institute was to serve the interests of the entire Commonwealth and to promote a feeling of unity among the whole of its peoples. The Institute is concerned with the human aspects of Common-

wealth relations rather than with constitutional and political matters or trade.

Moated and landscaped behind a forest of flagpoles, each flying the flag of a member of the Commonwealth, the building is a breath-taking palace of knowledge, devoted to every Commonwealth country, in the giant exhibition hall inside. The diagonal, diamond-shaped exhibition block adjoins two rectangular administrative wings, one housing administrative offices and a library and the other a cinema which can be turned into a theatre and an art gallery.

The exhibition block, with its central space rising to the roof surrounded by "flying" galleries connected at different levels by wide stairways, presents something entirely new and exciting in display. On the lower gallery, are placed the five oldest Commonwealth members, including India. On the middle gallery are the African sections, and on the top-commanding a superb panoramic view of the entire exhibition hall — are displayed the different characters of island territories.

The entrance to the India section is through an enormous archway decorated with photographic copies of traditional Indian sculpture, and once inside the faint but insistent rhythm of Indian melodies is ever present. The exhibition tells the story of India, her civilization and culture, history, geography and development. Coloured reproductions of temple statues and mosaics form a background to the exhibits, and presiding in a place of honour is a statue of Mahatma Gandhi. The Queen has presented one of the exhibits in the Indian section — an ivory model of Delhi's famous Qutb Minar, given to the Queen by the President of India when she visited the country two years ago. It will now form part of the permanent exhibition in the Commonwealth Institute.

Elsewhere in the Indian section are coloured diagrams (three-dimensional model pictures) showing cities and ports in India and also some of the industries pursued here. One of the most unusual exhibits is a giant working model of the Tata iron and steel works at Jamshedpur. India is remembered elsewhere in the new building. The main reception and lecture room in the administrative block is called the Jehangir Room, in commemoration of a leading Bombay financier, Sir Cowasjee Jehangir.

Sir Cowasjee provided funds for a hall in the old Commonwealth Institute, and in perpetuating his memory in the new build-

ing, the architects invited India to furnish the room. It has been decorated with a giant tapestry which can be used to divide the room in two. The tapestry is the work of one of Britain's leading textile designers, Mr. Gerald Holtom, and is a modern reproduction of an 18th century Indian painting which was in itself a copy of 5th century Indian mythological characters. Executed in warm dark colours, the tapestry is highly complimentary to the wood-steel-glass modernity of the room.

Another link with the past is the Bhowanagree corridor — an underground passageway decorated with stylized fibre-glass pictures showing the Commonwealth's development, leading from the car park to the main exhibition hall. The corridor is named after Mr. Mancherjee Bhowanagree, a Bombay-born Indian who was a member of the House of Commons.

In the Institute's art gallery — claimed to be the most technically advanced of its kind in the world — are some 185 exhibits from internationally renowned artists from 24 countries. Under the title "Commonwealth Art Today", it is designed to show the present-day developments and international influences in Commonwealth art.

The gallery will be used to stage changing exhibitions of Commonwealth art, and plans are already in hand for a national art exhibition from Rhodesia next February, followed by a Canadian exhibition in the spring. There will also be several one-man shows.

GREAT BRITAIN

DANCE:

Commonwealth Dance Academy (London):

Opened in 1962 by Ram Gopal, well-known Indian dancer; The Academy concentrates on Kathak, Tanjore, Kandyan and Kathakali dances besides giving tuition in mime, gesture and acting.

"I have travelled the world since 1939 and I decided a long time ago that London was the dance capital of the world", Ram Gopal said. "That is why I have decided to open my academy here, but I want to do more than that."

"I do not believe that only Indians can dance the classical dance of my country: I think that, with training, Europeans could

do it too. I want my academy to be a commonwealth affair where pupils from all over the world can come and study not only dancing but drama and music too. It is my aim to make it as important to Britain as are the Ballet Rambert and the Royal Ballet."

INDIA

GENERAL:

Nirmal Hridaya (Calcutta):

Founded in 1952 by Bojahiu Mary Teresa, an Albanian by birth, who has lived in India for over 30 years and has acquired Indian citizenship. It is primarily a rescue home doing social work like saving the sick and dying destitutes and working for the betterment of slums and slum dwellers; maintains about 18 primary schools in the city and a *śiśu vihār* where training for young boys is given in some useful crafts like carpentry. The centre receives aid from the Calcutta Corporation, the Central Social Welfare Board and similar public organizations. The founder was awarded the Padma Śrī in 1962 in recognition of her social work.

ARTS AND CRAFTS:

Pottery Research Centre (Madras):

Set up by the Madras Government to work out new ceramic techniques and designs. The Madras School of Arts and Crafts was associated with the centre to assist with the art side. The results are clearly satisfying. Every design executed at the centre is a piece of infinite delicacy and precision. The students have been going about it with an utter lack of inhibitions, creating pieces in the weirdest of shapes. Even the most banal object acquires elegance and sophistication to a degree mass production can never achieve. The work of the students covers the whole spectrum, ranging from sort of abstractions with the merest suggestion of images, through highly stylized phantoms to outright representationalism. Some of them stick to the conformist perspective. Others are modish. But each of them is a symphony of grace and colour with plenty of intrinsic justification.

Sadaquat Ashram (Patna):

Founded in 1921, when 50 students of the Engineering school at Patna (now the Engineering college) were inspired with the spirit of non-cooperation, left their school, and went to Maulana

Mazhrul Haque (one of the foremost lawyers of his times and a fellow student of Mahātmā Gandhi in England) who started living at this place with his student followers. Sadaquat means Truth. Mr. Haque and his students set up a workshop and produced *charkhas*. He also brought out an English Weekly *Motherland*. In response to the call for non-cooperation at the beginning of 1921 large numbers of students left their colleges. For their sake a national college was started. The idea was to produce workers and develop the college on the lines of the Fergusson College, Poona. Subsquently, when Mahātmā Gandhi came to Patna he suggested the establishment of a Vidyāpīṭh, i.e., a national university, and gave Rs. 55,000 for it. Maulana Mazhrul Haque, Mr. Brajikishore Prasad, Dr. Rajendra Prasad, and Acharya Badrinath Varma, became Chancellor, Vice-Chancellor, Registrar and Assistant Registrar respectively of the Vidyāpīṭh. Later on Mr. Brajikishore became Chancellor, Rajan Babu and Mr. Badri Vice-Chancellor and Registrar respectively. The Vidyāpīṭh moved to the Sadaquat Āshram in 1922. The Āshram was confiscated by Government twice from 1932 to 1934 and from 1942-45. From 1946 the Vidyāpīṭh was converted into a training centre for village industries workers. Nowadays besides this training centre, there is also a Mahāvidyālaya for the training of extension officers of Community Development Department which is financed by Khādi and the Village Industries Commission. This is controlled by the Vidyāpīṭh. There are also model centres of village industries in the Āshram today, viz., paper-making, tar, *gur* making, carpentry, weaving, soap making, match works, oil *ghani*, pottery, and hand pounding. Rajen Babu lived in the Āshram till 1946, when he joined the Central Cabinet, and later after he ceased to be President.

CULTURE:

Bhuri Sing Museum (Chamba, Himachal Pradesh, India):

The large collection in this museum is due to the efforts of the late scholar historian, Dr. J. P. Vogel, who lived in Chamba for many years, studying its history and archaeology. He advised the ruling prince, Bhuri Singh, to build a museum, where apart from sculptures, embroideries and carved woodwork, paintings from Chamba and the Kangra Valley could be displayed. "Apart from paintings, from Kangra and Chamba, the museum contains some remarkable pieces of carved woodwork from Bahmaur".

Christa Śishya Āśram (Thadagam, Coimbatore):

Founded in 1937 by Bishop, H. P. Walsh, (a theologian, philosopher, Church-historian, educationist and a social worker) and a few others. The Bishop died in 1959 but his wife carried on the work of the Āśram till 1961 when she too passed away. Now Father K. C. Verghese looks after the Āśram. The first organised effort of the Orthodox Syrian Church to extend its field of work outside Kerala and was an unique experiment in community living, committed to the task of evangelical activity and social amelioration. Bishop Walsh and his wife, both members of the Anglican Church contributed immensely towards maintaining the ecumenical spirit in this Āśram, fully respecting the faith, discipline and traditions of the former order.

Government Museum (Madras): See *Bulletin*, 1957, p. 157.

The Children's Gallery has added to its exhibits a collection of seven dolls depicting the various facets of the Kathakali dance drama. The models attempt to give to the child an idea of the characters of Kathakali, the facial masks, the ornamentation, the expressions and gestures of the characters that go to make the Kathakali a lively dance drama. The characters depicted are Rāma in "Paccai" type, symbolizing heroism and virtuous character, Sītā, Hanumān of the "white beard" type symbolizing piety and devotion, Rāvaṇa symbolizing an evil domoniac character, Kṛṣṇa, a variation of the "paccai" type, Kattalan, a "black beard" type representing aboriginal hunters and dwellers and Bali of the "red beard" type representing a wicked, vicious character. The themes are taken from Mahābhārata, Śiva Purāṇa, Bhāgavata and the Rāmāyaṇa.

National Museum of India, (New Delhi: See *Bulletin*, 1957, p. 170):

The new anthropology wing presents, in continuation of the costumes of India exhibition of the existing Anthropology Gallery, a rich variety of costumes from several States of India, displayed on wire dummies. The following are the new additions: Saurashtra farmer woman, Bengali couple, Punjabi bride, Ahir family from Saurashtra, Kashmiri couple, and Ajmeri couple. An added attraction of the new anthropology wing is an exhibition of masks and folk musical instruments of India. Brass masks of Sugrīva from Banaras, pith mask of Kāḷī from Assam, wooden masks of Sahi Jatra from Orissa and Zari Ramlila masks from Banaras need

special mention. The folk musical instruments cover a wide area and are displayed against a mat background. The new gallery also provides a photographic exhibition depicting life of some of the important tribal population of India.

Padmanābhapuram Palace (Padmanābhapuram, Kerala State):

Padmanābhapuram was once the capital of the former Travancore State and abode of the royal house. The oldest of the palace buildings is believed to have been built about 1300 A.D. The most artistic of them are the Upparikka Māḷigai, the Navarātri Maṇḍapam, the Mantraśālai, Indra Vilas, the dance arangu, and the main palace. Beautiful sculptural specimens in granite chiselled and brought into proper shape and form by the master craftsmen of those days, wonderful carvings in wood and decorative lamps in brass and bell metal, adorn the palace. The lovely mural paintings on the walls, depicting episodes from the Rāmāyaṇa, the Mahābhārata and other Hindu epics executed in a riot of colours centuries ago, remain fresh even today. These paintings are the most coveted treasures of the Travancore State. The palace, which is a priceless museum, enshrines in it many valuable works of art. There are stone engravings which are valuable to students of archaeology and history. Specimens of the ancient *Anantarāyan Paṇam* in gold and coins in silver and copper displayed here, are known to have been produced by the royal mint which was functioning at Padmanābhapuram, in those days. Another rare exhibit is the gigantic clock made of wood and metal by skilled artisans. Its pendulum is of granite. Recently it went out of order and no modern mechanic has so far attempted to set it right. The daggers and swords used by Rājā Keśava Dās and Velu Thampi Dalavai can also be seen among the collections preserved in the museum. The imposing image of Commander Eravikuṭṭy Piḷḷai, who died heroically, discovered at Kaniyakulam in Kanyākumāri district, is also kept safe here. The Mahārājah used to hold court usually in the Mantraśālā of the palace when he issued orders to his officers. The royal treasury which hoarded gold mohurs was located in the Upparikka Māḷigai. All the flats in the palace were earmarked for special purposes. Every room in the palace has four big doors of equal dimensions. The dressing room with its toilet tables, mirrors and furniture looks well equipped. The Tūkku Mañcam (bedstead) made of timber from 64 medicinal forest trees is credited with possessing miraculous curative powers. Chronic complaints like rheumatism, nervous troubles, fevers, etc., were

supposed to be radically cured by using this bedstead. The topmost floor was utilized for prayers, worship and religious fasts by the members of the royal family. The Superintendent and his staff have taken pains to keep the palace, its art treasures and its precincts clean and tidy. Visitors pour in daily to see the palace and its priceless contents.

Royal Asiatic Society, (Townhall, Bombay):

Nucleus laid in 1804 by a British civil servant, Sir James Mackintosh who initiated a literary society. It began with 17 members to "promote useful knowledge, particularly such as is immediately connected with India." For some years the society remained an entirely private effort of some individuals. About 25 years after the inception of the Bombay Literary Society, the Royal Asiatic Society was formed with headquarters in London. The Bombay Society got affiliation to the Royal Asiatic Society and became its Bombay branch. Remained an exclusively British organization till 1840. A unique institution not only for its collection of books, but also for its activities directed to the acquisition and spread of knowledge. Contains over 1,60,000 volumes collected over the past century and a half and 2000 manuscripts. Its oriental literature section is the richest part of the collection; it has ancient books in Sanskrit, Prakrit, Persian and Arabic. Practically all these works have been acquired from abroad, the Sanskrit works mostly from Germany. To give an idea of its rare collection: Travel books by employees of the East India Company; oldest books like Henry Lord's Discovery of the Sect of Banians, Religion and Parsees (1565), Patrick Russel's "Description and Figures of two hundred fishes collected at Vizagapatam"; folios of paintings from the Ajanta and the Ellora "Cave Temples"; "Raj Tarangini"; an edition of Alif Laila, the Book of the "Thousand Nights and One Night"; sixty volumes of "collection of Specimens of the Textile Manufactures of India". These volumes offer a unique and superb example of the art of weaving in India. Each volume has 100 to 120 examples of Indian textiles ranging from cotton fabrics to the rich "Kin cabs", the brocades. The history, the place of origin, special uses of a fabric and its weaving techniques, etc., are printed on one side while on the facing page is fixed a specimen piece of the same fabric showing the complete woven design. The Dante Manuscript dated to mid-14th century, one of the works of Shakespeare — there are only two or three manuscripts of this kind in the world—the manuscript of the recen-

sion of the Atharva Veda, probably the second of its kind after the one discovered by Roth in 1875, illustrated manuscripts like the Kalpasūtra of the Jains and Āraṇya Parva of the Mahābhārata are some of its rare items. There is a rich coin collection of 10,500 pieces with rare specimens. Some of the oldest newspaper and periodical files are here. The London "Times" dates back to 1801; "Bombay Courier", 1811-1842. The Library has about 1200 regular members. Acquires about 2000 new books every year.

Venkateswara Veda Samskrita Pāṭhasāla, (Tirumalai Hills, Tirupati):

Prospectus:

The following courses of study are offered:

I. (a) *Yajurveda:* (10) *Year course:*

Students joining the "Veda" course will be taught to recite accurately the complete text of Yajurveda, Pada, Krama, Jaṭā and Ghanam, with Sanskrit as a compulsory subject (classical Sanskrit and selected Prakaraṇas from Śāstras), which will be helpful for the study of Veda Bhāshya, Lakshaṇa and Prātiśākhya, after mastering the Yajurveda. (b) *Rigveda*—same. (c) *Sāmaveda*—same. (d) *Athavaveda*—same.

II. (a) *Vaikhānasa Āgama:* (10) *Year Course:*

Students joining the "Vaikhānasa Āgama" course will be taught all the text books in detail relating to the Vaikhānasa Āgama —(Āhnikavidhi—Mantrapraśnam—Vaikhānasa Sūtra — Brahmotsava Anukramāṇikā, etc. Upayuktams, Marīchi Samhitā and portions from Atri, Bhrigu, etc., Vaikhānasa Samhitās) with Sanskrit as a compulsory subject (classical Sanskrit and selected Prakaraṇas from Śāstras), which will be helpful to study the Āgama Śāstras, with the commentaries in greater detail after undergoing the course. (b) *Pāncharātra*—same.

III. *Divya Prabandham:* (10) *year course:*

Students joining the Divya Prabandham course will be taught to recite accurately the (4,000) Pāśurams in Tamil with compulsory classical Sanskrit and Tamil, which will be helpful for the study of the Vyākhyānas, Rahasyams and Bhagavadvishayam, etc., after mastering the Divya Prabandhams.

IV. *Special Sanskrit*: (10) *Year Course*:

Students joining the Special Sanskrit will be taught Nāṭakānta, Sāhitya, Prakaraṇas in Alankāra Śāstras, Nyāya, Vyākaraṇa and Mīmāmsā Śāstras of Entrance Standard for 6 years and Special Śāstra—Nyāya, Vyākaraṇa, Mīmāmsā, Alankārā or Vedānta for 4 years of Śiromaṇi Standard in traditional system.

For all students General Subjects, i.e., English, Mathematics, Social Study and Hindi, will also be taught for one period daily.

Students who wish to join the Pāṭhaśālā, should be below 12 years of age and should have studied up to 5th Standard and those who wish to join the Veda and Āgama courses should have performed Upanayana Samskāra and Pancha Samskāra to Pāncharātra and Divya Prabandha courses.

Vidyā Mandir, (Madras-4).

Stems from the Mylapore Ladies Club formed in 1925; was declared open in 1956 and came under the management of the M. L. C. School Society, Madras; from its nursery it expanded to the introduction of the Matriculation section in 1962. The mode of teaching is an attempt to evolve a new spirit by the integration of Western and Indian ideas. The day begins with solemn prayers for a few minutes. Kindergarten, Montessori and modern play-way methods together with story telling are the processes by which a good foundation is laid for the schooling of the little ones. The special talents of the children are encouraged and the dignity of labour is stressed. Gardening finds a place in the curriculum besides handicrafts, painting of pottery, clay modelling, etc. There is not the usual examination complex and cramming is just not permitted. The pupils are encouraged to develop their own ideas on men and matters and the teachers guide them to the sources of knowledge. There is not the tedium of home work. Any pupil can walk into the library and read anything that interests him. The Project work organized every year on the occasion of the Children's Day reflects the kind of work done. The youngsters show great understanding in trying to explain what they had done to signify their awareness of the world they live in. Their presentation of the 'Focus on Africa', and the 'City of Madras' display, were high class, while their depiction of the Pacific Ocean and the early sea-farers' routes was commendable. The tiny tots vied with one another in detailing the countries from which the toys

were received — a lesson in geography for them — for the exhibition of dolls.

The extra curricular aspect of the school is spearheaded by its activities in the field of make-believe. It won a rolling cup and a special prize for its play in the inter-chool dramatic competition. The school's main endeavour is to make worthy citizens of the wards under its care.

DANCE:

Siddhendra Yogi Kalākṣetram (Kūcipūḍi, Andhra Pradesh):

A traditional Kūcipūḍi dance-drama Institute; founded in 1957 under the inspiration of Banda Kanakalingeśwara Rao, who continues to be its moving spirit; "a unique institution which combined the best of both worlds, of the ancient gurukula and the modern academy". Boys ranging in age from 5 to 15 undergo an intensive five year training in the various aspects of the dance art, such as footwork, acting, music and Sanskrit literature. Rigorous physical exercises compulsory for all. An oriental school in the village is an adjunct to the Kalākṣetram. Chinta Krishnamurti, aged 50 (son of the late Chinta Venkataramayya, one of the most eminent exponents of the art) Vedantam Satyam, Presidential award winner in Kūcipūḍi, are doing their best for improving the organization. Mr. A. S. Raman who visited the institution writes in *IWI*, 16-9-62: "It is a pity that Kūcipūḍi dancers of the calibre of Vempati Satyam and Vedantam Raghaviah, whose services are urgently needed in their native Kūcipūḍi, have still not been able to resist the lure of the cinema. The moment they decide to place their services and resources at the disposal of such institutions as the Siddhendra Yogi Kalākṣetram, they will put their little village on the cultural map of the world, an objective they will never be able to achieve with their films."

FOLK ART:

Folk Arts Museum, (Patna):

The Bihar Government has established a folk art museum in the campus of the industrial estate in Patna at a total cost of Rs. 3 lakhs with a view to reviving the dying handicrafts in the State. Museum researches will be carried out in the dying handicrafts in villages and ways and means would be devised to give them a new life. The Government has provided a sum of Rs. 8

lakhs for the development of handicrafts during the Third Plan period. So far schemes have been sanctioned for the development of bell metal industry and for quality marking. A number of schemes for the development of handicrafts in the State have been pending approval of the Government for a long time.

MEDICINE:

Ārya Vaidyaśālā, (Kottakkal, South Malabar):

One of the biggest centres of Āyurvedic system of medicine; established by Vaidyaratnam P. S. Varier in 1902. Today it has developed into a big institution with a large āyurvedic medicine factory, a hospital, a medical college and a nursing home attached to it. The institution attracts patients from all over the country and Indians abroad. The various lines of treatment are based on the principle that most diseases are a result of disturbed *vātam* and *pittam*. There are two courses open to the physicians to suppress the ailment or to cure it. The cure is offered through *snehana* and *svedana*. Snehana means applying fats, medicated seasame oil, ghee, etc., either externally or internally. The aim is to lubricate the body and the internal system. Svedana means sweating, throwing out the poisonous elements in the body through the skin pores. Yet another principle of cure is *vasthi*. This is equivalent of enema flushing of the stomach and intestines with oils, herbal decoctions, medicated milk, etc. Among the main categories of treatment developed by the Aṣṭa Vaidyans the eight families of hereditary āyurvedic physicians in Kerala and offered at the Kottakkal nursing home are *dhārā, piḻiccil, navarakiḻi* and *śirovasthi*.

Dhārā—which means the stream—is applied to the whole body or to the head only, or below the neck only according to the specific ailment. The medicines used are herbal oils, ghee or *kaṣāyams* (herbal decoctions). The treatment for head only is called *ūrdhvānga dhārā*. For this the patient is made to lie on a *dhārāpathi*—a six-foot wooden plank with raised edges—and the prescribed liquid (oil, ghee or *kaṣāyam*), is allowed to flow on his head from a suspended pot with a hole in the base. This treatment is for facial and partial paralysis, neuralgia, lock jaw, and loss of speech etc.

For *sarvānga dhārā* involving the whole body,—two masseurs sit on either side of the *dhārā pathi*, with teapot-like vessels in their hands and continuously pour medicinal liquid on the body.

Piliccil is the main *snehana* treatment. It involves application of oils accompanied with gentle massaging of the body. The patient lies on *dhārā pathi* while two or three masseurs sit around him with pieces of linen dipped in warm oil in their hands. They press plenty of oil on the body and massage it simultaneously. *Piliccil* is effective for blood pressure, diabetes or diseases connected with *vātam.*

Navarakiḷi is mainly for diseases where *piliccil* too is prescribed but while the latter is for *snehana* the former is for *svedana.* Here sweating is induced by fomentation and massage. The agent used is *navara* grain (a sort of rice) boiled in milk and *kaṣāyams* and filled in linen bags. The body is smeared with medicated oils and warm *navara* bags are rubbed on the body. This is a very effective anti-*vāta* and flesh-giving treatment. Sometimes meat pieces and black gram are also used along with *navara* for *navarakiḷi* treatment. Another specialised treatment offered at the Vaidyaśālā is *śirovasthi.* The object of this treatment also is *snehana.* It involves keeping of oily medicines, at bearable temperature, on the head. Its effects are said to be excellent in cases of neuralgia, hermicrania, optic atrophy, otalgia, deafness, and other diseases affecting cranial nerves. Most of these treatments last from one hour to one and a half daily for a prescribed number of days. Sometimes a patient undergoes two treatments simultaneously. The courses last from one to six weeks, but are repeated after some interval in case of chronic and advanced ailments. While a patient is undergoing treatment he has to adhere to strict dietary discipline. His movements are restricted and one is not allowed to leave one's quarters, or even walk in the open in the court-yard. The patient must completely rest and relax—must not talk loudly or even read much. Actually the one and a half hour of massage hardly leaves one in a mood to walk or strain himself as it is quite exhausting in itself.

Central Institute of Research (Jamnagar, Gujarat):

Founded in 1955. Administrative control vested in Governing Body and research policies are under the direction of a Scientific Advisors Council. Object: To evaluate in terms of modern knowledge the basic concepts of Āyurveda and to utilize the knowledge so gained for enriching the existing system of medicine; to clear Āyurveda of "accretious of doubtful value" and give it a scientific meaning; to carry out research in indigenous systems of medicine. The staff of the Institute consists of both āyurvedic and modern physicians who work in close cooperation. The results of research

in Ayurveda are examined by modern physicians, tested and recorded. "This double approach not only provides better treatment but also paves the way for a proper appraisal of the āyurvedic concepts of disease based on study of man as a whole in his sociological, cultural and environmental fronts. Since its inception the Institute has studied over 1400 cases. Of these nearly a 1000 were studied by the āyurvedic team. It has set up a museum of raw drugs consisting of more than 2000 specimens and has grown nearly 200 plants in its own compound for demonstration.

Central Indian Medicinal Plant Organization: (*CIMPO*), (New Delhi-Headquarters):

Founded in 1960. Regional stations in Bangalore and Jamonu. Originally designed to undertake a detailed study of medicinal plants, the CIMPO has now within its scope of activity plans to undertake a detailed study of aromatic plants as well. Among the many objects with which the CIMPO has been established, the most important, of course, is the cultivation of important authentic medicinal plants. The number of medicinal plants cultivated and growing wild in nature in India, is legion. CIMPO is at present engaged in the conduct of surveys designed to locate the number and varieties of medicinal and aromatic plants now growing in the country. The regional station of CIMPO now functioning in Bangalore has not only done the spade work on which future work has to be based but also undertaken fairly elaborate study of such plants as Citronella *Sarpagandhi*, Menthol, Lavender and patchonli, to mention only a few. Experimental work is also in progress on the growing and study of Geranium, Datura, Atropa, and a number of other plants.

PAKISTAN

MUSIC:

Academy of Western Music (Karachi):

Founded in 1960, by a group of interested individuals under the guidance of Mr. Ershad Ali Bokhari. This institution has been established due to a growing interest in Western music. Its twofold purpose is to train young artists and, at the same time, to develop an informed public taste for Western music. It admits beginners as well as more advanced students, who take classes in the use of different instruments as well as courses in musical theory and history Mr. Feroze Buchome, a Pakistani musican who has had

training as a pianist in Europe, is the director of the academy. Other teachers are being recruited from Western countries. Some 200 students are already enrolled.

PHILIPPINES

DANCE:

Bayanihan (c/o The Women's University, Philippines):

See *Bulletin*, 1959 II, p. 299; went on its third World tour as the Cultural representative of the Philippines for 1961-62. The places where they gave a variety of their performances included U.S., Antwerp, Ghent, Brussels, Paris, Nice, Grenoble, Lyon, Switzerland, Denmark, Germany, Israel, Turkey, Greece. The group is well known for its Itik Itik, the Tinikling (See *Bulletin*, 1958), p. 211) and Singkil dances.

SECTION IV (B): SCHOLARS AND ARTISTS

BURMA

ART:

Chin Sein, U. (Shwe Nya Maung): (90, Kyundaw Street, Kemmendine, Rangoon):

Film Director, Producer; born in 1911 in Nyaung-u; matriculated from the Govt. High School, Myingyan and collegiate education at the University College; joined the A.I Films, Rangoon as actor and became Director; well known writer, composer and singer; visited the USSR and China as a member of the Burmese Cultural Mission, 1952; title *Alinga Kyawswa*, 1958.

Maung Maung Thin, Dr.: (225/2, Yankin, Rangoon):

Physician, Film actor, Writer; born in 1921 in Htangwa Village (Myingyan District); Graduated from the Govt. Medical School, Burma, private Medical practitioner; Member, Burma Writers' Association; Won Film Academy Award for best actor, 1960; Won the Sarpay Beikman Best Novel Award for 1960.

CULTURE:

Thein Pe Myint, U: (21 G, Hermitage Road, Rangoon):

Writer; Born in 1914 at Budalin (Chindwin District); education at the Rangoon University (B.A. 1935) and Calcutta University (B.L. 1938); held many responsible positions under Government; President, Burma Writers' Association, 1956-58; member Soviet-Burma Cultural Association; Wrote under the pen-name *Tetphongyi*, plays, film, scenarios, short stories and novels. *Pubs*: *Biographies of Thakin Kodaw Hmaing; Artiste U PO Sein and U Kyaw Nyein* and other books in Burmese.

LITERATURE:

E Maung U: ("Mya-Yeik-mun", 103, University Avenue, Rangoon):

Man of letters; born in 1905 in Kyonpyaw (Bassein District); was first to take the M.A. degree in Burmese with first class Honours (1931); studied Tibetan and Phonetics at the school of Oriental and African Studies, London; rose up to the Professorship of Bur-

mese in the University of Rangoon (1941); member of many academic and research institutions in Burma; has travelled widely outside Burma; the Burmese Government conferred the title "Wunna Kyaw Htin" on him. *Pubs.*: Editor of a number of literary works; To mention a few of his publications: *Garland of Burmese poems; Selections from Burmese literature; Selections from Burmese Prose; Selections from inscriptions of Pagan; A short History of Burmese Orthography,* besides a number of literary articles, short stories, essays and poems in various magazines.

Kodaw Hmaing, Thakin: (No. 5, Chan Twa Street, Sanchaung, Rangoon):

Grand old man of letters; born at Wadaw Wale (Prome Dt.); education monastic; starting life as a compositor rose up to Editorship of *Rangoon Times, Burma Times* and *Thuriya* (The Sun) one after the other; wrote many articles under the pen-name Maung Thamaradi; later Professor of Burmese and History at the National College, Burma; Recipient of the Stalin Peace Prize. The Burmese Government conferred on him the title *Alinga Kyawzwa;* The Humboldt University, East Berlin bestowed on him an Honorary Doctor's degree. *Pubs.* Many works in Burmese including novels, plays, poems and prose.

Thein, U, (Zawana): (No, 6/9, Lanthit Avenue, Rangoon):

Writer and Journalist; born in 1911 in Prome; education at the Prome High School and Rangoon University; successively Associate and Sub-Editor of several newspapers and magazines; President, Burma writers' Association, 1952; began writing short stories under the pen-name of Zawana; wrote the best selling novel *Kawleik-Kyanung-tha* in 1935; other novels are *Ei yupa* 1937; *Zawana Sar-pyaung,* 1938.

MUSIC:

Boonwaat, Sao: (Embassy of the Union of Burma, 60, Rue Ampere, Paris 17 e):

Born in 1919; B.A. of the Rangoon University, 1940; entered the Shan State Civil Service in 1940 and later in 1947 joined the Burma Foreign Service in which he held many assignments out of Burma till he became Burmese Ambassador to France; Permanent Delegate of the Union of Burma to Unesco; very good violinist and adept in classical music both Western and Eastern (Burmese, Shan, Laos, Indonesian); fond of reading and research.

Saw Mya Aye Kyi, Daw: (29, 134th Street, Rangoon):

Musician; born in 1931 in Mandalay; training in classical singing and dancing at the age of 12 under U Lu Gyi, chief bard and musician at the court of King Mindon. At the age of thirteen she continued her musical education at the court of Sir Saw Hke, Sawbwa of Hsipaw; was later awarded the title of *Thiri Okka Wadi* and other honours; left the court of the Sawbwa of Hsipaw, 1928; served as music Instructress, State Polytechnic, before the war; served as Instructress, Music and Cultural Arts, Teachers' Training College, Rangoon, 1953-58; Assistant Research Officer, Burma Historical Commission (Music Section) from November 8, 1960 to date; awarded the title *Alinga Kyawswa,* 1952; conferred the B.A. degree (*Honoris Causa*) by the University of Rangoon, 1954; served as President, Burmese Cultural Council, 1948-52; married Yagan U Tin, Instructor, School of Fine Arts, Directorate of Culture, Rangoon.

PAINTING:

Ba Kyi U: (Faculty of Education State, Prome Road, Rangoon):

Artist., born in 1912 in Kyaikto (Thaton District); Education at the Rangoon University; Instructor, State School of Fine Arts, 1939-41; Official artist, Burma Government, 1941-44; Lecturer Academy of Painting, 1945; Assistant Lecturer, Faculty of Education University of Rangoon from 1946; Fellow of the Royal Society of Arts, London; Executive member, Burma Art Council; Founder President, Associated Artists; has gone on a study tour to France, Italy and England; his paintings exhibited at London, Paris, Monte Carlo; prominent works: mural paintings, Mingaladon Airport, Strand Hotel, State Art Gallery, Faculty of Engineering etc., *Pubs.*: *Illustrated History of Burma*; *Life of Buddha* (illustrated).

PHILOSOPHY:

Tin, Myanaung U: (144, Boundary Road, Rangoon):

Born in 1906 at Myanaung (Henzada Dt.), Education at the University of Rangoon (1923-29) and the University of London (1929-31). Entered the Indian Civil Service and later journalism; held many important positions in the Government of Burma. From its inception a member of the Editorial Board of "The Light of the Dhamma" the organ of the Union of Burma Buddha Sasana Coun-

cil. Interests in philosophy and religion. *Pubs.*: Among other works *Approach to Patthana* (Buddhist philosophy of religion) and many articles to Buddhist magazines in English.

RELIGION:

Tin (Yogi) U: (Yogi Garden, 6th Mile, Kaba Aye Road, Rangoon):

Born on 6-11-1897 at Kyangin, started life as Headmaster; for some years Editor of *The New light of Burma,* a Burmese daily; later proprietor of Yogi pharmacy; a family bereavement led him to dedicate himself to the cause of Buddha Dhamma and worked for a renaissance in it; resuscitated the *Mangala Sutta* (38 beatitudes); interested in research in Alchemy and Botany; manufactured and distributed on a large scale native medicines prepared according to prescriptions in an ancient treatise on medicine; *pubs*: Among others *The 50 self-made Men of the world; Modern Science and Nibbana.*

INDIA

ART:

Chopra, R. S.: (Patna):

Photographer: Born in 1928 at Gujranwala (West Pakistan); settled in Patna in 1947. Forsook his interest in the stage and turned to photography; after a decade left the black and white medium in photography and took to the field of colour; has held one man show of his works at Patna, Simla and Calcutta. His works are as it were "painted with a camera" and "glows in freshness of vision and his artistic insight lends a painterly touch to his compositions".

Gorkha, H. K.: (c/o Indian Council of Agricultural Research, New Delhi):

Brilliant camera-artist; apprentice in the photographic art in a studio, six miles from Ferozepur, where he was an inmate in an orphanage; training under R. R. Bhardwaj (see *Bulletin,* 1960, II, 309) at new Delhi; Head of the photographic unit of the Indian Council for Agricultural Relations, New Delhi. Pastorals and portraiture his main interests in photography; "his pastoral compositions reflect a poetic tone; but his forte is his searing portraiture studies".

DANCE:

Das, Daba Prasad: (Kalākendra, Bhubaneswar):

Teacher of Orissi dance at the Kalākendra, Bhubaneswar; well-known outside Orissa as the Guru of Indrani Rehman; has accompanied her to several parts of India and also to various Eastern and Western countries.

Das, Minati: (Orissa):

Training in Orissa dance from Kelu Charan Mahapatra (See below) M.A. in Oriya; also learnt Bharata Nāṭyam under Chockalingam Pillai; went to Germany for research in dance.

Das, Pankaj Charan: (Puri):

Expert Orissi dancer; comes of a Mahari family of Puri; teaches in the various dance schools at Puri and Bhubaneswar.

Ghose, Jayanti: (Cuttack):

Dance (Orissi); Graduate of the Kalāvikash Kendra, Cuttack; pupil of Kelu Charan Mahapatra (See below). A dancer of ability; has given a number of performances in various places.

Mahapatra, Kelu Charan: (Cuttack):

An accomplished Orissi dancer; hails from the Puri district; good player on the Tabla too; disciple of Pankaj Charan Das (See above); received training as a Gatipura dancer in his boyhood; is a senior teacher of Orissi at the Kalāvikash Kendra, Cuttack; has composed some ballets in Orissi style; his pupils have presented Orissi in several parts of India.

Mirsha, Sanjukta: (Cuttack):

Orissi dancer; disciple of Kelu Charan Mahapatra; has also received training in Bharata Nāṭyam; a product of the Kalāvikāsh Kendra, Cuttack; a promising Orissi dancer.

Mohanty, Priyambada: (Cuttack):

Acknowledged as one of the finest exponents of Orissi dance, lecturer in zoology, Ravenshaw College, Cuttack; disciple of Kelu Charan Mahapatra.

Pattanaik, Dhirendranath: (c/o Research Bureau of the Kalāvikash Kendra, Cuttack):

An exponent of Orissi dance; an M.A. in Economics; worked as a Research Scholar in Orissi dance with a grant from the Orissa Sangeet Nāṭaka Akadami.

Ramachandra, Nirmala, (Madras):

"One of the most outstanding among the younger Bharata Nāṭyam artists". Hails from a cultured family; graduate of the University of Madras with Music as her subject; aptitude for dancing even as a child; training in Bharatanāṭyam under Pandanallur Chokkalingam Pillai, Bālasarasvati, Swaminatha Pillai and Gowri Amma; awarded a Government of India cultural scholarship in 1955; made her debut on the stage in 1947 at the age of 11; has acted in the Sanskrit dramas produced by the *Samskrita Ranga* (See *Bulletin*, 1959, I, 108); is now on a tour of some European countries, presenting her art at its purest before discerning audiences. Mr. E. Krishna Iyer, Hony. Secretary, Madras State Sangeeta Nāṭak Akadami, a connoisseur of the art, writes of her, "Nirmala Ramachandran has a rare combination of youth and personality, a high level of education and culture, sound musical training, the best and most authentic style in *nṛtta* and *abhinaya*, and above all maturity of experience in her art".

Raut, Mayadhar: (Cuttack):

Teacher of Orissi dance at the College of Indian dance and music, Cuttack; first Oriya dancer who has also studied Bharata nāṭyam and Kathakali.

LITERATURE:

Sethuraman: (Life Insurance Corporation, Madras):

"A divinely inspired poet who comes right in the tradition of the Great Tamil saints". Tirugnāna Sambandar, Appar and Sundarar; age 25 years; hails from the village of Nadagudi in Tanjore district. When he was a child, Sethruraman came under the influence of Swami Sachithananda, otherwise known as Vallimalai Swamigal, whose life mission was the propagation of Tiruppugaḷ.' It was in the year 1952, when the 15-year-old Sethuraman was reading in his final high school class, that the great moment of his life came. One evening he went to Tirupporur, a suburb of Madras City, and was worshipping at the shrine of Muruga. An elderly person came out from the sanctum sanctorum and gave Sethuraman a folded piece of paper. He accompanied Sethuraman to the latter's house at Madras. Then he disappeared. When Sethuraman opened the folded piece of paper, he found written on it in his (Sethuraman's) own hand a few verse in Tamil entitled "Haro-

hara Kummi." From that moment onwards devotional poetry began to flow from the lips of Sethuraman in an almost unceasing torrent.

Like our Nayanmars and Alwars of old (Saivaite and Vaishnavite Saints), Sethuraman visited temples, worshipped the God, closed his eyes and lost himself in the contemplation of His Universal Presence and sang His Glory in ringing tones. He sang in 'Thevaram' metre, 'Tiruthandagam' style and 'Tiruppugaḷ' rhyme. Those who heard him thought that he was singing the sacred hymns of our ancient God-poets. None realised that there was a modern God-poet come once again to sing the never-ending praise of the One Great Truth. At first no one recorded these new creative poems. Nor could the poet himself recapture the celestial melodies after he regained consciousness from his trance. Later, as good luck would have it, Sethuraman's brother, Subramaniam, realised that something unique was happening. He started to write down the outpourings of Sethuraman's ecstatic heart. So far Subramaniam has recorded more than 8,000 original verses sung by Sethuraman. Only a small number have as yet been published.

Sethuraman has sung more than a thousand hymns before the picture of the God of Tiruttani in the pooja room of Sri V. S. Chengalvoraya Pillai, the scholarly annotator and publisher of 'Tiruppugaḷ' and a great devotee of Muruga. A few months ago, he sang in the pooja room in the house of Sri Justice Sadasivam of Madras High Court. He has sung before the God in the Kapali temple at Mylapore and other temples in the City of Madras. On many an occasion he has sung in the Sri Vaishnava shrine at Tirumullaivoyal which has been installed in the hermitage of that saintly soul, Sri S. Parthasarathi.

Sethuraman sings the praise of Siva as the four great Nayanmars did; he pours out his soul in praise of Vishnu as the twelve great Alwars did; he goes into ecstasies over Muruga as Saint Arunagirinathar did; he sings the glory of Ambigai as Abirami Bhattar did; he sings of Kali as Bharathi did; and he also celebrates in his poems the lives and greatness of contemporary saints and devotees such as Vallimalai Swamigal, Suraikai Swamigal, etc., as Sekkiḷār (12th Century A.D.) did those of the famous 63 Saivaite saints. I shall not be surprised if he also sings of the Buddha and Christ, Zoroaster and Mohammed, Confucius and Tao.

PAINTING:

Bhonsle, Mrs. Nirmala Raje: (Bombay):

Woman painter; Maharashtra's minister for social welfare (1962); received training in the arts of painting and music from private tutors; paints for pleasure and prefers "to go as far as Impressionism"; landscapes inspire her most; still lives the second source of her enjoyments. "*Across the River*"; "*Portrait of a pet*", "*Wayside shrine*"; "*Still Life*"; "*Riverscape*" are some of her works. (For reproductions see *IWI*, 4-11-62, pp. 54-55).

Majeedullah Syed: (Bombay):

Painter; also a writer; joined the Hyderabad Civil Service and later went to the Police department; now Commissioner of Police for Greater Bombay; interest in painting from school days; learnt the art by study and practice by trial and error; has written a book in Urdu on introduction to art; does mostly landscapes and wants to go in for portraits now. (For reproduction of some of his works see *IWI*, 25.11.62, pp. 54-55).

Narula, Parkash Kaur: (c/o J. J. School of art, Bombay):

Woman painter; Three years' training at the J. J. School of Art, Bombay and another five years at the Delhi Polytechnic, M.Sc. in Art; with a state university scholarship of New York she underwent a study of two years in U.S.A. "After her visit to the U.S.A, Parkash Kaur Narula has so completely broken with the past that to-day nothing except abstract art holds her imagination. Dutifully, she is striving to make it a vital movement in India. All her work in America and since has been guided by the single thought of how to render abstractions with an Indian flavour".

Prabha, (Mrs.) B., (89, Hasman Bhulabhai Desai Road, Bombay-26):

Contemporary woman painter; born in 1932; wife of B. Withal a promising sculptor; successful in mural painting also; has held a number of shows of her works in Bombay, Delhi and Bangalore; went on a tour of East Asia; best known for her studies of women, fisherwomen, Lambadis and female servants; "In her most recent work, she has shown a new development in her art ... she has also cleverly introduced elements of abstract art in her work ... Remaining loyal to her feminine sympathies and feelings, her compositions have slowly gained in painterly qualities and thematic content, thus

assuring Prabha a distinct rank among the women artists of India". (For reproductions of some of her works see *IWI*, 2-12-62, pp. 48-49).

Prabhakar (c/o Madras School of Arts and Crafts, Madras):

A young painter; Born 1938; Lost his power of speech and hearing in his first year; schooling in a deaf school at Śrīvilliputtūr; flair for art then found out and encouraged; a graduate of the Madras School of Arts and Crafts; held an exhibition of 29 of his paintings in January 1963 at the Centenary hall, Government Museum, Madras; Dr. Thomas W. Simons, U.S. Consul-General who inaugurated the exhibition observed that Prabhakar's works had a rural theme and a relationship between the traditional Indian and modern art. Mr. Prabhakar was very much after the traditional style but was trying to adjust it to modern changes.

Reddy, P. T. (Andhra Pradesh):

Contemporary painter; Hails from Andhra Pradesh; brother of Krishna Reddy, long resident in Europe, where his sculptures and graphics are held in high esteem; is a classicist turned modernist; however unorthodox, his idiom possesses clarity, cohesiveness and consistency. "Reddy's problems are the same as those confronting any other Indian artist who seeks to evolve an individual idiom rooted as firmly in tradition as in contemporary sensibility."

Trindade, Angela (Casabianca, Mahim, Bombay-16):

See *Bulletin* 1960 pt. I, p. 132; born in 1907; woman artist; the accent in her works is on the nobility and the humanity of the life of Christ. "In her first essays into the field of art, Angela Trindade depicted Christian themes in the arresting idiom of Indian frescoes and miniatures, introducing too, the mudrās of Hindu gods and goddesses as gestures of benevolence... Though she has in recent years changed her style, she is still largely concerned with the source of her first inspiration. Another factor to be commended is that she is able to retain the Indian feel and flavour in spite of the drastic demands of the cubish technique (for some reproductions of her works, see *IWI*, 16-12-62, pp. 18-19).

SCULPTURE:

Devierwalla, A. M. (Ardishir Mansion, Buddha Temple St., Parel, Bombay):

Self-taught sculptor; born in 1922; practising since 1945; works for living as a pharmaceutical chemist; travelled in Europe on a

study tour 1952; Founder Member of Indian Sculptors' Association; has exhibited his works in one man shows, at Bombay in 1956 and 1958 and has participated and won prizes at the National Exhibitions of Art, Bombay Art Society, Indian Sculptors' Association, Bombay State Art Exhibition and Indian Art Exhibition to Eastern Europe. (For reproductions of his sculptures and critique thereon, see *Marg*, XVI, No. 1, Decr. 1962, pp. 64-67). *Sketches; The Young Prophet; Flage nation; Standing Figure; Missile; Seated Figure; Caryatid; Torso; Fleur du Mal; Quartettes; Many Headed Hydra.* His characteristic works "show variegation of Davierwalla's talents. They suggest command of volumes and lines and open all kinds of possibilities for this brilliant young sculptor".

Dhanapal, S. (No. 13, III Trust Cross, Mandavellippakkam, Madras-26):

One of the contemporary younger sculptors; born 1919; Diploma in Fine Arts, Government School of Arts and Crafts, Madras; also painter and graphic artist; instructor in modelling in the government school, Madras, Member, Progressive Painters' Association. Participated in various exhibitions in India viz. National Exhibition of Art; Academy of Arts, Calcutta; Progressive Painters' Association; All-India Sculpture Exhibition, New Delhi; National Art Gallery, Madras; Tanjore Arts Gallery. Some of his characteristic works (for reproduction of them and comments thereon see *Marg*, XVI, No. 1 December, 1962, pp. 74-75) are *"Namash"; "Mother and Child"; "Head of Christ"; "The Head"; "Christ bearing the Cross"; "Avvai"; "Three Figures"; "Standing Figure"; "Horse".*

Dharmani, M. (7/51, South Patel Nagar, New Delhi):

Sculptor; born in 1931; Diploma in Fine Arts Śāntiniketan; formerly art teacher and now employed in the Delhi Design Centre, All India Handicrafts Board, Member of Delhi Silpi Chakra and All-India Fine Arts and Crafts Society; has won the Akadami award in 1960 from The National Exhibition of Art and recognition in other exhibitions. Some of his works (For reproductions of the same and critique thereon, see *Marg*, XVI, No. 1, December 1962, pp. 57-59) are *Mother and Child; Lovers; Frustration, The kiss; The Mother; The Sitar Player, The Family Group; Musician; King is crowned.*

Kaneria, Raghav Ramjibhai (Faculty of Fine Arts, M. S. University, Baroda):

Sculptor; born in 1936; pupil of Professor Shanko Chowdhury (See *Bulletin* 1959, pt. II, p. 322); Diploma in sculpture, M. S. University Baroda; Professional Sculptor; Exhibited at the National exhibition of Art 1959 (Akademi Award) and Paris Biennale 1959. Some of his sculptures (For reproductions of them and critique thereon see *Marg* XVI, No. 1, December 1962, pp. 68-69) are *Cock; Torso; Bull; Calf; The Sailor; Charging Bull; Form; Figure of a Woman; Figure; Cactus Form; Fish Forms.* "There is no doubt that Kaneria has mastered his technique and achieved a freedom of movement, so that he can let his imagination wander at will in the area of those intimate things in our life which have the quick of sensibility, infused with a certain drama by the transforming mind".

Panchal Rajnikant (Baroda):

A product of the Baroda School of sculpture; "His talents are essentially lyrical and he has quickly absorbed the significance of space; shows an extraordinarily vivid imagination and is submerged in the world of remembrance of moods which have the fine character of fanatasy". (For reproduction of his work and critique thereof see *Marg,* Vol. XVI, No. 1, December 1962, pp. 77-8).

Patel, Nagajibhai (Baroda):

Contemporary sculptor; pupil of Shanko Chowdhury and product of the Baroda school of sculpture. "At the moment, Patel is concentrated mostly with fundamental forms and has yet to acquire appreciation of the biological processes in the nature, which result in the lush ripeness of the fruit". *"Goats"; "Cock"; "Rabbit"; "Bear", "Torso"* are some specimens of his works. (see *Marg,* XVI, No. 1 December 1962 for their reproductions and critique thereon).

Rāja Ram, Major (Lost his life in action in 1961 on the Ladakh front):

Sculptor; Seems to have been possessed from the start of a new vision in the handling of plastic situations; preferred wood for his medium because of "its beauty in shape, its irregular grain colour and texture". Spent a few years in a workshop in Bombay, where he gained experience in various techniques. In May 1957

took four months leave from the army and found Europe 'devouring all the sculptures in the museums, exhibitions and galleries' and he 'saw some of the greatest sculptures in the world'. Exhibited his works in Bombay in March 1959 and was greeted by the public with great warmth. "We know that Raja Ram was destined to achieve far higher qualities of expression when death cut him off from us. The surviving sculptures are important pieces in the short history of contemporary plastic expression in India". Some of his specimens (for reproductions of the same, see *Marg*, XVI, No. 1, December 1962, pp. 71-73) are *Mother and child; The Drummer; Kneeling Figure; The Leap; The Fisher Girl; Shepherd; Girl.*

SECTION V: EXHIBITIONS

MEMORIAL EXHIBITION OF THE FERENC HOPP MUSEUM OF EASTERN ASIATIC ARTS: THE ART OF ASIA, 1962

The Museum of Industrial Arts has opened an exhibition, in its galleries in the domed hall and in a part of the galleries on the floor commemorating the fortieth anniversary of the foundation of the Ferenc Hopp Museum of Eastern Asiatic Arts and of the death of its founder Ferenc Hopp.

The arrangement of the exhibition coincided with the celebrations taking place on the occasion of the fortieth anniversary of the Hungarian Soviet Republic, the exhibition of the Ferenc Hopp Museum of Eastern Asiatic Arts being one of its cultural manifestations. The memorial exhibition was justified by the fact that in 1919 the cultural programme of the Hungarian Soviet Republic has provided the establishment of an Asiatic Museum and this idea has given the impetus to F. Hopp, the well known Hungarian art collector, to offer his precious collection of Eastern Asiatic art to the future museum, together with his house (the present seat of our Museum), surrounded by a garden arranged in a Far Eastern fashion. "Das sollte man in meinem Haus aufstellen" were his first words in perceiving the project of the museum.

Ferenc Hopp, the founder of the Eastern Asiatic Arts Museum, was born in Czechoslovakia, in Province Moravia and came as a poor lad to Hungary. He began his career as an apprentice of the optician firm Calderoni in Budapest, a house of high standing in Austria—Hungary. Then, after having spent years in studies abroad, he was attached to the firm Calderoni for good. In time he became an inner member, a coproprietor and finally the proprietor of Calderoni & Co. His fervent admiration for the Far East and in connection with it his passion of collecting Eastern Asiatic objects of art developed in his early years. Later on he spent his respectable fortune and income almost exclusively on his ever growing passion of purchasing Eastern Asiatic objects of art and journeys round the world. His interest in Far-Eastern objects of art was aroused at a time when interest in Japanese art, except Japanese wood-cuts, was but scarcely manifested:

thus he was able to acquire several sorts of objects which were unavailable at all, or only at an excessive price later on.

The aims of the memorial exhibition are therefore to commemorate Ferenc Hopp, the founder of the museum, to present the most important pieces of the original material, to illustrate the evolution of the museum by presenting the most prominent works of art acquired after the Liberation, and to emphasize the large-scale aid rendered by the People's Republic of China, Corea and Vietnam, having presented many important works of art.

The following lines are summing up the material of some sections, mentioning the most important works of art.

The Art of India

We illustrated the art of India in a part of the domed hall of the Industrial Art Museum with comparatively modest material since there is a standing exhibition of Indian Art in four rooms of the Ferenc Hopp Museum. The Indian material was not significant in Ferenc Hopp's collection. It is the merit of Imre Schwaiger and Zoltán Felvinezi Takáts that the museum was gradually enriched by Indian, Farther Indian, Nepalese and Tibetan art treasures. Takáts was an intimate friend of Schwaiger who settled about the end of the last century in India. There he became a collector and art dealer of international reputation. Schwaiger was the first in the world who collected and exhibited objects of Nepalese art. Takáts visited him several times in his summer residence in London, later also in India, and he always returned with precious gifts for his museum. We owe our Gandhāra collection and the most important Kushāṇa relics of the Ferenc Hopp Museum entirely to Schwaiger's magnanimity.

The few objects shown in the memorial exhibition illustrated some characteristic branches of India's art, especially industrial art.

As to the textiles: samples of *sāris* from Rājputana and Gujerat, handprinted and painted *patolas*, red "written" green covers (Mohammedan embroideries), different types of Northern-Indian embroideries, brocades of Banaras and Madras give us an idea of India's multifarious and artistic textile productions.

The ceramic branch is similarly modest in number but manifold in types. Artistically glazed and ornamented pottery was

developed only in Northern India under Persian influence in the sixteenth and seventeenth centuries. These original and rare pieces were imitated in Gujerat and later in Bombay, and such ones were presented in the exhibition.

The exhibited objects of metal came from various parts of India and of the sixteenth to nineteenth centuries. First of all bronze statuettes of mythological Hindoo deities, most of them new acquisitions, were to be seen. *Lōṭas* (water pots), having silver-inlaid red bodies illustrated the metal works of Southern India, *bidri* objects (alloys of iron, antimony, zinc etc.) with silver inlays that of Dekkan.

India's pictorial art has been represented by some miniatures of the Moghul-school and 3-4 pieces of Rajput painting. Some products of popular art illustrated the survival of the Rajput-school.

Various products of industrial art, mostly new acquisitions, were to be seen from Kashmir as well.

The Art of Farther India and of Indonesia

The material of Farther India and Indonesia, enriched mainly by the gifts of Schwaiger, but also by the acquisition of several smaller collections and by purchase, is well represented in our collection. Years ago the museum organized an exhibition of this material, which remained open for two years. In the memorial exhibition we have shown mainly pieces characterising the art and craft of these countries, exhibiting many common features with the corresponding branches of Indian art at the same time.

As standard works of this vast area we have presented a Burmese sitting Buddha-statue of the eighteenth century, showing nevertheless traces of archaic Indian art, a Burmese sitting wooden Buddha statue, inlaid with pieces of mirror, beteraying Chinese influence, a Siamese standing Buddha, a head of an Ayuthia type Buddha in bronze, derived of Siam's classical age in the sixteenth century. A gilt wooden statue of a *dharmapāla* of the seventeenth or the eighteenth century, inlaid with pieces of glass, is one of the remarkable pieces too.

Burmese furniture is made in thoroughly traditional style even in the second half of the nineteenth century.

The copious group of jewelries is a striking illustration of the fact that the common people of the age of feudalism and colonial exploitation invested most of their incomes in jewelries, which could be kept and hidden easily.

Burmese crafts were represented in the exhibition by painted lacquered objects, and vases, boxes, cups etc. of silver and other metals.

An exceedingly interesting piece of the Burmese portion was a picture on silk framed by a table, representing the event of the capture and imprisonment of the last Burmese king by the British, transforming the country into a British colony.

Besides the mentioned plastic works, we illustrate the art of Siam, by numerous newly acquired objects. Siam is the only state of the Indies which was able to preserve her independence until our days. Her art shows many Siamese peculiarities in spite of the fact that it came to being under Indian influence during the first centuries of our era, and it felt the impact of Chinese art since the sixteenth century. (E.g. its ceramic art was developed exclusively after Chinese models).

The Art of Tibet

Presented as a supplement to the Chinese exhibition, the material illustrating the art of Tibet represents in fact much more. For the foundation of the Tibetan material of our Museum we have to thank Imre Schwaiger. Nevertheless it has grown considerably since 1945 through the accession of the Tibetan collection of the Ethnological Museum. A most interesting part of this section is the present of the then Panchan Lama to his Hungarian visitor who made a trip by car in his country in 1956. The collection now forms a part of the Ferenc Hopp Museum.

The art of old Tibet is illustrated mostly by bronze statuettes of deities, pictures, temple-banners and books illustrated by woodcuts. The new art and ceramics, are all the gifts of the Panchen Lama.

The Art of Vietnam

Vietnam is one of those Far Eastern countries which were represented very modestly in the ground stock of our Museum.

The Vietnam collection was augmented during the last year by the material of a small modern art and industrial art exhibition. We received it as a gift from Vietnam by the way of the Institute of Cultural Connections. The museum plans to enlarge the Vietnamese collection, partly by exchanges, partly by purchases in the following years.

From our old material we have shown a very artistic bronze drum from the period of the Dongson culture (third century B.C. —first century A.D.); from the new accessions we exhibited lacquer paintings of high quality, wood carvings, lacquered boxes and ivory-carvings.

(Extracted from the account of the Exhibition by Gyula Major in the Year Book, 1962 of The Francis Hopp Museum of Eastern Asiatic Arts, Hungary.)

WORLD BROTHERHOOD EXHIBITIONS PROMOTE INTERNATIONAL UNDERSTANDING—1962

Two exhibitions held recently in Amsterdam and in Lausanne under the auspices of the World Brotherhood Organization were intended to bring home to youngsters in European countries the need to study and appreciate the cultures of peoples in other parts of the world.

In Amsterdam, an exhibition of the Rights of Man was held in the house where, during World War II, a Jewish family found temporary refuge from Nazi persecution, and where the youngest member of the family, Ann Frank, wrote her moving diary describing the fear and suspense of those terrible days. This exhibition is one of three similar displays promoted by World Brotherhood which have been shown to school children and adults in more than forty European cities.

The second exhibit, portraying the daily life of children in Thailand, was prepared by girls at a school in Neuchatel in Switzerland. Telling the story of a Thai boy and girl, it illustrated the customs and art of this Asian country seen through the eyes of European schoolchildren who had made a thorough study of their subject. The exhibit has already been seen by thousands of children in Neuchatel, Geneva and Luxembourg and was visited by eighty classes from schools in Lausanne.

The two displays are part of a programme of visual education initiated this year by the World Brotherhood Organization to encourage better understanding between peoples of different races, religions and cultures. (UNESCO).

COMMONWEALTH ART TODAY

Paintings from 24 Commonwealth countries, including India, are on show at the inaugural exhibition called "Commonwealth Art Today" in the Art Gallery of the new Commonwealth Institute, opened in London by Queen Elizabeth in November, 1962.

The exhibition, which continues until January 13, aims at showing a cross-section of "the best art that the Commonwealth can produce today".

One hundred and eighty-five examples of painting or sculpture are included. One hundred and seventy artists—all living—are represented. Most of the work has been produced in the last two or three years.

Initially selected through art authorities in each of the 24 countries, the final choice of the paintings to be displayed was made in Britain. The largest number of exhibits are from India, Canada and Australia.

The exhibition has a lavishly produced catalogue in which each country has a brief introductory note written by an art historian. For the Indian exhibits, the secretary of the Lalit Kala Akademi, Mr. B. C. Sanyal, has written the introduction. After paying a tribute to the revitalizing influence on Indian art of the "Bengal School Movement", the writer says that regardless of the varied interpretations of Indian art, it "remains essentially and recognizably Indian in atmosphere".

There are 22 Indian exhibits in all. While many of them have a special nationalistic trait, one picture in particular—Avinash Chandra's "Kalpa Phala" — has the lush oranges and yellows which Western viewers traditionally associate with India.

Similar colours have been used in a magnificent abstract by Sayed Haider Raza which dominates one wall of the Indian exhibits. F. N. Souza's "Landscape in Green" is a wonderful marrige of realism and abstract art with its long red road cutting through a hazy village surrounded by an encroaching sea of trees.

Showing a distinct Picasso influence is Arun Bose's "Man with Goat" while K. Sreenivasalu's "Earth and Life" has a powerful individualism which sets this picture apart from the rest. Another interesting exhibit is Raghav Kanera's bronze calf which has been lent by the Government of India.

In the British section, newly painted pictures by Graham Sutherland and Victor Pasmore hang on screens on either side of a great vertical figure by Henry Moore.

Among other famous names found inscribed on the canvasses exhibited may be listed Nolan, Boyed and Drysdale from Australia; Riopelle from Canada; Ntiro from East Africa; and Georghiou from Cyprus.

THE NATIONAL EXHIBITION OF ART, NEW DELHI 1963

The National Exhibition of Art organized by the Lalit Kalā Akademi has become an annual feature in New Delhi. This year, 159 paintings, 34 pieces of sculpture and 13 graphics were selected for display from over a thousand entries.

An exhibition of this magnitude poses a pertinent question. Does it serve any useful purpose, does it in any way help us to understand the trends of art prevalent in the country? After all, this particular show is the one exhibition which should represent artists from different parts of the country, with particular emphasis on new and fresh talent. It undoubtedly imposes heavy responsibilities on the organizers, and one often wonders whether the Akademi has effectively handled an assignment which calls for integrity, depth and understanding. One round of the recent exhibition, which is below standard, is sufficient to convince the onlooker that the organization has failed in its mission, more so because it is from here that culturally, we, as a nation, are judged against an international background. The general pattern that the arts have taken is one of Expressionism, or to put it more aptly Abstract Expressionism. Whilst most of the artists have shared in the fervid excitement of breaking away from objective reality, they have continued to move more and more towards idiosyncratic philosophies, expressed in accordance with individual temperaments In many cases we have the deification of the subconscious which often ends in the hysterical advertising of unchecked impulses. Laxman Pai is an example. There is a morbid violence in his work. The uneasy tormented figures and landscapes have a

streaky inexactitude which makes them belong to another world, a world which is at once unattractive and unreal. The whole appears to be the result of a feverish haste. K. S. Kulkarni has forfeited his earlier decorative themes and his contribution, "Death of a Song", though not overtly beautiful is the outcome of profound meditative commitment and deep introversion. In parts it is slightly reminiscent of Picasso's "Guernica". Piraji Sagara is a new name. In "Mute Windows", an award winner, the stylized figures of a young couple against a formalized background of steel-grey buildings create a closed, harmonious, stately, cadenced world, in which each element is controlled. He directs his basically simple forms to occupy designated space. Satish Gujral is represented by two canvasses which are a complete departure from his Mexican period. On first appearance they appear to be beautiful — beautiful because he has yielded to the superficial charm of vivid colour. But on closer observation it is noticeable that this enriched palette is not a dissolvent of power. It does not pulverize the heart of hidden force, but enhances the indomitable spirit.

A noticeable feature is that a large group of artists have lost the possibility of creating gentle nuances of colour and the charm of a world of paint, where undertones are glimpsed. Instead, they have taken to surface texture — this combined with geometric patterns has become the medium of expression. Fairly interesting results are often achieved, with the use of varied grades of sand and aggregate, combined with other materials such as hessian, nails, tin, copper foil, etc.

In this exhibition, Jeram Patel has a lively composition, "Study in Silence", in the *collage* technique, but lesser artists such as Feroze Katpitia as in "Toilet III' have fallen a victim to shallow effects. Look for profundity or subtlety amongst this group of artists and you will be disappointed.

A young artist who deserves encouragement is M. K. Bardhan. He is concerned with the poetry of the senses, but his technique is geared to translating not only a sensation but a train of associations accompanying it. The mood in the composition, "I am Alone", is one of lonesome melancholy, which seems to have erupted from great depths.

"Mother and Child" by Arup Das lacks form and emotion. Patterned with streaks and blobs of colour, the face is completely

disfigured and adds up to nothing. Padmasee's style is best suited to his usual monochromatic treatment. The canvas on view is not his best. Biren De presents two lively compositions in exquisite tones of green, and Hussain's study of a horse, bathed in a diaphanous dew of colour, proclaims his penchant for harmony in paint. A rather well-organized composition is that of Har Krishan Lall, where there is a careful equipoise between fluid paint and veiled thought.

"Boats and Houses" and "Huts" — two paintings by Sultan Ali — are a fusion of myriads of colours, building up into a mosaic like pattern. The effect is decorative, but the works lack serious content and fail to impress as significant art. F. N. Contractor had on view still-life paintings, simple and striking. "Reminiscence of an African Sculpture" by G. R. Santosh is an effective interlocking of design in harmonious colour His is an individual approach. L. Munuswamy's "Symphony in Gold" is one of those texture paintings referred to earlier. There is an abandon and joy in the use of his material, which go to build up a coherent pattern.

Treading one's way through a miscellany of work with alternating exclamations of surprise and bewilderment, a recent Jyotish Bhattacharjee arrests attention. He has recently taken to a style, which expresses emotion and vigour. His imagination acts as a springboard for a big leap — sometimes it is a leap into the dark, but, on occasions it is a joyful leap as in the painting "Primavera".

Sudhir Khastgir continues in his decorative style, with elongated brush strokes. He, along with Abani Sen, and others such as Gautama Vaghela are outmoded both in style and content. They are preoccupied with surface decoration, which may be an outward-bound emotional outlet, but cannot hold their own in a universe absorbed with the inevitable question of flux versus static, energy versus calm, fragile versus massive. The modern painter will find it difficult to live and express a world where there are no undertones and nuances of meaning. His work must necessarily bear some intelligible relationship to intellectual search and discovery, while necessarily retaining a radiant freshness of approach.

The sculptors are experimenting with new and inventive forms. Dhanraj Bhagat's "Cosmic Man" is monumental as a monolith. Rigid, truculent, it is the outcome of years, in which he has been struggling with the paradox of translating Cubism into sculptural terms. Many ingenious solutions mark the interim

period. "Form" (iron) by Raghav Kaneria is fascinating. The exteriorized view of the human body, with its idealized Greek and Renaissance traditions, is abandoned to be replaced by shapes freely visualized.

Davierwalla's "Standing Figure" (iron) is another outstanding work to be noted for its simplicity. The emphasis is on rigid straight lines. Sincerity is the salient characteristic of S. S. Vohra's "Flute Player". With genuine feeling he moulds his clay in an experiment which is personal and full of interest.

The marble sculptures by nine different artists were executed at the Sculptors' Camp organized by the Lalit Kala Akademi at Makrana (Rājasthan) in the summer of last year. These are not intimate works, and the pieces conceived as a challenge to Nature will certainly be seen to advantage in gardens and parks.

Etching is gradually gaining ground and it is still possible to count on one's finger-tips those who either appreciate the beauty of this intricate craft or practise it. Of the few etchings on display those of Krishna Reddy are outstanding in their remarkable display of technique. In his works, there are delicate recessions and there are rough surging tides, full of feeling. Somnath Hore's print "Ninth Symphony" shows great sensibility. He skilfully handles a delicate theme bringing out its teasing delicacy and the infinite richness, giving local habitation to the varied colours to help the pattern cohere.

It would perhaps be good to depart from the traditional practice of inviting the works of a large number of "Guest artists", who occupy half the wall space, are above selection and criticism and, in many instances, are not necessarily better than the rest of the exhibitors. If these painters were not shielded, surely such artists as Thakur Singh and Satish Sinha would find no place in any art exhibition worth the name. Hebbar's "Nemesis" is ill drawn and badly constructed, while Y. K. Shukla's painting speaks poorly of his talent.

Taken as a whole the National Exhibition of Art reveals that eccentricity and lack of genuine sincerity have become the order of the day. Shock tactics are employed and under the garb of abstraction a good bit of mediocrity goes unnoticed. The representation of the human figure seems to be completely out of vogue. Wherever attempts have been made to depict it, the results have been bad. On the whole, the artists today are poor draughtsmen, especially from among the younger generation, as this aspect of

art education is completely neglected on the ground that it is academic and outmoded. This, of course, does not imply that we have no genuine artists in the country. But to sift the sincere from the charlatans has become a problem.

Ten awards were given. The gold plaque for the best exhibit was withheld by the committee this year. (For reproduction of illustrations see *IWI*, 10-3-64, pp. 52-56).

(Damayanti Chowla in *IWI*, 10-3-1963).

Rare paintings and manuscripts

Mr. V. T. Krishnamachari, former Dy. Chairman of the Planning Commission, Government of India presented to the National Art Gallery, Madras, rare paintings of Mughal and Rajasthani schools and rare Jain and Buddhist illustrated manuscripts and works which were on show at the Centenary Hall of the Government Museum, Madras, from 13-1-63 to 31-1-63. There were on the whole more than fifty exhibits. Exhibits relating to the Moghul school were mostly portraits, small in size and drawn in tempera. A portrait which caught the eye was the one depicting the court of Babar. That which captivated most was the picture of Jahangir and Nurjahan. Truly a miniature, this painting depicted the lovely first lady of the Moghul empire sitting opposite her enraptured spouse with a flower in her hand. The Persian verse reads: "My beloved had drawn her sword and my heart has decided to risk its life". There was an equestrian painting of Shaista Khan, the uncle and General of Aurangzeb. The mystic Persian poet, Jami met you with his dreaming eyes. Shuja, the unfortunate son of Shah Jahan, who was defeated in the struggle for the Empire by Aurangzeb was another fine picture. The beautiful calligraphy of the Moghul period was also put on show.

Miniature paintings produced at the court of the Rajput rulers contemporary with the Moghul school which were exhibited alongside were characterized by idealistic representation of the emotions. On view were representations of the Rāgmālās or paintings of the musical modes. There were the pictorial representation of various rāgas such as *kalyāṇī*, *tōḍi* and *bhairavi*. In Rājasthāni paintings, love and devotion and an exuberant joy of life woven around the Krishṇa legend predominate. The verses accompanying the pictures were in Gujarāti or Rajasthāni script but, in the present collection, the verses were in Arabic and Persian. "Vipralabdha nāyakī" which depicted the beloved pining

for her lover is noteworthy. Among the Jain manuscripts was a unique roll 35 feet in length called *vijñaptipatra*. This is addressed to a Jain Ācārya by a Jain of Jodhpur in 1841. The Jains have a custom whereby during the month of Bhādrapada (August-September) they seek pardon from the Ācārya orally or through letters for their sins and misdeeds during the past year. About half the roll contained fine stylized pictures, some depicting the dreams of the mother of Mahāvīra, the founder of Jainism. There was also an illustrated Buddhist manuscript.

SOCIETY OF CONTEMPORARY ARTISTS: EXHIBITION OF SCULPTURES AND GRAPHICS OF AJIT CHAKRAVARTI, CALCUTTA, 1962

The first solo exhibition of the young sculptor, Ajit Chakravarti (See *Bulletin*, 1961 part I, p. 117) was held at Dharmatala street, Calcutta. At the exhibition eight of his modellings, one sculpture and thirteen of his graphic works were on view. Some photographs of his sculpture pieces which have been kept abroad were also on view. In his modelling pieces he had simplified the representational forms to give the forms a modular effect. This modular effect has been accentuated by slowly moving curves, which give out effects of smoothness, heaviness, and an effect of a very slow, almost imperceptible, rhythm. Another characteristic of his sculptures was the broadening of the representational forms which gives out effects of immense but concealed vitality and staticness. Broadening of the representational forms, specially when a vertical column rises from a massive horizontal base, becomes awe-inspring, as in Jain sculptures of Ellora or in Egyptian sculptures or in Jacob Epstein's sculptures. But in Ajit's case this has not been the case, because of rhythmic modulation and avoidance of angularity. His graphic works were evidently by one who is primarily a sculptor. But in these also, we get the same serenity, smoothness, slowness and the same joyous mood we derive from his sculptures. Because in these also, forms had been simplified, massiveness of volume emphasized, modular and slow moving lines have been drawn and details carefully avoided. Torso,—a terracotta, Archer,—another terracotta, Lady with water melon,—a ceramic, are some of the most representative pieces. Simplification and modularity are keynotes of the academic piece in lime-wood (entitled Bashful maiden) as well. Among the graphic works, Playing sarode—a dry point, Youth—a dry point, Blue God—another dry point, and X and Y—an etching, are some

of the significant pieces. The wood-cut entitled the People was not only a good composition with stylized human-like-forms, but also expressive of the variedness of human situations.

(Adapted from *Hindustan Standard*, 22-7-62).

THE 12TH ANNUAL ALL-INDIA ART EXHIBITION, PATNA, 1962

The 12th Annual all-India art exhibition was recently organized with the selected pieces of arts and craft works done by contemporary artists of India.

"Noor Jehan and Jehangir on the way to Gulmarg", executed by Mr. Radha Charan Bagchi of Kalā Bhavan attracted the visitor's attention. He could manage the piece quite ably to depict the characteristics of the Mughal pomp and splendour with rich harmonious colours. The painting is neatly finished with delicate sensual lines. Among the other paintings done by him in oil and water medium, namely 'Basant', 'Shree Chaitanya', 'Mānasa Pūjā' and 'Nagina Naorz' are worth mentioning. Mr. Uma Nath Jha's "Returning Home" in mild colour scheme depicted the melodious effect of the atmosphere of an Indian village "Prosita Vartrika" and "Pūjāriṇī" by Mr. Bansidhar Prathari done in traditional style were well executed. Mr. A. K. Sinha's "Rag-Birag", Mr. Balram's "Life of Buddha" and "Kaliya-Daman" by Mr. Shushil Kumar Chaudhry can be mentioned for neat execution.

"Shri Guru Nanak" a composition in oil by Mr. Radha Mohan impressed the visitors. The painting was well finished and the sober colour scheme with delicate touches enhanced the vitality of the tonal effect of the composition. A few portrait paintings either in oil and water colour which were displayed on the show did not carry any marked significance. But out of those "Artists" by Mr. Dasurathi Pal, a study by Mr. B. Bhattacharjee, and "A Youngman" by Mr. Kartick Chandra Pyne, can be marked for bold treatment and freshness of colour scheme. A landscape in oil "Village Fair" by Mr. Chandranath Dey deserves to be mentioned for its bold attempt.

The Graphic Art Section of the Exhibition also attracted the attention of the visitors. Every piece of exhibit in different medium has got the quality of skilled draughtsmanship and of exquisite delicacy. "Ferry-boats" by Mr. Haren Das is well composed in

coloured-etching. The subject is well composed. The artist quite ably managed to show the smoothing effect with mild and pleasing colours. His other piece of work "Wandering Minstrels" was done in coloured-litho. The manipulation of rich harmonious colours to show the tonal value and the simplicity of composition have been fused so nicely.

"Way to Tapoban" and "Palash" both by Smt. Arati Das reflect the artist's restrained emotional expression in the paintings. "Rabindranath" by Mr. Radha Charan Bagchi is another piece of fine example in etching. The artist has managed to show the softness and the velvety texture in the monochrome print.

A limited number of sculpture pieces was exhibited this time out of which "Winter" by Satyen Chatterjee attracted the attention of the visitors most, "Shadee" another sculpture piece in plaster cast reflected the dreamy and tranquil effect of the subject.

In the commercial Section some of the posters deserve to be mentioned for fine execution "Vigilance on Border" done by Mr. Ramadhina Prasad and Smt. Kanchan Mala's "Wall-decoration" batick process are worth mentioning.

Among the work of the students' section "A Still Life" and "Sketch" by Mr. Sukumar Chatterjee, "A study" by Mr. Ram Vinode, "Winter" by Ram Prasad can be mentioned for sincere attempt.

The art exhibition was able to create an interest among the public and students for displaying exhibits on varied subjects and mediums.

(From: *Searchlight*, Patna, 15-4-62.)

ITALIAN EXHIBITION, 1963

The Italian Embassy in India and the Indian Council for Cultural Relations organized an exhibition of books, and paintings in Madras. The widespread appeal of Indology was evident from the exhibits. The exhibits demonstrated that in Italy also there is deep interest in ancient Indian thought and literature. The books dealt with a wide range of philosophic thought. There was a translation in Italian of some of the Upaniṣads, and likewise of the 'Gītā' which appears as 'Il Canto del Beato'. There were also translations of Patañjali's 'Yogasūtra', and of Tantric works. These books bear the imprint of the "Instituto Italiano per il medio ed

estremo Oriente" and of the "Serie Orientale Roma". The other part of the exhibition was reproductions of some of the famous paintings of Italy. The artists represented were Titian, Raphael, Michelangelo, Leonardo, Canaletto, Pannini, Guardi and Longi. A more modern master was Stephano Ussi whose portrait of Machiavelli was very striking even in the production.

CONTEMPORARY MALAYAN ART—EXHIBITION OF PAINTINGS, 9-3-1963

Mr. M. Bhaktavatsalam, Minister for Finance and Education, inaugurated an exhibition of 98 contemporary paintings from the Federation of Malaya and Singapore sponsored by the Art Council in those countries and exhibited in India under the auspices of the Lalit Kala Akademi, New Delhi. These paintings which are done in water colour, oils and graphic, portray contemporary Western character with a certain amount of Chinese and Malay background. The finest of the paintings exhibited are in the graphic medium: "Low Tide". "By the river-side", and "Power". Other paintings express contemporary Malayan life and landscape. Particularly impressive was the technique used in the Chinese Scroll; a picture drawn on thin rice paper and fixed on silk. Mr. K. C. S. Panniker, Vice-Chairman of the Lalit Kala Akademi, Madras, welcomed the guests. Mr. T. H. Yogarathnam, Assistant High Commissioner for Malaya in Madras, said the exhibition was predominantly cosmopolitan in nature. The ten-day exhibition was open to the public from 10 a.m. to 6 p.m.

MADRAS PAINTERS, 24-2-1963

The Lalit Kala Akademi held a one-day exhibition of painting and sculpture, primarily to acquire some of the works for its permanent collection. The Akademi acquired 17 paintings worth Rs. 5,000 and awarded cash prizes to 12 artists. The aggregate impression one got from the exhibition was that though the Madras boys are no less avantgarde than the painters in other Indian cities, they are not imitative. They have great esteem for self-realization and self-expression which is quite something in these days of imitation and plagiarism. A. P. Santana Raj has turned out a wonderful piece this time, "The Prodigal son". (The Akademi has acquired this). Earlier, he had done the same theme in wash and line. This time it is a big oil painting in grey background and full of linear rhythm and feeling. Its deep-rooted

Indianness is very endearing. V. M. Sadanandan, an artist of great promise, had four canvasses on show. "The kiss," also acquired by the Akademi, is a painting full of gem-like hues of red and patterns of black. It is executed with meticulous care and craftsmanship and gives one the nostalgic feeling of a summer evening. L. Muniswami revealed great calligraphic perfection in his animal study, which is charged with a certain vitality. This was an outspoken composition. Mookiah with his predilection for humanitarian themes, Narayanan, who is both a painter and a sculptor and Rahmathullah with his intense feeling for nature, were among the other artists who showed growing maturity.

ARCHAEOLOGICAL SOCIETY—SILVER JUBILEE EXHIBITION, 30-6-62

On the occasion of the silver jubilee celebrations of the Archaeological Society of South India (Madras) an interesting and educative exhibition was arranged at the Centenary Hall, Government Museum. The celebrations were inaugurated by Mr. M. Bhaktavatsalam, Minister for Finance and Education, and the exhibition declared open by Dr. A. Lakshmanaswami Mudaliar, Vice-Chancellor, University of Madras, at the same time. The exhibition contained rare collections of various kinds. For the first time, pre-historic stone instruments from various countries like Japan, Java, China, South Africa, Burma, Britain, France and Australia were collected and put on show, Beads, potteries, terracotta figurines and other articles excavated recently at Tirukampuliyur (Tiruchi District) were also on view, as well as coins and beads found during excavations at Kaverippumpattinam. There was a photographic salon illustrating various discoveries of archaeological interest in India as also in South-East Asian countries. The pictures depicted among other things, the evolution of temple-building in India—from the cave temples to structural temples of the modern period. The works included those of various dynasties like Gupta, Pallava, Chola, Vijayanagar, Nāyak etc. A series of copper plate grants relating to various dynasties of the South were also found. The palm leaf manuscripts, which attracted notice included a Sanskrit to English vocabulary and a collection of palm leaves placed one on the other so as to form the shape of a rudrākṣa and containing words of praise of Lord Muruga. Bronze images—symbols of high standards of artistic achievements were also on view, notable among them being Ardhanārīśvara and Caṇḍikēśvara—both from Tiruveṇkāḍu.

SECTION VI: ARTS AND CRAFTS

THE SCULPTORS OF SHIVARAPATTANA

Shivarapaṭṭaṇa is a small village about nine kilometres distant from Malur in the Kolar district of Mysore State. It is famous as the home of stone and bronze sculptors for the last several hundred years. These sculptors are said to be the descendants of the ancient family of *śilpis*, for which Mysore State was once very famous They make excellent images of deities in stone and *pañcaloha* (a kind of bronze alloy) with great skill.

According to local tradition, Śivamāra, the young prince of the Gangarāja King Śrī Puruṣa, lived here. Accordingly, the village was named as 'Śivamārapaṭṭaṇa', which in course of time became Śivarapaṭṭaṇa. It is said that this village was very prosperous at that time and the art of sculpture received the active patronage of the king. At present there are only 25 senior sculptors and about 20 juniors. All of them belong to the same ancestral family sect called 'Viśvakarmas'. They carve a variety of figures and deities for use in temples out of a black stone called 'Viṣṇuśilā' or 'Kṛṣṇaśilā' which is quarried from a hill near by. Recently they have started working on marble and soap stone also. In addition, they also specialize in the making of images by casting bronze and other alloys.

The speciality of the sculptors at Shivarapaṭṭaṇa is their strict adherence to the ancient Śilpa Śāstra, containing detailed directions and technical rules of proportion, and a fund of calculations and religious precepts. All of them know Sanskrit and they are guided according to the code of procedure by the text. They model the representation of the deity with attenuated waists and exhibit all the smaller anatomical details so as to obtain extreme simplicity of contour. The hair, the nose, the eyes, the mouth and sometimes even the teeth and the nails of fingers and toes are executed with admirable care and fidelity as laid down in these *śāstras*. In order that the form of image may be brought out clearly, the sculptor meditates and concentrates on his model. To keep him in his thoughts, there are various descriptive and contemplative verses called *Dhyāna Ślokas*. Thus the sculptor learns to depict the image of the Gods by means of spiritual contemplation only.

Most of the image sculptures are for use in Hindu temples. They carve almost all deities such as Naṭarāja, Gaṇapati, Kṛṣṇa, Rājarājeśvarī, Hanumān, Nāgas, etc. Several images made at Shivarapaṭṭaṇa have been exported to England and America also. A few years back, about 34 stone and marble images were sent to Rishikesh.

Recently, the Government of India has recognized the ancient talent of these sculptors and decided to render financial aid in order to preserve and improve the art The sculptors have jointly formed a small cooperative society to help them in the marketing of their products of art at fair prices.

A. V. Shankaranarayana Rao in *The Hindu* 14-10-62.

THE CAMEL AND CAMEL CRAFT IN PAKISTAN

The Camel is generally considered "an undomesticated and savage animal, rendered serviceable by stupidity alone, without much skill on his master's part." But one wonders if this statement can apply to the species in Pakistan today. In Karachi, hundreds of camel carts are seen alongside high-powered motor trucks and cars, while in certain areas of West Pakistan, expecially Sind, Baluchistan, Bahawalpur and Multan, the fields are ploughed and even irrigated with the help of this useful animal.

The majority of camels in Pakistan belong to the Arabian species, with a single hump, brown skinned and of huge size. Its origin in this part of the world is doubtful because there is no evidence of the existence of the camel available to us from the Indus Valley civilisation. It appears that the camel was introduced in this country by later-day invaders and settlers, from Central Asia or Arabia. However, right from the known period of history to the present day, the camel has been profitably used for transport, ploughing and irrigation purposes, mostly in the hitherto arid and semi-arid parts of West Pakistan.

During the British period the army had a regular Camel Corps, and until recent times such a division was maintained by the princely states of Bahawalpur and Kalat. The Posts and Telegraphs Department also utilized the animal in the past for carrying dak in the interior of Sind and Baluchistan. Besides, huge camel caravans still continue to trek between Pakistan and the neighbouring Afghanistan, carrying the nomadic Powindahs with their families and heavy loads of merchandise. Caravanserais with extensive

enclosures existed in ancient towns such as Peshawar, Quetta, Multan and Lahore. In modern cities the animal has been trained to haul huge wooden carts with pneumatic tyres and even to dance to the beat of drums at entertainments.

Besides serving as a beast of burden, the camel gives the nomadic tribes its hair which is woven into coarse fabric for tent-covers, shawls and rugs. Its milk and flesh form part of the food of these people. But nowhere in the world has the camel come to serve any artistic purpose except in Pakistan. It is, therefore, a matter of great interest to find articles of exquisite workmanship—flower-vases, lamp shades, bowls and ornamental pieces for modern drawing-rooms made from camel skin, with beautiful floral patterns painted in lacquer. These craftsmen come mainly from Bahawalpur and Multan, where the animal is commonly employed in the fields, and the skin can be had easily and cheaply. No machinery or modern equipment is used in the production of these articles, and it is the skill of the craftsmen that is reflected in the manufacture.

First the camel skin is stretched and mounted over models of clay or wood for drying and conforming to the desired shape. The drying time varies according to the thickness of the skin. After it has dried, the clay covering is broken. The skin in the desired shape is then cleaned and placed in the sun. When thoroughly treated, the leather is painted. The beautiful oil colours or lacquer is prepared by the craftsmen themselves. The sober maroon and the sprightly bottle-green, yellow and gilt patterns give the finished product a distinct charm. The mixing of these colours is a professional secret handed down from father to son in the cottage "workshops". Most of the designs are traditional and crowded but, with the growing demand for the articles in foreign countries, simpler designs are being introduced.

Looking at these arresting *objets d'art* in the drawing-rooms and the mantelpieces of sophisticated houses one can never connect them with the uncouth skin of an ungainly animal—which again is a tribute to the craftsmen concerned.

(A. B. Rajput in *IWI*, 6-5-1962, p. 45, 46).

PHULKARI FROM THE PUNJAB

The origin of the *bagh* and the *phulkari* is not known. It is conjectured that the art was brought by Gujar nomads from Central

Asia. It may also have some association with the *Gulkari* of Iran, which was practised there until very recently and many still be known in some remote places.

Though it may have had its origins elsewhere, yet this form of embroidery has become expressive of the very essence of the Punjab, where life is lived and enjoyed in all its fulness. The warmth of colours, the bold patterning and the patient, hard work which go into the *phulkari* make it symbolic of the women of the region.

In the literature and folk songs of the Punjab, there are numerous references to *phulkari* and *bagh*. Guru Nanak Devji (1469-1538), the first Guru of the Sikhs, wrote, "*Kudd kasidha paihren gholi, Tan tu janche nari*" (Only when you can embroider your own choli with the *phulkari* stitch, will you be accepted as a lady).

No ceremony was perfect unless the auspicious, embroidered *chaddar* was worn by the women. On the birth of a baby girl or boy the grandmother and the aunts would assemble and start preparing the *bagh* to be used at the time of the child's marriage. With prayers and distribution of sweets, the grandmother would start the embroidery of *Vari da bagh*, one of the most complicated of embroidered shawls, worked in a golden-coloured silk. Every inch of the surface was covered with the embroidery worked in small squares. A coloured border was sometimes added, but generally the shawl would be of a glowing golden colour, broken only in a corner by an embroidered black spot—to ward off the evil eye.

The *bagh* would sometimes take ten years to make. The grandmother would work on it every day to have it ready for the day when the *chaddar* would cover the bride as they brought her home. It was indeed a labour of love.

The *phulkari* was never prepared for sale. Each family made its own to be used for different occasions. The question of profit never arose, except in case of dire need. At the time of famine these heirlooms might be sold to buy food for a family and that was how they found their way into the market.

The various ceremonies associated with the wearing of *phulkaris* were all the rites connected with marriage. The maternal grandmother, "Nani", used to embroider the bride's *chope*. This differs from the *bagh* and *phulkari*, being made with a double running stitch, so that the design appears identical on both sides. The

most suitable colour for the ground was a deep red and the embroidery was in golden-yellow silk thread. During the ceremony of *churda,* when the red-dyed ivory bangles are slipped onto the bride's hands the *chope* is draped about her by her Nani. The *suber* was a red *phulkari* with five flowers in the centre. A small border was also embroidered at the spot where the *ghungat* covers the head and face.

The all-over *bagh,* in golden-yellow work, was worn at the time of the *doli* and also annually, at the time of worship during *Karva Chauth,* when the wife prays for the long life of her husband.

The embroidery was done on hand-spun and handwoven cotton material—a khaddar—available either in white, maroon or blue, the colours used for embroidery being golden-yellow, white, pink, *mehndi* green and deep purple. The thread used was pure silk. It came from Kashmir and Afghanistan and was dyed in Amritsar and distributed to all the major markets. From there the travelling hawkers, with pack on back, would go the round of the distant villages, selling their wares and sharing the gossip of the town with the peasants.

The women embroidered the cloth with an ordinary needle and without the help of any sketches or patterns. They started working from one end and evolved the pattern as they went along. The embroidery, however, was always done on the wrong side—the pattern emerging on the reverse could only be guessed at by following the faint lines drawn by the silken thread. The stitch normally used was the long-and-short darning stitch, except in the case of the *chope* where it was the double running stitch, which brought out the same pattern on both sides.

Today, all the embroidered shawls are known as *phulkari.* Earlier, only the simpler types which were prepared for common use in the house or to be given to the servants during a wedding, were so known. The choice, all-over embroidered pieces were known as *bagh.*

The *bagh* again has its variation. *Vari da bagh* presented by the birdegroom's mother to the bride; *reshmi sheesha,* silken mirror, a fine all-over embroidery, in white, so perfect that it is supposed to look like a mirror; *satranga* and *pachranga,* meaning seven coloured and five coloured; *lahriya,* the waves; *dhoop chhaun* sunlight and shade, a combination of white and golden-yellow.

Each region also had its distinct style of embroidery.

The Hariana region had a style quite distinct from the usual *phulkari*. Here strict symmetry was not adhered to. *Baghs* were made, but not with the meticulous care of those of the Hazara district (now in West Pakistan). The patterns were bolder, freer and more imaginative. Designs were evolved and the motifs were an expression of the women's dreams and aspirations.

An interesting embroidered *phulkari* from Rohtak, has the pattern of a train running in the centre and the big doorways of a *haveli* (courtyard) on both sides. In the centre is embroidered a set of jewels that the woman has probably longed for and never been able to wear. The whole *phulkari* is alive with animals, birds and human forms taken from the surroundings.

Today, only the older women know the art of this embroidery. The younger women prefer to take the patterns from books and to show their skill in other stitches, such as herring-bone, cross stitch. *Kashmeri taropa*, cut work and shadow work, taught to them in Industrial Training Schools. The *phulkari* motifs have been adapted to make articles of everyday use, but in the adaptation the spirit of the original seems to have been lost. The Punjab Government has now opened a centre to revive these traditional embroideries. What is necessary is to make the Punjabi women proud of their heritage and to instil in them a desire to continue this craft which is so much an expression of the Punjabi temperament.

(Jasleen Dhamija in *IWI.*, 9-9-62, p. 49)

THE ART OF KHARRI

The art of dyeing and decorating fabrics was known to the Indians from the earliest times. They used juices of shrubs and flowers as dyes; starch and mud as resist. Gradually, from this remote and simple origin, evolved the complicated wax-resist process, *kalamdar* painting, block and discharge printing, and the elaborate *bandhana* or tie-dye process, unequalled in colour harmony. Perhaps, from the desire to introduce richness and variety arose the art of gold and silver leaf printing. Cloth used for *palki* coverings, *purdahs, toshaks, lihafs*, were decorated with silver and gold leaf, as also the veil that adorned the Muslim bride. This mode of ornamenting fabrics is commonly known as *kharri* printing.

When dyeing and printing was a flourishing industry in India, thousands of printers' families were employed in this work and

innumerable designs—each typical of a region or of a village—could be found. Even today Gujarat, Rajasthan, Karnatak and parts of Mahārāshtra have a large printing and dyeing community, who do block printing, resist and discharge printing, very efficiently. *Kharri* printing has remained another speciality of these parts.

In *kharri* the material used for ornamentation is printed with gum lac, or other adhesive substances thickened with lime, then dried in the shade and rolled up. Later it is unrolled bit by bit and moistened with a damp cloth which is placed over it. When sufficiently damp, gold or silver leaf, or other coloured materials, are pressed against the adhesive pattern. When a gold effect has to be obtained the glue is previously coloured with yellow dye, and when silver is to be employed it is coloured with chalk. Now, instead of gold and silver leaf the pattern is dusted with gold and silver powder just before the *roghan* sets.

Recent experiments and efforts in different types of printing, with a definite objective, amply demonstrate to what extent traditional designs can be applied to our modern needs. Within the framework of the traditional motifs and patterns the imaginative present-day designer has introduced a new combination of block, discharge, and kharri printing to suit the needs of the times and to interpret old symbols in a new language.

(Surovi Bhattacharjee in *IWI.*, 3-6-62, p. 48)

SIKKI WORK OF BIHAR

In hundreds of thatched huts, in the ancient land of Mithila (North Bihar), women are engaged in preparing choice articles out of the golden-coloured *sikki* grass, which grows there in abundance during the monsoon. The grass is used by them for thatching their huts. The material is freely and readily available. The tool for stitching is a simple bodkin made by the local blacksmith, which is purchased for a handful of grain, or in exchange for a delicately-worked basket.

As you pass through the harsh country-side, the pinched faces of the people and their threadbare appearance make you realize that life here is hard, very hard. Everything is used: the grass that grows wild, the husk and the stalks of the crops. Nothing is thrown away. The struggle for existence goes on in every home. So much so that in many of the houses they burn no *diva*, as they

have no oil to spare, and in the night no life appears to stir, nor a light to flicker behind the shadowy cluster of huts.

Though their means are limited and they are hard put to it to make both ends meet, yet out of what is available at hand these people strive to enrich their life. Embroidery, clay toys, the humble *sujanis* made from worn-out materials collected together, songs and dances, and some vivid myths bring colour and joy into their lives. In the mythological history of Mithila, there are references to *sikki* work, as also in folk songs.

Sikki work, in and around these environments, has interesting traditions. Initially, as in every agricultural society, the women, rich and poor, prepared wheat and rice-straw baskets for storing grain and other things. In Mithila, they used the monsoon grass which was dyed in indigenous colours—green, dark blue, black and brilliant red, the golden colour of the grass being, of course, the dominant hue. Strangely enough, yellow is generally avoided, as they associate it with the yellowing of leaves of trees parched or diseased. The freshly-dyed stems are then coiled from the bottom and, stitch by stitch, the shape is formed. Besides utility articles, the women also turn out a variety of decorative items.

The Inspiration for the latter derives from the marriage processions of zamindars who gave to their daughters horses, elephants, houses and even attendants as dowry. The poor peasant, who had just enough to feast the village on *gur* and rice and give a *nath* (nose-ring), the sign of marriage, for his daughter, could never aspire to enrich her in the manner of the zamindars.

SKILLED CRAFT

The mother, out of her desire to offer something approaching all this finery, began to prepare elephants with riders, houses, horses, birds of rare plumage, and attendants. With loving care, these were made as the girl grew up in the house, and stored away in dark corners from the harsh sun and the envious eyes of neighbours, so that the colours might not fade. Into these they poured their love, their hearts' desires and longings, making simple sculptured forms. You may see a large elephant with a long trunk, standing majestically, on his back the *mahout*, whose round eyes, made of black buttons, look curiously at the world. Or the simple figure of a man with his hands thrusting down; two little white buttons pin his ears to the head and serve as ear-ornaments.

Then there is a little bird with strange and colourful plumage—and many more such creations of the imagination, influenced by tradition and religious beliefs. Tantric influence can be seen in such motifs as *Bhairav Cakra* and *Kāl Vajra*. Other shapes representing *triśūla, puṣparatna, ḍamru,* etc., are also worked into the *sikki* grass.

These humble objects are an expression of the feelings of the women. They look at nature, study the life of the animals, and observe their fellow men. This way they design diverse objects which are not mere toys or decorations for their homes, but highly-stylized and expressive sculpts in basketry. The little girls, who sit by their mother's side while she makes these articles, come to acquire the skill from the very beginning by trying their hand at the craft. Not only does the bride take with her the articles made by her mother and grandmother, but also those which have been prepared by her own hands. Her own articles are displayed separately, and their merits and demerits are discussed in comparison with the work of other daughters-in-law of the house.

This intimate relationship of *sikki* work with the life of the people in Mithila has kept the tradition alive through the years. An effort is now being made to develop *sikki* work as an industry and to persuade the women to prepare a few items with the idea of sale. In Manigachi, a famous centre for *sikki* work, women are now engaged in promoting this idea. As they are given the raw materials and no control is exerted over them, they still continue to make objects of their own imagination, which are aesthetic and charming in the simple spontaneity of their expression.

(Jasleen Dhamija in IWI, 20-5-62, p. 19).

KUTCH EMBROIDERY

A rich variety of embroideries, varying in techniques and style, is found in Kutch. Most of the area here is desertland, with a few small towns and widely scattered villages. Isolation probably is a factor for the different communities having developed and retained techniques so distinct from one another. There are few industries here, people live mostly by agriculture. Some are tribal communities, who retain a nomadic character and whose wealth is counted in head of cattle. In every home women embroider exquisite designs, using threads of brilliant hues, with small mica pieces inlaid, to give a unique style to their work.

The highly sophisticated type of embroidery is widely known as *Kutch bharat* and is prepared in Bhuj proper. It has evolved from the embroidery practised by the peasant women of the Ahir community. Motifs of flowering trees or peacocks are the same. *Kutch bharat* is now commercially practised by men.

On a brilliant red satin material, meant for a *ghagra*, a well-balanced border is prepared along the bottom in a contrasting colour. Bold motifs of peacocks and flowering trees are alternated above the border. The embroidery is executed by the use of a hook known as the *ari*, normally used for embroidery or stitching on leather. The stitch, therefore, appears throughout as chain-stitch.

This type of embroidery was prepared specially for the use of the Kutch Rajas and the court. It was done on wearing apparel, bed covers, floor coverings, wall hangings and other articles. The successful embroiderer, catering to a sophisticated clientele, was not only adept at handling the *ari*, but also an expert designer who could make his own designs, drawings and tracings with consummate skill. This was a craft which grew and flourished under the patronage of princes and with the passing of old traditions, it, too, died away. In the villages the women still continue to embroider. The motifs remain the same, but the work is no longer as fine.

The Ahirs, who practise this embroidery, are of the Gujar community and claim to be the direct decendants of Sri Krishna.

Their neighbours are the Rabaris, who have quite a different style of embroidery altogether. Whereas the Ahirs have a more restrained imagination, the treatment of a similar subject by a Rabari woman is bold. A *pachavi*, used for covering the bedding-rolls of both communities, is a typical example of their different approach to life. Whereas the Ahir embroider theirs with threads, the Rabaris use pieces cut out of material of varying texture and create a bold rhythmic pattern by applique embroidery. The Rabaris were previously gipsies, like the Banjaras of Hyderabad and the boldness of their folk embroidery matches their spirit, their love of colour, of bold forms, and of open spaces.

The most exquisite of all embroideries, however, comes from the remotest corners of Kutch. This is in the Banni area in the desert of the Rann of Kutch. The people of Banni appear not to have been touched by civilisation. They face life without modern

conveniences. They are still nomads, moving from one pasture-land to another with their animals, their only source of livelihood. For practically six months in a year they are cut off from the rest of the world. In the Rann of Kutch the waters of the sea move inland during the monsoon season. The people build their round huts on the highlands and live there with their animals. The women have ample time as they wait for the waters to recede, and with the minutest stitches they embroider some of the most delicate and exquisite needle work.

Even in Banni there is a difference in the embroidery prepared by the people living in the north from that practised by those of the south. The work of the northern Banni is purely geometrical in motif and is very fine in execution, whereas the southern Banni utilises animals and human forms and the treatment is bold but the execution of the work is not so fine.

(Jasleen Dhamija, in *IWI.*, 5-8-62, p. 49)

PLASTIC SURGERY IN ANCIENT INDIA

India will shortly have the first full-fledged 100-bed plastic surgery clinic in New Delhi's Safdarjung Hospital. Paradoxically India is receiving back what it had gifted to the world 2,500 years ago. The technique of reparative surgery is being reintroduced into the very land which gave it birth, but where its progress was retarded due to the enslavement of the country.

The new correcting techniques have spared thousands the disfigurement and dire distress caused by accident, congenital defects and diseases. Plastic surgeons now mould flesh and bone as a sculptor shapes his clay. Jaw bones are made out of the ribs, lips from the mouth lining, cheeks from the skin grafts of the chest and the abdomen, nostrils from the ear lobes, fingers from the toes, etc.

The science has now flowered forth into cosmetic plastic surgery, by which nature's defects are deftly dealt with. Such perfection has been attained in it that now beauty can be bought at a fashion surgeon's clinic. A skilful surgeon's scalpel transforms an ageing dame into a new smiling personality. In some cases, however, aesthetic surgery, as the French call it, is a downright necessity for business, social and psychological reasons.

Nevertheless, all these miraculous advances in plastic surgery would have been certainly much delayed, if not totally impossible,

had it not been pioneered, practised and perfected in ancient India. The contribution of this ancient land in the realm of reconstructive surgery—as in other branches of science—is singular and will remain unrivalled, where it has been in vogue since 600 B.C. Ancient Indian surgeons not only made noses to order—a feat practised in India as recently as the 19th century—but also reconstructed hare-lips and sundered earlobules.

How this celebrated art reached the West is a fascinating story. The saga is a tribute to the spirit of Indian science because it did not die out during the centuries of the country's subjugation. It made its debut in the West as an aftermath of a war. The Third Mysore War of 1792, in which Tipu Sultan made his penultimate last-ditch stand against the inroads of the British, was the direct cause of the internationalisation of the Indian plastic surgery.

A Maratha, Cowasjee, who was a cart-driver with the British, together with four other native sepoys was captured by the soldiers of the Sultan. Their alliance with the enemy naturally earned them the opprobrium of the patriot. Their noses and a hand each were cut off by the Mysore Army. After a year, however, an unnamed Maratha surgeon gave them their new noses. This operation, performed near Poona, was witnessed by two British doctors, Thomas Cruso and James Findlay. An illustrated account of this sensational surgery was given in the *Madras Gazette*. It was subsequently republished in the London *Gentleman's Magazine* of October 1794.

This story was undoubtedly read by many a surgeon of London, but it fired the imagination of only one of them, who was prepared to put it into practice. He was J. C. Carpue, a 30-year-old surgeon, who put his heart and soul in pursuit of surgical novelties. Naturally he conjured up immense possibilities which this art promised in putting an end to the misery of those hapless souls whose faces had been disfigured. If this operation could be performed in India, argued Carpue, it should be possible in Europe, too.

Carpue dug up further details on the 'Indian Nose', as it is called in surgical parlance. He found out that Gaspare Tagliacozzi, who had worked in Bologna, Italy, from 1545 to 1599, claimed to have successfully performed this operation. He had grafted a flap of the arm on to the remnant of the nose and a small "feeding bridge", i.e., a pedicle was left which was severed only after the skin had grown on the nose. The patient's head and arm were

held firmly in position by bandages. Carpue, however, discovered that Tagliacozzi had only been a final link in the chain, who was merely the first to describe the operation fully. Peter Ranzano, the Bishop of Lucerne, Italy, from 1442, had reported that a certain Branca of Catarina, Sicily, was restoring lost noses with the skin of the cheek. Other accounts indicated that Branca's son, Antonio, had perfected his father's method by using the skin of the upper arm.

By September 1814 Carpue had made himself bold to undertake the operation. On October 23, the red letter day of modern plastic surgery, Carpue performed the first rhinoplastic operation in Europe, exactly as it was carried out on Cowasjee. The days before the operation he had usefully utilised in practice by performing trial operations on cadavers. The operation took Carpue 37 minutes. It was a smashing success. This was followed by a second rhinoplasty. It was equally successfully performed by Dieffenback and Graefe in Germany, and it became the rage of the times throughout Europe.

Ancient Hindu surgeons had a compelling reason to master the art of making new noses. Cutting of noses and ears in India, as in other parts of the world, was a form of punishment meted out for a mighty calender of crimes—from robbery to rebellion, from larceny to infidelity, from murder to war crimes. It was not unknown to Europe, too. "I see that nose of yours," says Othello to Cassio (iv, 1., 141), "but not that dog I shall throw it to." On the other hand, lupus and tertiary syphilis were also responsible for nasal disfigurement of the Europeans.

Ancient Hindu surgeons had recognised that the facial tissues are soft and very tolerant of surgical interference. They had also anticipated the so-called modern system of immunology. We now know, thanks to the knowledge of genetics, that the body rejects alien cells. Thus if a piece of alien skin is grafted, the body will discard it. Only like will repair like —a graft must come from the person of the patient. The Hindu surgeons knew all this and more, and used it for humane purposes. This was not a fluke find, but a shining sequel to a long process of trial and error, research and experimentation, and the spirit of science obtaining in India.

The first lucid and detailed description of Indian plastic surgery is come across in the encyclopaedic work of Suśruta (c. 600 B.C.), the greatest surgeon of ancient India. It is also dilated

upon by Vāgbhata I (circa sixth century A.D.), and Vāgbhaṭa II (circa eighth century A.D.). "The physician", says Suśruta, "who is well conversant with these matters (plastic surgery) can be alone entrusted with the medical treatment of a king."

The Process

Suśruta says that the surgeon repairing a mutilated nose, should first measure the portion of the nose to be covered on a creeper-leaf. This pattern should be placed on a cheek, and a patch of skin and flesh of the requisite size should be cut off from it from down upwards, i.e., towards the cicatrix, It should be kept attached to the cheek with a small pedicle. After scarifying the nasal stump with a knife, the flap should be half-turned and placed on the nose, and swiftly sutured. The flap should properly be elevated by inserting two tubular reeds in the nostrils, to give a shapely look to the nose, as also to prevent the adhesioned flesh from hanging down. When the skin has properly adjusted it should be dusted with a powder of sappan-wood, liquorice and barbery plant. Finally it should be covered with cotton, and refined seasamum oil should constantly be applied to it.

Grafting is successful when the incidental ulcer has perfectly healed up. In case of partial adhesion the nose should be rescarified and properly bandaged. When the skin has united and granulated and the new nose is found to be too short or long, "the middle of the flap should be divided and an endeavour made to enlarge or shorten it." Abnormal growth of flesh should be surgically treated.

Plastic surgery of the cut-up ear-lobules, otoplasty, was resorted to for joining the bifurcated lobes. The earlobes of an infant were pierced for holding ornaments, as of to-day. But the use of heavy jewellery, particularly among the women, considerably expanded the lobules, and ultimately sundered them. These cut-up lobules can be seen among the Kashmiri women, even to-day.

The surgeon should dissect a patch from the cheek in such a manner that it remains attached to it. Then the anterior of the severed lobe should be slightly scarified. Placing the flat on the lobules, both should be suitably stitched, and anointed with honey and ghee. Unboiled seasamum oil should be applied to it for the next three days and oil-soaked cotton should be put on it. The dressing should be done every third day.

The severed lobe having completely joined, it should be gently pulled down and gradually elongated by rubbing it with a specified unguent. The latter is prepared from milk, ghee, marrow and fat of some specified animals and birds, white mustard oil, all boiled with a decoction of swallowort, country mallow, Indian sarasaparilla, nus indicus, prickly chaff-flowers, winter cherry, impomoea, digitata, 'vila', 'kshira-shukla', 'Jalashukla' and 'Badhura' group of drugs, the last four being unidentified.

For increasing the growth of the lobe, a decoction of seasamum oil boiled with the essence of asparagus, winter cherry, castor seed, a kind of myrobalan and unidentified 'Jivana' should be applied. If the lobe does not grow in size, it should be scarified with slight longitudinal incision on its anterior side. When the lobe has completely healed up it should again be elongated with the application of the previous medicaments.

For the treatment of the broken lips and the hare-lip, Suśruta recommends the same procedure, *i.e.*, grafting of the facial flap. It is interesting to note that Carl Graefe (1787-1840), who did pioneer work on plastic surgery in Germany after Carpue, was the first to devise the operation for congenital cleft-palate. Usually hare-lip and cleft-palate occur simultaneously, and it is not known if the cleft-palate was also surgically treated in ancient India, though nine diseases of the palate have been described in Hindu medical texts.

Suśruta has laid down a rigorous regiment for the patient. He should be given a light food before the operation. During the post-operation convalescence, he should be put on wholesome diet, including such tissue-building and wound-healing foods as animal proteins. But he must avoid physical exercise, over-eating, baser urges, "fatiguing talk" and should certainly not be exposed to heat and high temperature. The latter observation, *i.e.*, non-exposure to heat, is noteworthy because it is a tribute to the scientific research in ancient India. Carpue, without the knowledge of the injunctions of Suśruta, had almost ended his first operation in a fiasco. Obsessed with the fear that his new nose might die of cold, he had kept the sick room at a torrid temperature and had regularly increased it.

The result was that on the eighth day the patient's face was deathly pale, and the nose, too, had lost all colour. The patient cried that he would perish from heat if he could not have fresh

air. And fresh air worked wonders on the patient. Consequently, Carpue made the discovery that cool air was not so harmful to the new nose as he had feared.

In course of time, however, another technique of rhinoplasty, the forehead flap method, was perfected by the master surgeons of India. The innovation is important because it had some singular advantages. The pedicle between the eye-brows received least pressure or tension than would have been in case of facial flap. The frontal scar could conveniently be covered by the 'tika' or 'bindi' in the case of women, and 'tilak' in case of men. On the other hand, it was impossible to hide the cheek-scar. And after a length of time the forehead scar was not discernible.

None the less, it is strange that it fell to the lot of Carpue to internationalise Indian plastic surgery. It had reached Sicily, like other Indian sciences, very early—before 1442—where it was reportedly successfully tried by Branca. But for 400 years or more it was forgotten and remained hidden under the labyrinths of medieval superstitions. The reason is not far to seek. It was strongly condemned by the Church, which discountenanced any attempt to improve upon the handiwork of the Maker.

(Ikbal Kaul, *HWM*, 23-12-62)

INDIAN BROCADES

Of all the precious textiles manufactured in India 'brocades' hold the highest place in the fashion world to-day. Their exquisite workmanship and delightful patterns turned out of the loom under the loving care of a brocade weaver are a tribute to the artistry of the oriental mind and art heritage of our country.

These brocades being the first form of embroidered fabric known outside Egyptian tapestry, stretches back its origin to the very dawn of the of recorded time. The earliest mention of these being made in 'Rig Veda' and 'Mahābhārata' where references are made to 'Hiranya-Dviba' or the fabric of gold and 'Manichira' the fabric of pearl.

The art of weaving these exquisite fabrics spread from India to China, to Persia, to Middle East including Israel. Thus we read in Exodus about the "King's daughter with her raiments wrought in gold" and about the Ephod of gold, blue and purple—and the gold beaten into wires and strips to work it in.

In olden times gold or silver was beaten and drawn into extremely fine wires and used for both warp and weft as well, to make a cloth of complete gold or silver. The method of drawing out these wires though slow and laborious is very interesting. After the gold is beaten out to needed length and size, it is made to pass through eyeholes of ever decreasing dimensions till the thread becomes finer and finer like any cotton or woollen thread, which is used for weaving in a hand-loom.

In recent times with the increasing price of gold and silver, silk and cotton are being used both as base and embroidering material as well to give colour and body for the textiles. The gold and silver wires are used as a special weft twisted along with silk. Thus the 'Amrus' of Andhra Pradesh are brocades woven in silk 'Himrus' of Hyderabad are fabrics having both silk and cotton interwoven to produce the desired effect. Himroo and Mushroo consist of cotton yarn for warp and silk for weft and are woven in spotted, striped or elaborate floral designs on satin ground. The term Mushroo is derived from 'Shara' which means the law. The material is so called because the mixture of cotton with it makes the silk permissible to wear when praying. It is said that it was Muhamad Tuglaq, who settled the skilled artisans from places like Banaras, Ahmadabad, Gujarat, at Aurangabad and started the Himru industry there. In these the warps were printed by means of a 'resist' like the Javanese Batik; the warp threads being dyed with Broj-patra leaves. Only the vegetable dyes were used in olden days, the most popular colours being saffron, green, crimson and violet, and the chief designs Saadat-bel, Gulzar-e-osmani, Kamal-ka-phul, etc.

Some of the Mashroos are very beautiful, particularly those with a wavy line effect. In this, warp threads are tie-dyed and the weft threads are dyed, but definitely not tie-dyed. Sometimes the wavy effect is produced not by tying, but by special weaving of differently coloured weft threads.

Himrus and Mashroos make attractive tunics and vests for men and blouses and dress for Indian and European ladies; because of its quality, texture and attractive design. Many foreigners and well to do Indians use the Himrus as tapestry material for furnishing, etc.

Varanasi has earned a unique name for its exquisite silk fabrics and brocades. There is great demand for the artistic silk products of this city abroad.

The silk industry developed in Varanasi mainly due to the South Indian pilgrims, who brought raw silk with them and took Varanasi products in return. The city is now one of the most important handloom silk centres to the country.

There are about 30,000 looms giving employment to 1½ lakhs of weavers and their dependants. About 10,000 merchants, shopkeepers, middlemen and *Sattiwalas* are engaged in the trade and an equal number in the manufacture of gold thread, dyeing, finishing and allied trades.

The main items manufactured are *Kinkhobs* (brocade), Saris and Stoles, *dupatta*, besides other dress materials. They are produced in a bewildering variety of designs and patterns and in the most attractive colour combinations. Particularly, the *Kalka* pattern is very popular. No bride's wardrobe is complete without a few Banarasi saris.

Silk yarn, gold and silver thread (*Kalabattu*), artificial silk and dyes are the important raw materials used. The consumption of raw silk is to the tune of 4,00,000 lbs. a year valued at Rs. 1½ crores. A fourth of the quantity consumed is mainly imported from Japan, while the rest is obtained from Mysore, Kashmir and Bengal. Silver and gold threads are produced locally.

The condition of the weavers in general is, however, depressing, particularly the independent weavers who form 75 per cent of the total. They remain indebted to the *Kalabattu* or yarn dealers.

The total annual production of Banaras silk goods, both pure silk and mixed, is valued at about Rs. five crores, and 80 per cent of the goods produced is sold within the country. The rest is exported to Ceylon, Burma, Malaya, Singapore and Hongkong, where Indians are settled. Gorgeous silk cloth and brocades have of late found a good market in Saudi Arabia and Kuwait. Fashion designers from the West are now taking increasing interest in the silk fabrics for creating new fashions.

Due to high prices, the demand for these silk fabrics in the country has decreased. The industry has, however, been quick to adapt itself to the changing conditions. Instead of sticking to the manufacture of pure silk fabrics, mixed fabrics, silk with cotton or art silk, are being brought out to suit all pockets and needs and requirements of the people. The quality has, however, deteriorated, which has given, no doubt, a bad name to the industry.

Recently, the All India Handloom Board established a Weavers' Servicing Centre for the general improvement of technique and silk weaving, particularly in the sphere of designs and matching shades.

The most ornate of all brocades are the 'Kinkhabs' or the 'woven flowers' of Banaras; in which the gold and silver thread are so lavishly used and intricately woven that the base becomes indistinguishable from the design. These Kinkhabs were in great demand by the royalties of old for their royal robes, royal umbrellas, palace curtains, sarees, etc. Some of the old patterns were remarkably original, highly artistic and extremely delightful. The old craftsmen were skilled designers and they delighted in creating strikingly beautiful patterns in an intricate way. They ensembled flowers, fruits, creepers and leaves, birds and animals in such a manner as to form a mosaic. There was no over elaboration or unnecessary detail, but a sense of rhythm and harmony integrated the whole composition. The textures were as fine and smooth as silk and the finsh superfine.

Though Banaras is the chief centre for brocades, the art of weaving them has spread to other places too, such as Surat, Aurangabad, Bombay, Bhopal, Lucknow, Tanjore, etc., each having its special style of weaving. Thus we read about the 'Than Choi' brocades of Surat which were at one time as famous as the Kinkhabs of Banaras. The 'Than Choi' is a pure silk brocade noted for its exquisite design and colour and differentiated from 'Kinkhab' of Banaras, which has been indigenous to this country for several centuries by the latter's use of gold and silver threads interwoven with silk.

Efforts for its manufacture in this country can really be traced back to Sir Jamsetji Jeejiboy, who after his return from Japan started this industry. He sent three boys, the Choi brothers, to Japan to learn this craft. On their return after a stay of several years in Japan, an industry was established in Surat. They carried on this trade with great success and the fabric was named after its original manufacturers 'Than Choi', the three Chois.

The Than Choi's unique feature is that each saree or a piece woven, is a model by itself, and the designs once woven are never repeated. So anyone ordering a saree to their own design can rest assured that no other piece of that design will be made to be worn by another person.

Apart from these, the 'Gulbadans' of Tanjore and Trichinopoly were also famous at one time like the above mentioned brocades of Banaras and Surat. The brocades of Aurangabad, 'Pithans', were well known for their distinctive style of weaving. While that from Oudh has its own type on which the verses from Hindu scripture and Koran were woven so that the fabric could be used for religious purposes. Gold and silver thread used for weaving them were of such high quality that the sheen is still retained by fabrics a hundred years old.

The brocades are classified according to various motifs. Butidars have sprigs as the main motif, 'beldar' have scroll woven on it, while 'shikargarh' varieties produced in Banaras are the most splendid and have various hunting scenes woven throughout the fabric.

The art is getting deteriorated and the saddest part of its present day condition is its copying of cheap wall paper designs in the place of old traditional designs. The one solid excuse the weaver and the manufacturer give is that the old patterns are not in demand since the cost of making them is exorbitant. However, on receipt of a special order they turn out specimens which are exotic and interesting and resemble some of the old pieces.

In spite of all the skill attained after a life long devotion to the art a skilled weaver in Banaras gets a daily wage of Rs. 5. Usually one or two weavers work on a saree. Each saree takes about one month to three months for completion according to the design. Although the extent of the craft has increased and the export demand is still steady, owing to paucity of funds, lack of proper organisation and other competitive forces, the industry has experienced many handicaps and a number of looms are still lying inactive.

To aid the weavers, the All-India Handloom Board was constituted by the Government of India in 1952. Since its inception, the Board has brought a number of weavers into its fold and formed co-operative societies to keep them engaged. Design centres in various important places like Madras, Calcutta, Banaras, Bombay, etc., were also set up by the Board. The function of these centres is to evolve new designs, to revive the old, to advise the weavers on new colour harmonies, etc.

(Devi Krishnan, *HWM*, 26-1-63)

SILK INDUSTRY IN DHARMAVARAM

Dharmavaram in Anantapur district has a prominent place in the silk industry and is the biggest among the few silk saree-producing centres in Andhra Pradesh. This industry Dharmavaram is said to have existed for the past 80 years and well over 50 per cent of the total population of 21,000 in the town are engaged in it. There are about 4,000 looms in and around Dharmavaram within a radius of ten miles, with about 35 to 40 master weavers who actually control the silk saree production and its trade. They have under them a few experienced designers who had received good and intensive training in Bangalore, Benares and other centres in evolving new designs for sarees.

The raw silk is got from major silk producing centres like Kollegal, Mysore, Kolar and Bangalore. It is cleaned and twisted in the silk thread twisting mills and dyed to the colour and shades required. The silk so dyed is put on the handlooms and woven into sarees. The master weavers hand over the twisted and dyed silk to the several small weavers for producing silk sarees on a contract rate or on daily wages. Each master weaver has about 100 small weavers to work under his management, while there are certain master weavers who employ more than 300 small weavers. About 5 lbs. of twisted and dyed silk are required for each handloom to provide work for a family of five members continuously for one month. A weaver in Dharmavaram gets Rs. 4 to 10 per day on the work turned out in saree production according to the skill and labour involved.

Though there is scope to install twisting factories and power-looms at Dharmavaram the master weavers are against establishing power-looms as they are afraid that the supply of raw silk is not quite adequate for the power-looms to work without break. Another reason put forward by the master weavers is that hand-operated looms provide work for the entire family of the poor weaver. If power-looms are installed many a weaver in Dharmavaram and surrounding villages will be deprived of his hereditary work as the power-looms can be run with a handful of workmen. It is also stated that the sarees produced on handlooms are more durable than the power-loom-produced ones.

Dharmavaram silk sarees have a very good reputation in both the national and international markets and command a good demand especially in marriage seasons and festive occasions. Sarees

produced in Dharmavaram are sent to Madras, Bangalore, Mysore, Bombay, Delhi and other centres in almost all States in the country. A good number of sarees are exported to several countries like Japan, Burma, Ceylon, France, the United Kingdom and the United States. The total production of silk cloth at Dharmavaram is estimated to be 60,000 yards costing over Rs. 7 lakhs.

A co-operative society for the silk weavers is functioning at Dharmavaram for the last six years and is turning out good work in respect of offering loans to its members and finding a market for the finished goods. Started in 1956 with only 52 members and a share capital of Rs. 5,000 the society has made rapid strides and there are now 167 members with a share capital of Rs. 13,000. It is run on fairly profitable lines under the presidentship of Mr. B. Appuswami Chetty, retired Additional District Magistrate, and the supervision of Mr. G. V. Srinivasulu Naidu, Secretary of the Society, who is a retired Deputy Registrar of Co-operative Societies. The society has a show-room exhibiting the latest designs of silk sarees produced at Dharmavaram and transacted business of Rs. 1 lakh last year.

There are some thousands of weavers in Dharmavaram who have not come into the fold of the society because it is not able to provide work for all its members due to its limited resources. The Government aid for the silk industry is not adequate. Moreover the co-operative society is not able to face the competition from the master weavers.

Some of the suggestions put forward to ensure the progress of the silk saree industry at Dharmavaram are: The supply position of raw silk from major silk-producing centres should be improved to cater to the increasing demands and to provide continuous work for the weavers; prices of raw silk should be reduced and stern measures should be taken to avoid black-marketing in the sale of raw silk: imports of raw silk from Japan and other foreign countries should be allowed, the State Government should start depots and emporia and take over the sale and distribution of raw silk and provide better marketing facilities for the sarees produced; the Union Government should offer loans to master weavers to install the latest types of machinery and improve the industry; provide better foreign exchange facilities and issue necessary permits to traders in the mofussil areas for export of silk sarees to other countries.

The Hindu, 18-2-63.

PLANTAIN FIBRE

The Plantain Fibre Unit started at Thiyagarajapuram, a mile from Aduturai (Tanjore District), a few months back with finances provided by the State Khadi and Village Industries Board, under the guidance and supervision of the Thiruvidaimarudur Block Development Officer, is the first of its kind in the State and is a good example of converting waste into wealth. The centre is in close proximity to the All-India Central Banana Station, while 2,000 acres of plantain gardens are situated within a radius of two miles from the unit.

Nature has endowed every part of the plantain tree with special characteristics, making them useful for various purposes. The one part which had not been used to advantage so far is the stem of the harvested plant. It is with this object that the plantain fibre centre was started at Thiyagarajapuram. Eight workers are being trained here in a two-month course for extracting fibre from the stems of plantain trees. The expenses of this training Unit come to about Rs. 750 including the salary of the instructor.

The only raw material required for this cottage industry is the plantain stem. The process of extracting fibre is as follows: The bark is first removed from the trunk of the harvested plantain tree. A stripping blade then removes the pulpy unwanted matter from the bark. The thin bark, after being soaked in water for about six hours is drawn through a combing stud machine which releases the thick plantain fibres. These thick fibres are in turn taken to the carding machine which converts them into very thin plantain fibres, which to all appearance look like cotton yarn of 100 to 120 counts with a silky finish. Twenty-ply or 30-ply strong fibres as required are twisted by means of a pedal charka. The strong twisted rope is then wound round a bobbin fitted on to a machine driven by hand.

The use of plantain fibre instead of jute fibre in the mat industry, it is stated, can bring down the cost of the mats considerably besides making them more attractive owing to the silky finish provided by the plantain fibre. From the twisted fibre canvas and small mats also can be woven with the help of looms. The use of plantain fibre pads instead of cotton pads for packing delicate materials reduces the cost of packing considerably.

According to well-informed sources this cottage industry can provide employment with fair remuneration to members of the low-

income group in their spare hours. It is expected that a Government-sponsored co-operative society will be constituted to help the trainees coming out of this centre in due course. It is learnt that the plantain fibre industry at Dharwar, in Mysore State, the first started in India, has been making good progress. — *The Hindu*, 16-12-62.

INDIAN BUTTONS

Nearly half of India's 30 lakh-gross requirements of buttons used by the garment-making industry for different varieties of apparel are made in Coimbatore alone. While there are a number of smaller-sized plants all over the country producing buttons, yet four major units—two in the North and two in South (both in Coimbatore) account for the major share of the country's total production, according to a spokesman of the industry.

The latest techniques adopted by the entrepreneurs had helped in the large-scale manufacture of nylon buttons which are liked by the public because of their finish. But there is some cause for concern in the industry that there has been a sudden drop in the sales of this indigenous variety in recent months and this is attributed mainly to the smuggling of foreign buttons into India from Goa. India is not permitted to import buttons from outside except for special purposes. But she exports her products to Ceylon and parts of South Africa. The prices of Indian-made buttons are higher than those quoted by Japan—which is one of the chief competitors in this field. It is stated that Japanese women have come to like the Indian varieties although they are surprised at the "fantastic" cost. To promote the development of this industry, it is felt that the Government should extend all possible help.

One of the chief promoters of this industry in the South, Messrs. Praga (Czechoslovak—sponsored) commenced making dom nud buttons in 1945 from vegetable ivory obtained from the Sudan. Since this was found to be susceptible to infection, the production of this variety was abandoned. Meanwhile, the plastic age set in and buttons made from this chemical flooded the market. At present, urea powder forming the base for plastic buttons is imported as well as got from an indigenous unit in the North. The urea powder is blended according to the colour required, made into tablets and fabricated in hydraulic moulding press to obtain the several varieties, and then polished. The heat-proof buttons are in great demand and it is said that the mottled-type Indian-buttons

compare very favourably with imported material. This firm is now erecting its own urea-formaldehyde plant and hopes to meet the requirements in the South.

The ushering in of the nylon-era promises great future for this industry. The production process includes the conversion of polyester resins into sheets from which the required designs are shaped. —*The Hindu*, 30-4-62.

THE SCIENCE OF INDIAN ARCHITECTURE

The standard work on Hindu architecture is the *Mānasāra*, which contains the most exhaustive and scientific treatment of the subject. It has several similarities with the treatise of the Roman architect Vitruvius and has been placed between A.D. 500 and 700. It has 70 chapters and was written by a seer named Manasara who systematised the writings of at least 32 previous authorities. It lays down exhaustive rules for the making of buildings as well as of images, chariots, altars, crowns, dresses, jewellery, articles of furniture, etc., for to the ancient Indians architecture meant everything that was built. A few broad principles embodied therein may be examined.

It says that, before building a village, town, fort, or house, the ground-level, vegetation and soil of the site should be carefully studied. Porous and loose soils should be avoided. The former can be tested by digging a hole, square in shape and a cubit in depth, and filling it up with water. If the water dries up in 24 hours, the soil is unsuitable. For testing loose soil, the hole should be filled with the earth dug up from it. If the earth is found insufficient, the soil is not good; if it is just enough, it is of fair quality; if it overflows, it is very good. After the site is selected, it should be ploughed.

A village should be surrounded by a wall and a ditch and separated into blocks by straight roads. The two main streets should intersect at the centre and contain footpaths and houses. The ground floors of the houses should be used as shops. Buildings for schools, libraries and other public institutions should be situated in the street running round the village rampart. Other roads should have residential houses on either side together with tanks, drains, temples and parks wherever necessary.

A town (which is defined as a large village) should be built near a river or mountain, have from one to a dozen big streets and

enjoy the requisite facilities for trade. It should be provided with walls, ditches, drains, parks, shops, temples, colleges, etc.

A building, whether it is a temple, palace, gate-house, storeyed mansion, pavilion, or residential house, should be square, rectangular, round, octagonal or oval. Its height should be 1¼ times, 1½ times, 1¾ times, equal to, or twice its breadth It may be made of stone, brick, wood or iron materials, or all of them combined. One made of brick may possess a wooden roof while a stone one can have a stone roof.

Buildings from 1 to 12 storeys are described in detail as well as various types of each. A single-storeyed structure, for example, may possess a round spire and neck, or an octagonal finial, or a quadrangular steeple, or a hexagonal spire.

The foundation of a building should be as deep as the height of its basement. On its bottom should be laid seven kinds of earth taken from rivers, mountains, ant-hills, crab-holes, sea-shores, etc., the roots of the lotus, water-lily, grass and gaja plant (hemp plant, cannabis sativa); and eight kinds of corn.

Just as there are five orders of Graeco-Roman pillars, called Doric, Ionic, Corinthian, Tuscan and Composite, the Manasara divides pillars into five classes, namely, Brahma-kanta (square), Vishnu-kanta (octagonal), Rudra-kanta (circular), Siva-kanta (pentagonal) and Skanda-kanta (hexagonal).

All buildings should have four main doors on the four sides, each connected with a flight of steps. There may be smaller ones at the corners and the intermediate spaces. The entrance doors should be on either side of the building or sometimes in the middle. These should be of wood, but stone ones may be made in special circumstances. Generally speaking, a window should consist of a central post, having on either side a perforate screen decorated with various devices, like snakes, creepers, the eyes of cows or elephants, flowers, the swastika, etc.

Two architectural texts, one from Lahore and the other from Lucknow, which probably derived their material from the Manasara have described the arrangement of a sixteen-roomed building. It should have a courtyard in the centre. The chapel should be in the north-east, the bath-room and the room for churning milk in the east; the kitchen in the south-east; the lavatory in the south; the library in the south-west; the study and the dining hall in the west;

the granary in the north-west; and bed-room, the store-room and the room for invalids in the north. Obviously, the more important rooms should be in the north, which the house faces, and also in the west, because in northern India to which the texts belong health-giving winds blow from both these directions.

The sacred writings called *Āgamas* are associated with South India. One of them, the *Kāmikāgama,* which has drawn upon the *Manasara,* dwells on architectural and sculptural matters in 60 chapters. It contains an account of a thirty-roomed house having a southern aspect, for the southern and eastern parts of India enjoy the south wind.

In addition, the *Manasara* has recommended the precise location of living and public quarters in various village, town and fort schemes. It directs that residential areas should be classified with reference to caste or profession, just as some modern Indian administrative townships are divided into sectors according to the status and income of the occupants. With regard to commercial zones, the *Manasara* says that only one side of the road should have buildings, as in the case of Chowringhee Road, Calcutta.

Unfortunately, the salutary principles followed by the old architects were forgotten during the vicissitudes of India's history and the result was deplorable. Dungeon-like houses built without any considerations of temperature, humidity and ventilation are seen in plenty in towns and villages.

My teacher, the late Mahamahopadhyaya Professor Prasanna Kumar Acharya, who devoted his working life to editing, translating and interpreting the difficult Sanskrit text of the *Manasara* in seven large volumes, has used several of its rules with good effect in the construction of his elegant house in Allahabad. It was completed about 25 years ago at a cost "approaching a sum of six figures"

According to our text, the aspect of sites and the orientation of buildings are vital to architecture. Following its general instructions, the kitchens of this house are built in the south-east, which is exposed to the afternoon rays of the sun, while the store-room and the garage are in the south. The servants' quarters and cow-shed are on the southern boundary; the well and flower-garden in the east. The pillars, roof parapet, screen work, balustrades for stair-cases and railings for balconies and verandahs also show the influence of the *Mānasāra.*—(G. N. Das in *HWM,* 24-2-63).

SECTION VII : FOLK AND OTHER ARTS

An Inter-Regional Vocabulary of Indian Theatrical Terms (English, Tamil and Malayalam)

Compiled by V. Ramasubramaniam ('Aundy')

(Continued from P. 361 of the *Bulletin*, p. II, 1962)

English terms	Glossary	Tamil	Malayalam
Instrumental music	Music produced from an instrument.	Vāttiya iśai	Vādyagītam
Insulating tape	Nonconducting covering for a live wire	Minsārak-kāppu-nāḍā	Vidyut-rōdhaka-nāḍā
Insulation	Covering of live wire with non-conductor.	Minsarak-kāppu	Vidyut-rodhakam
Intensity, Lighting	Amount of illumination measured in amperes.	Minsāra-aḷavai	Vidyut-mānam
Interval *Intermission*	Short relaxing time in the middle of a performance.	Iḍai-vēḷai	Iḍa-nēram
Intoxication	Tipsiness	Kuḍiveṟi	Pāravaśyam (Lahari)
Iris	Device in a spotlight to change the size of the spot.	Oḷimāṟṟu-viḷakku	Oḷi-māṟṟu-viḷakkŭ
Jester	Comedian.	Nakai-naḍikan	Vidūṣakan
Kill, to	To eliminate an object from a set.	Akaṟṟu	Akaṟṟuka
King	Ruler of a land.	Araśan	Rājā
Lamp (electric)	Light-producing part of an electric lighting instrument.	Min-oḷi-k-karu	Olikkaru
Lampholder	Lamp base.	Viḷakku-t-taṇḍu	Dīpa-t-taṇḍŭ
Lead	Leading performer in a play.	Ayan-pārṭṭu (Talamai-vēḍam)	Nāyakapātram (Nāyaka-vēṣam)

English terms	Glossary	Tamil	Malayalam
Leg	Door flat hung from above.	Toṅgu-katavu	Tūṅṅum-katavu-ccaṭṭam
Leg-drop			
Lessee	Hirer of a theatre.	Kuttakai-k-kāran	Kuttakakkāran
License	Official permission to stage a play.	Anumati-ccīṭṭu	Anuvādapatram
Lift	Electrical means to go up and down a storeyed building.	Lift (Iyantira-ēṇi)	Líft (Kayaṛṛu yantram)
Elevator			
Lighting	System of illumination.	Oḷi-amaippu	Dīpa-samvidhānam
Lighting plot	Plan for lighting all the settings of a play.	Oḷi-amaippu-ppaṭṭikai	Dīpa-samvidhānasūcika
Light plot			
Lighting rehearsal	Rehearsal to try out lighting only.	Oḷi-ottikai	Dīpa-parīkṣa
Light rehearsal			
Line	Rope or wire used for rigging.	Kayiṛu (Kambi)	Kayaṛŭ (Kayar) (Kampi)
Line, Centre	Rope that is tied to the batten midway between the long and the short lines.	Naḍukkayiṛu	Naḍukkayaṛŭ
Line, Long	Rope that goes to the floor on the side opposite to the pinrail.	Nīḷakkayiṛu	Nīḷakkayaṛŭ
End line			
Line Short	Rope nearest to the pinrail.	Śinna-k-kayiṛu	Ceṛiyakayaṛŭ
Live	Charged with electricity.	Viśai-uḷḷa (Minnuyir)	Sajīva
Loading floor	Platform to place counterweights on arbours when heavy scenery is to be flown.	Pēr-ēṇi-mēḍai	No equa
Loading bridge			
Loudspeaker	Transducer radiating sound waves for audition by many persons.	Oli-pperukki	Uccabhāṣini
Love	Erotic emotion.	Kātal	(Anurāgam) Prēmom

Lover	One who loves.	Kātalan	Ramaṇan—(Priyataman)
Lower in, to	To lower a person or set down.	Kaṭṭi-iṟakkutal	Keṭṭiyiṟak-kuka
To drop in			
Madness	Insanity.	Paittiyam	Bhrāntŭ
Magazine arc lamp	Electronic arc lamp with carbons automatically brought into operation as the others burn away.	Vari-viḷakku	Variviḷakkŭ
Magazine batten	Batten fitted with magazine lights.	Tūkku-Vaṟiviḷakku-accu	Tūkku-Vaṟiviḷakku-accŭ
Magic	Witch-craft.	Intirajālam	Indrajālam
Magician	One skilled in magic.	Intirarālakkāran, Seppaḍivittaikkāran	Indrajālakkāran, Mantravādi } Aindrajālikan
Main	Special theatre-main supplying alternate electric supply in the event of failure of normal supply.	Meyin (Mūlaviśai)	Main
Main feeder			
Make-up	Art of painting face and body of actor or actress to look like a character.	Oppanai	Mukham eḻuttŭ (Vēṣameḻuttŭ)
Make-up-room	Apartment where actors are made up.	Oppanai aṟai	Aṇiyaṟa
Manager	British term for the organiser of a production.	Tayārippāḷan	Nirvāhakan
Producer			
Marriage	Wedding.	Tirumaṇam	Vivāham
Mask	Sculptured face covering	Mukamūḍi	Mukhamūḍi (Channamukham (Kritrimamukham)
Mask, to	To conceal from view of the audience	Maṟaikka	Mūḍuka
Masking piece	Scenery covering backstage area	Maṟaitaṭṭi	Maṟavu-taṭṭika
Master switch	Switch controlling current supply to the switch board	Periya-viśai (Mayin-swiccu)	Valiyaswitchŭ (Master switchŭ)
Matinee	Afternoon show	Pakal-āṭṭam	Pakal-kaḷi
Meaning	Sense of a word	Porul	Artham
Messenger	Character carrying messages	Tūtan	Dūtan
Minister	Executive immediately below a ruler.	Amaiccar	Mantri

English terms	Glossary	Tamil	Malayalam
Mime	Show with gestures without speech	Ūmai-āṭṭam	Maunakkaḷi (ceṣṭānāṭakam)
Monologue	Soliloquy	Tanimoḻi (Oruvanurai)	Svaya-bhāṣaṇam (Ātmagata-vacanam)
Moonlight	Light from the moon	Nilā	Chandrika
Moustache	Hair bit worn above the upper lip	Mīśai	Mīśa
Music	Pleasant sound produced artificially	Iśai	Saṅgītam (Gītam)
Music hall *Vaudaville*	Theatre set apart for musicals	Iśai-manram	Saṅgītamandapam (Gāyakāśāla)
Music plot *Music cues*	Chart of musical items in a play	Iśai-aṭṭavaṇai	Saṅgīta-sūcika
Musical comedy	Light opera	Iśai-k-kūttu	Saṅgīta-nāṭakam
Musical director	Conductor	Iśai Iyakkunar	Saṅgīta-director
Musical instrument	Instrument producing musical sounds	Vāttiyam (Iśaikkaruvi)	Vādyam
Musician	Member of the orchestra	Iśai-k-kuḻuvinan	Vādya-goṣti-k-kāran (Gāyakan)
Narrow angle beam	Light focussed on a small area	Kuṟunkōṇa-oḷivīccu	Kuṟuṅkōṇa-oḷi
National anthem	Chief anthem of a nation	Dēśīyamaṅgaḷa gītam (Nāṭṭu-vāḻttu)	Dēśīyamaṅgaḷa gītam (Dēśa-kīrtanam)
Net	Metalic texture reinforcing cut-out foliage borders	Kambivalai	Kampivaḷa
Noises off *Offstage sound effects*	Sound effects produced from backstage	Tiraippin-olikaḷ	Nēpathya-olikaḷ
Off-stage *Off*	Invisible stage area	Tiraikkuppin	Nēpathyattil
On-stage	Within the playing area	Āḍaraṅgil	Raṅgattil

Opera	Musical drama	Iśaikkūttu	Saṅgītanāṭakam
Opera house	Theatre putting up operas	Iśaikkūttumanram	Sangīta-nāṭaka-śāla
Operator, Switchboard	Stagehand in charge of lighting switch-board	Viśai-t-taṭṭukkāran	Switch-palaka-pravartakan
Optical effects	Effects produced by controlled lighting	Oḷi-t-ttōṟṟaṅgaḷ	Oḷikkāḻcakaḷ
Orchestra	Group of musicians playing to enhance the effects of acting by the actors	Pinnaṇi-iśai-k-kuḻu (Iśaikkuḻu)	Pinpāttŭ-(goṣṭi) vrindam (Vādyagaṇam)
Orchestra pit	Moat separating the audience from the apron	Pinnaṇi-iśai-irukkai	Pinpāṭṭu-sthānam
Ornaments	Jewellery worn on the stage	Aṇikalan	Ābharaṇam
Overload	Load in excess of the rated capacity of the electrical circuit	Overloadu (Perumin-śumai)	Overloadŭ (Atibhāram)
Pack	Stack of scenic flats	Taṭṭi aḍukku	Taṭṭika-aḍukkŭ
Stack			(Taṭṭika-sañcayam)
Pack, to	To stack flats	(Taṭṭikaḷai) aḍukku	(Taṭṭikale) Aḍukkuka
Panaforte	Sound-mixing apparatus	Olikkalavaippoṟi	Śabda-sammiśrakam
Sound mixing table			
Pantomime	Dumb show by many actors	Kūṭṭu-ūmaikkūttu	Kūḍi-maunakkaḷi
Part	Role assigned to an actor	Pāttiram (pārṭṭu)	Pātram (Pārṭṭŭ)
Pass door	Emergency exit	Apāyavēḷai-vāyil	Avasara Vātal
Fire door			
Pathos	Sentiment of pity	Iraṅgal-cuvai	Karuṇārasam
Pelmet, Proscenium	Decorative canvas hanging above the proscenium from the ceiling	Kōṭṭappāram (Mukappu-t-taṭṭi)	Alamkāramukappŭ
Grand drapery			
Perch	Platform for placement of spotlight	Viḷakkumēḍai	Viḷakku-cekka
Platform			
Performance	Show	Āṭṭam	Kaḷi
Pit	(Same as 'Orchestra pit')	Palliśai-p-paḷḷam	Vādya-vrinḍa-ankaṇam
Play	Drama	Nāḍakam	Nāṭakam
Play, to	To act	Naḍikka	Abhinayikkuka (Kaḷikkuka)

English terms	Glossary	Tamil	Malayalam
Plot	Treated version of a story	Kataikkōppu	Itivrittam
Plug	Block of fiber to which is attached a heavy copper strip	Plug (Poruttu)	Pluggŭ
Plug in, to	To insert a conductor	Poruttuka	Tirukkiḍuka
Poetry	Versified text of a play	Iyal	Padyam
Poster	Large printed advertisement on paper	Śuvaroṭṭi	Parasyakkadalāsŭ (Bhittipatrika)
Practicql	Scenery or property that can be used	Payanpaḍu-poruḷ	Prāyōgika-sādhanam
Premise	Aim of the play	Katainōkku	Kathāpramēyam (Kathālakṣyam)
Prince	Son of a king	Iḷavaraśan	Yuvarāja
Producer	British equivalent of Director	Tayārippāḷan	Nirmāta
Programme *Program*	Pamphlet with title, author, cast and other particulars of a play	Nikaḻci-Niral	Kārya-paripāṭi
Projected Scenery	Background obtained by projecting images upon a surface	Turuttu-k-kātci	Turippukāḻcca
Projector	Instrument used for projecting images	Turuttu-k-karuvi	Prakṣēpaṇayantram (Turippuyantram)
Prologue	Introductory adjunct to a drama	Pīdikai (Tōdayam)	Prastāvana (Āmukham)
Prompt-book	Cues book	Ninaippūṭṭu-k-kuṛippu	(Abhinaya-sūcaka-k-kuṛippŭ
Prompter	Stagehand to remind players in time of their cues and lines	Ninaippūṭṭuvōn	Abhinayasūcakan (Prabōdhakan) (Prērakan)
Prompter's box	Seat of the prompter	Ninaippūṭṭuvōn-irukkai	Sūcakasthānam

Props	Short term for 'properties'	Sāmānkaḷ (Poruḷkaḷ)	Sāmānaṅṅal (Kōppukaḷ)
Property	Materials used on the stage other than scenery	Sāmān (Poruḷ)	Sāmānam (Kōppŭ)
Property-master *Head property man*	Headman in charge of all stage properties	Poruḷ-kāppāḷan	Sāmāna-Master (Kōppukāran)
Proscenium	Rectangular or arched opening that separates the stage from the auditorium	Araṅguvāy	Raṅgadvāram
Proscenium batten No. 1, light pipe	Batten next to proscenium	Araṅgavāyjālar-accu	Raṅgadvārajālar-accuvaṭi
Proscenium border	Teaser	Araṅgavāy-jālar	Raṅgadvāra-jālar
Proscenium spot	Spotlight placed behind the proscenium	Araṅgavāy-śuṭṭu- viḷakku	Raṅgadvāra-c-cuṭṭi viḷakkŭ
Prose	Non-rythmic text of a play	Vaśananaḍai	Gadyam
Prostitute	Courtesan	Vilaimakaḷ	Vēśya
Publicity	Broadcasting information	Viḷambaram	Viḷambaram
Puppet	Marionette	Bommai	Pāva
Queen	Woman-ruler	Araśi	Rāṇi (Rājñi)
Quick-change	Makeups changed several times during a performance	Śaḍuti-māṛṛam	Kṣaṇa-vēṣamāṛṛam
Quick-change room	Emergency make-up room	Śaḍuti-māṛṛa-aṛai	Kṣaṇavēṣa-aṇiyaṛa
Rail	Top and bottom horizontal members of a flat frame.	Kuṛukkuccaṭṭam	Kuṛukkuccaṭṭam
Rake	Scenic piece set on a slant.	Sāyvu-t-taṭṭi	Cāyvutaṭṭika
Record *Phonographic record*	Sound-recorded gramphone disc.	Iśaittaṭṭu	Gramaphone-plaṛṛŭ
Rehearsal	Tryout	Ottikai	Kūṭṭuparīkṣaṇam (Abhinaṿābhyāsam)
Rehearsal-room	Tryout room.	Ottikai-aṛai	Parīkṣaṇa-griham
Repertory	List of several plays staged by one troupe.	Nāḍakappaṭṭikai	Nāṭakappaṭṭika
Return	Black narrow flat that hides the footlights	Nilaviḷakku-maṛaippu (Taraiviḷakku-maṛaippu)	Footlight-maṛappu

English terms	Glossary	Tamil	Malayalam
Return, Box office	Collection accounts	Vasūl	Vasūl-Kaṇakkŭ
Revolving stage	Scenic device using a large revolving disc on which three separate settings are mounted	Suḻal-araṅgu	Cuḻal-araṅṅŭ (Kaṟaṅṅum-araṅṅŭ)
Ring	Finger ring	Kaṇaiyāzhi (Mōtiram)	Mōtiram
Rogue	Villain	Villan (Pollān)	Temmāḍi
Role	Acting potential of a character	Vēḍappaṅgu	Abhinayabhāgam
Roll, to	To move scenery mounted on wheels	Uruṭṭikkoṇḍupōtal	Uruṭṭikkoṇḍupōkuka
Roller drop	Curtain that moves up and down on a roller	Suruḷ-tirai	Curuḷunna curtain (Curuḷ-paṭuta)
Rolling stage	Stage floor that moves on wheel	Uruḷumaraṅgu	Urulum-araṅṅu
Rostrum *Parallel*	Landing place prop at the end of a staircase	Ēṇi-t-tiṇṇai	Kōṇipīṭham
Safety chain	Safety rope attached to a fire curtain	Kāppu-ttoḍar	Rakṣaccaraḍu (Rakṣā-sūtram)
Safety curtain *Fire curtain*	Asbestos curtain	Asbestos-tirai	Asbestos-paṭuta
Satire	Sarcastic drama	Vaśaikkūttu	Parihāsanāṭakam (Avahēḷanam)
Scene	Sub-division of an act in a play	Kāṭchi (Kaḷam)	Kaḷam
Scene	Physical setting for enactment of a scene	Kāṭci	Kāḷca-vidhānam
Scene dock	Room for storage of flats	Taṭṭikkiḍaṅgu	Taṭṭika-k-kiḍaṅṅŭ

Scene Rehearsal	Tryout of the various settings of a production	Kāṭci-ottikai	Kāḷcāpariśōdhana
Technical rehearsal			
Scenery	Materials for a scene	Kāṭci-k-karuvikaḷ	Kāḷcāsādhanaṅṅaḷ
Scenery store	Storage room for stage settings	Kāṭcik-karuvi aṟai	Sāmān Kiḍaṅṅŭ
Sceneray storage			
Scenic artist	Visualiser of scenic sets	Kāṭci śirpi	Kāḷcāśilpi
Scenic plot	Script detailing the order and requisites of the various scenes of a production	Kāṭci-aṭṭavaṇai	Kāḷcā-sūcika
Production blue print			
Screw eye	Circular eyelet at the other end of a screw	Tirukāṇikkaṇ	Tirukāṇikkaṇṇŭ
Scrim	Transparent cloth	Melliyatuṇi	Nēriyatŭ
Sea-effect	Illusion of the sea produced through sound on the stage	Kaḍal oli	Kaḍaloli
Seating plan	Plan sheet of auditorium seats	Irukkai-p-paḍam	Irippiḍakramappaṭam
Secondary lighting	Reserve lighting equipments used in emergency	Avasara-viḷakkukaḷ	Ākasmika-dīpaṅṅaḷ
Emergency lighting			
Sentiment	General basic mood of the audience to an expression of emotion on the stage	Śuvai	Rasam
Set	Full arrangement of scenery for a scene	Seṟṟu	Seṟṟu
Set, to	To arrange a set	Seṟṟuttayārśey	Seṟṟu-kūṭṭukka
Set of lines	Riggings attached to a single hanging piece	Kayiṟukaḷ	Kayaṟukaḷ
Pull up			
Set piece	Three-dimensional scenery standing without bracing	Tani seṭṭu	Taniseṟṟŭ
Sharp-focussed	Focussed to a narrow area	No equa	Kēndrī-karicca
Sharp focus			
Short line	Rigging of a hanging piece nearest to the pinrail	Śinnakkayiṟu	Ceṟukayaṟŭ
Shutter	Door controlling the illumination of a spotlight	Aḍaippu	Aṭappŭ

English terms	Glossary	Tamil	Malayalam
Sight line	Line of vision from any point in the auditorium to any point on the acting space	Kāṭci-rēkai	Kāḻcārēkha
Signal	Cue signal	Aḍayāḷam	Samjña (Sūcana)
Silhouette	Black shadows of objects falling on white muslin	Niḻal-kāṭci	Niḻal-citram
Sky batten *Cyc batten*	Arched cyclorama batten	Vaḷainta-accu	Vaḷañña-accŭ
Sky border	Border painted to suit a sky scenery	Ākāyajālar	Ākāśajālar
Sky cloth *Sky drop*	Sky-like backing behind open windows or doors of a house-set	Ākāyattuṇi	Ākāśattuṇi
Slide (Diapositive)	Painted transparent material used for projecting images.	Slide	Slidŭ
Sliding stage	Pre-prepared sets slid into the acting area	Uruḷum-araṅgu (Vaḷukum-arangu)	Uruṭṭavuna araṅṅŭ (Vaḷutunna araṅṅŭ)
Smoke box *Smoke pot*	Generator of ammonia vapour used for smoke effect.	Pukai-c-cimni	Cimni
Socket *Pocket*	Bulb holder	Baḷbu-tāṅgi	Baḷbu-tāṅṅi
Soliloquy	Monologue of a character experssing thoughts supposed to be inaudible to the co-characters	Tanimoḻi	Ātma-bhāṣaṇam
Sorrow	Emotion due to grief	Śōkam (Avalam)	Śōkam
Sound effect	Recorded sounds suggestive of rain, thunder, hoofs and the like	Māyā-oli-kkaruvi	Māyā-śabda-sūtram

Special effects board *Auxiliary switch board*	Auxiliary switchboard linking special effects instruments	No equa	No equa
Spectator	One who witnesses a performance	Pārvaiāḷan	Prēkṣakan
Spilled light	Unwanted light emanating from a defective instrument	Citariya-oḷi	Oḷi-cōrvŭ
Spot	Spotlight	Spotlight	Spotlight
Spot bar *Light pipe*	Rod or pipe holding a spotlight	Spōṭṭu-t-taṇḍu	Spōṭṭu-ttaṇḍŭ
Spotlight	Lighting instrument lighting a small area	Spotlight	Spotlight
Spotline	Rope lowered from any point in the grid where there is no block	Tanikkayiṛu	Tanikkayaṛŭ
Spotting attachment	Detachable devise for spotting in a spotlight	No equa	No equa
Spray-gun	Syringe to spray hair colour	Pīccāṅkuḷal	Paṛṛukuḷal
Stack, to	To store flats	Aḍukku	Aḍukkuka
Stage	Acting area on the stage	Araṅgumēḍai	Raṅṅam (Araṅṅŭ)
Stage cloth *Ground cloth*	Stage carpet	Virippu-t-tuṇi	Araṅṅuvirippŭ
Stage directions	Written instructions for actors and stage crew	Āṭṭamuṛaik-kuṛippu	Āṭṭa-p-prakārakuṛippŭ (Prayōga-sūcana)
Stage director *Production Stage manager*	Stage manager	Sūttiratāran	Sūtradhāran
Stage floor	Surface on which actors act including the back stage area	Araṅgu-t-taṛai	Araṅṅu-ttaḷam
Stage hand	Workman on the stage	Kaiyāḷ	Kaiyāḷ
Stage left	Left side of the actor when he faces the audience	Iḍatupakkam	Iḍatuvaśam
Stage manager	(See 'Stage Director')	Sūttiratāran	Sūtradhāran
Stage right	Right side of the actor when he faces the audience	Valatupakkam	Valatuvaśam

English terms	Glossary	Tamil	Malayalam
Stalls	Seats placed in the pit replacing the Orchestra	Kuḷittaḷa-irukkaikaḷ	Aṅkaṇa-sīṟṟukaḷ
Orchestra seats			
Standard flood	Flood-light fixed on a stand	Taṇḍuviḷakku	Taṇḍuviḷakkŭ
Stencil	Plate metal punched with pattern	Uruvattakaḍu	Rūpa-ttakiḍŭ
Stile	Vertical piece of a flat	Neḍiya-śaṭṭam	Neḍuñcaṭṭam
Stop!	Order for temporary stoppage of show during prolonged applause	Stop! (Niruttu!)	Stop! (Niruttuka)
Straight play.	Normal production without innovation	Māmūl-āṭṭam	Pativupōluḷḷa-kaḷi
Strike, to	To remove from the playing area	Akaṟṟuka	Vilakkuka
Stunt	Exciting action	Viyakkum-śeyal	Dīpta-cēṣṭa
Suicide	Killing oneself	Tarkolai	Ātmahatya
Supernumerary	Extra actor or actress	Śillaraippaṅgu (Sillarai-vēṣam)	Chiḷḷaravēṣam
Extra			
Switch	Often used for switchboard	Viśaitaṭṭu	Switchboardŭ
Switch off, to	To disconnect	Off-paṇṇu	Off-ceyyuka
Switch on, to	To connect	On-paṇṇu	On-ceyyuka
Sword and Thunder play	Play with fighting scenes	Pōrkkūttu	Vyāyōgam
Tabs (Table and Curtain)	Duplicate act curtain hung when actors take a bow	No equa	No equa
Tag line	Succinct pointing up speech of a character at the close of climax	Suśanaiccol	Sūcakavākyam
Taste, Man of	Critic	Rasikan	Rasikan
Tears	Drops let fall from eyes	Kaṇṇir	Kaṇṇunīrŭ
Teaser	Proscenium border	Mukappu-jālar	Mukappu-jālar
Technique	Manner of execution of an art	Ilakkaṇam	Lakṣaṇam (Śāstram)

Terror	Sentiment of extreme fear	Acca-c-cuvai	Bhayānakam
Theatre	Play-house	Nāṭya-manram	Nāṭya-raṅṅam
Theater			
Throw-line	Distance to which a light beam could	No equa	No equa
Lashline	illuminate		
Thunder sheet	Sheet iron, shaking which will suggest thunder	Iḍi-plate	Iḍi-plaṛṛŭ
Tie off, to	To fasten ropes on the pinrail	Kūṭṭikkeṭṭu	Kūṭṭikkeṭṭuka
Tier of seats	Seats arranged on a graded elevation	Taṭṭaḍukkiruppu	Taṭṭaḍukkāsanaṅṅaḷ
Bank			
Time book	Stage manager's record of the playing	Kālāṭṭavaṇai	Kāla-sūcika
Time sheet	times of scenes and intervals		
Toggle	Projecting handle of a big flat	Kaippiḍi	Kaippiḍi
Keystone			
Tormentor	Two-fold pair of flats of neutral colour placed next to the proscenium to reduce stage-width	No equa	No equa
Tower, Lighting	Tall ladder-like stand	Viḷakkēṇi	Uyarnnaviḷakku-kōṇi
Boomerang			
Tracker	Draw-curtain	Akalum-tirai	Viḷaṅṅānēyuḷḷa-tiraśśīla
Tracker-line	Wire on which draw curtains are hung	Koḍi-kambi	Ayakkampi
Tracker-wire			
Tragedian	Tragic actor	Avala-c-cuvai Naḍikan-(Sōka-naḍikan)	Śōka-naṭan
Tragedy	Drama type with unhappy ending and serious emotional appeal	Tunbiyalnāḍagam	Śōkānta-nāṭakam
Transparency linen	Gauze	Koṡuvalai	Kotukuvala
Trap	Trap-door in the floor of the stage	Poṛikkatavu	Taṭṭuvātil
Traverse curtain	Tracker curtain	Akalum-tirai	Viḷaṅṅānēyuḷḷa-Tiraśśīla
Traveler			

English terms	Glossary	Tamil	Malayalam
Truck *Wagon*	Scene dock moving on castors	Taḷḷuvaṇḍi	Taḷḷuvaṇḍi
Turn *Vandeville act*	Act of turning the body to face away from the audience	Puramkāṭṭinaḍittal	Puramkāṭṭinaṭikkuka
Understudy	Emergency substitute actor	Māṟṟunaḍikan	Muṭṭuśāntinaṭan (Māṟṟu-naṭan)
Unity	Oneness	Orumaippāḍu	Aikyatvam (Ēkata)
Up	Rear acting area	Pinnaraṅgil	Pinnaraṅgil
Up centre *Up center*	Centre of the rear acting area	Pinnaraṅgin-naḍu	Pinnaraṅṅu-mayyam
Up left	Left of the rear acting area	Pinnaraṅgin-iḍappuṟam	Pinnaraṅṅin-iṭatuvaśam
Up right	Right of the rear acting area	Pinnaraṅgin-valappuṟam	Pinnaraṅṅin-valatuvaśam
Usher	Audotorium hand to help spectators to their seats	Varavērpāḷan Irukkai-kāṭṭuvōn	Svāgata udyōgasthan
Variety	Presentation of diversity of entertainments	Katamba-k-kūttu	Vividha-k-kaḷi
Verse	Metrical dialogue	Iyalnaḍai	Padyam
Villain	Unsocial character in a play, often an enemy of the hero or heroine	Villan (Pollān)	Temmāḍi (Dhūrtan)
Wait, Stage	Noticeably long pause of an actor	Nīl-iḍai-itta-pēccu	
Walk-on part	Extra role or character	Ciṟṟarai-pārṭṭu (Chilarai-p-paṅgu)	Ciṟṟara-vēṣam
Wardrobe mistress	Lady in charge of costumes	Āḍai-aṇi-kāppu-p-peṇ	No equa
Wide angle beam	Light illuminating large area at a short distance	Akal-kōṇa-oḷi-vīccu	Viśāla-oḷi

Wife	Female partner in a marriage	Mānaivi	Bhārya
Wind machine	Fast-revolving barrel operated by a crank with a cloth held taut to produce wind effect.	Kāṟṟu-yantiram	Kāṟṟu-yantram
Wings	Painted flats placed upright on either side of the acting area.	Pakkattaṭṭi	Pakkattaṭṭika
Wire rope	Steel rope made of twisted wire	Kambikkayiṟu	Kampi-k-kayaṟŭ
Woman's role	Female cast	Strīpārṭṭu (Peṇ-vēḍam)	Strīpārṭṭu
Wonder (Emotion)		Arputam (Viyappu)	Albhutam (Āścaryam)
Wonder (Sentiment)	Mood of surprise	Viyappuccuvai	Albhutarasam
Working light	1. Hanging lamp used at rehearsals	1. Ottikai-viḷakku	1. Abhyasanakāla-viḷakkŭ
	2. Utility light used when the switchboard is not working	2. Avasara-viḷakku	2. Avasara-viḷakkŭ
	3. Light for visibility at the switchboard	3. Viśaipplakai-viḷakku	3. Switchboard-viḷakkŭ

(The Compiler is indebted to Dr. S. K. Nayar, M.A., Ph.D., Dr. K. N. Eluthacchan, M.A., Ph.D., of the Malayalam Department and Sri N. Sanjeevi, M.A., M.Litt of the Tamil Department of the University of Madras for their kind suggestions in finding some suitable equivalents of theatrical terms).

CURE FOR MALARIA

(Mr. Thu Taw Gyi, Assistant Township Officer attached to the troops in their mopping up operations against the peasants uprising in Tharrawaddy district was stricken with severe malaria. Failing to get a cure from the expert Western system of medicine he stumbled against a wonderful cure from a fishery labourer. Relating the following expeirence of his Mr. Gyi observes: "The king of cure I have experienced is peculiar. The effect is sudden and sure. It does not need any drugs to consume. You need not live on diet. In the East there are certain things and happenings which it is absolutely impossible to explain scientifically. It would therefore be hard for the Westerners who are realists to swallow what the East regards as reliable because Westerners lack faith. Under the circumstances if someone mentions, 'A long standing malaria is totally cured within three minutes,' nobody would believe it. What a boon it will be to the afflicted if on making research the treatment turns out to be efficacious. The World Health Organization which has been doing research on it and sending medicines and personnel to the tropical countries where malaria is rampant would be much relieved of its energy and finance by adopting the treatment."—Ed.)

'It was in the year 1930-31. Saya San's rebellion was harassing the administration of the Government which had to employ the military to suppress the rebellion. I was then a subordinate administrative officer in Tharrawaddy District. It was a part of my duty to accompany the troops as liaison officer in their mopping up operations in the hilly regions of the Pegu Yoma. Knowing fully well the prevalence of malaria in these areas everyone was instructed to take preventive measures. However, when trips to these regions were so often lasting many days at a time with so many night-stops, many could not escape the attack of malaria. I had my first attack on the trip to Hle-lan village and Alan-taung where Saya San had his headquarters. Realizing the serious nature of the disease, I did not lose time to see my doctor on return to headquarters and to take regular courses of anti-malarial drugs and injections. With all that I suffered from it at an interval of three weeks or one month. I suffered like this for nearly two years in spite of the application of both the Burmese and the Western medicines. Repeated doses of quinine had the effect of creating windy sound in my ears which nearly made me deaf. The colour of my skin turned yellow. My energy was almost gone. My commissioner noticed my failing health and he thought of sending me to the Har-

court Butler Institute. One day while camping at Kyungale village I had a severe attack. The Headman and elders did their best but to no avail. But at midnight I felt a bit better. On the following morning there was another attack. Villagers came to know of it and one among them ran to a neighbouring fishery and brought back a fishery labourer and introduced him to me as one capable of curing malaria. He was a young man of about thirty years of age bearing no features of a physician. As he had to come from his work in the fishery, his clothes were all wet with water dripping on his feet. At first I was in doubt about his capability. He sensed it and to prove his worth he told me that he had saved not less than 20 to 25 rebels who were afflicted with malaria while roaming in the forests and that they were completely cured. I verified this fact from the elders and headman and they all said that it was true and that they had personal knowledge about it. I asked the man in what way he could cure my fever. The man replied that he would inscribe certain letters on my back. This made me tremble because I had the impression that the Burmese way of inscribing letters on the flesh was by no other means than tattooing which was very painful and I would not be able to bear it. To make myself very sure of his proficiency I tried my best to ascertain how he acquired that skill. The man explained, 'My *Sayadaw* is proficient in all kinds of cure. Just before he died, I being his faithful pupil he imparted this method of cure to me'. I was quite satisfied. Yet one thing caused me to hesitate, so I again asked him if his treatment would be very painful. 'No, master, believe me. I would not even scratch your skin', he answered. I said, 'All right, then, you can start with your treatment.' He said, 'Well, master, give me five minutes to get my materials.' He turned round to the headman and asked him to have lime and turmeric ready on his return. So saying, the man ran into a neighbouring wood and came back with a branch of black bamboo. He sliced the bamboo to the size of a thin pencil and sharpened one end to pin-point. Next he mixed turmeric and lime with some water in a small cup. Now everything was ready. I still remember that it was one morning in winter. At his bidding I had to squat on a bamboo platform in the sun facing the Myitmakha river. He came behind me and rolled up my shirt and underwear. Then squatting at my back he dipped the point of the sharpened bamboo into the mixture of lime and turmeric and wrote certain figures on the skin of my back. I did not take any notice whether he muttered any incantation or a piece of Buddhist scripture while thus writing on my back. The

whole process did not take more than three minutes and the treatment was over. He pulled down my clothes and assured me that from this moment I would not have any more attack of malaria. I thanked him for his kind treatment and gave five rupees as fees. The man refused, saying, "No master. Let me not accept the fees. To get a chance to relieve the sufferings of others is all that I crave. I have never expected any fees out of it, Charity is all that I want." In spite of all my insistence to accept the paltry sum, the man refused and left after paying me due respect and praying that this malaria fever might not attack me any more.

'Days passed by. One week succeeded another. In course of time three months had gone. I never had even a slight fever. This state of uninterrupted sound-health during the length of such a period of time, in spite of my eating anything I liked which in the past would at once confine me to bed stricken with high fever proved the efficacy of the cure. I was very happy and I could not help mentioning the miracle of the cure to all whom I met. My friends who knew well about my precarious health were greatly astonished at my recovery; still they could not help refraining from ascribing the success of the cure to coincidence. Six months went by. I was in sound health and during that time whenever I toured to Kyungale village I never forgot to see the man and give him some presents.

'A man in the employ of Government is subject to transfer at any moment. My turn came, I was posted to the Pegu district and from there to many other districts in the course of tenure of my service life. Thanks to the man who cured me of the disease, because I have never fallen sick of malarial fever since then and I and keeping good health up to the present day'.

(Extracts from "A Miraculous Cure for Malaria" by Thu Taw Gyi in *The Guardian*, June, 1962, pp. 31-32).

MODERNIZED PUPPET SHOW OF SHWEBO TIN MAUNG

A puppet show was a popular public entertainment in prewar days. When Burma was under the reign of Burmese Kings, it occupied an exalted position in the world of public entertainment. At that time, it was known as *Amyint Thabin*—a performance staged on a raised platform. Only the puppet show was allowed to do performances on the raised platform while other kinds of performances were staged on the ground.

Nowadays the puppet show is on the wane. It is on the verge of extinction. Some noted artistes like Ponnapyan Kyaw Aye of Rangoon and Shwebo Tin Maung of Mandalay, however, try their utmost to preserve this traditional and precious art through modifications to the puppet stage in many aspects.

Of the two celebrated artistes, the achievements of Shwebo Tin Maung are note worthy. Shwebo Tin Maung modified his stage on the lines of *Zat-pwe*—theatrical performances—especially the ones made by Shweman Tin Maung, the celebrated dramatist. In fact Shwebo Tin Maung transformed his puppet show into a *Zat-pwe*. There is one difference between Shwebo Tin Maung's puppet show and *Zat-pwe*. The performers in a *Zat-pwe* are living people whereas performers in Shwebo Tin Maung's puppet shows are life-less puppets. The following notes will help the readers to get a general idea of Shwebo Tin Maung's modernized puppet shows:—

I. *Setting*

(a) *Pavilion*—Generally puppet pavilions are of crescent shape. Shwebo Tin Maung's show is staged on a square pavilion which is somewhat like a medium size Zat pavilion.

(b) *Painted Curtains*—In a typical puppet show, there are only two kinds of curtains, which hide living artistes, i.e., string pullers and singers from view. *Kyayat*—triangular edged white cloth which is hung along the top fore-part of the pavilion hides the string pullers' faces from view and lettan-white cloth curtains fixed along the middle part of the floor of the pavilion hides the singers from view. The modern pavilion of Shwebo Tin Maung's puppet troupe is equipped with painted curtains depicting various scenes which are used in suitable episodes at the time of performances. One can see *Katepa Kaa* (velvet curtain) at Shwebo Tin Maung's pavilion as in *Zat-pwes*.

(c) *Electric lights*—Without the help of electric lights, *Zat Anyein*, puppet show and other kinds of performances cannot compete with movies which are now favourite entertainment of the people. Coloured lights and spot lights can hold the audience spell bound. Shwebo Tin Maung introduced these things to his puppet stage.

II. *Programme*

As a rule a puppet show starts with the re-establishment of the world after *Nat-Kadaw*—spirit maiden—has paid respect to

super and lower *Nats*—spirits. Puppets representing various kinds of animals, which are believed to have come into existence on this earth before human beings, arrive on the scene. Shwebo Tin Maung does not ignore this rule. But as a clever artiste he perhaps knows that this long and dull scene is unacceptable to the observers of the present age. Hence he shortens the scene by showing two or three important animals like the elephant.

Pyazat—In the past the observers at a *Zat-pwe* or at a puppet show had to listen to long and somewhat monotonous talk made by Ministers, Kings and other supporting characters who set up or in literal use peg the theatrical play to be performed. As these things are unacceptable to today's public, *Zat* performers replace this scene with *pyazat* and operas. Puppet artistes including Shwebo Tin Maung followed suit. As *pyazat* or in rough English translation, a play dealing with current events, shows the nature of everyday life, Shwebo Tin Maung dressed his "puppet actors and actresses" in suitable attire. At a play I saw three or four years ago Shwebo Tin Maung dressed his puppet, which acted as a 'varsity student, in full western suit in one scene, and the same "actor" was dressed in modern Burmese night dress, i.e., overcoat and black spotted longyi in another. The actor wore such dress because "he" was to elope with his sweetheart at night.

In the foregoing paragraphs I have said that Shwebo Tin Maung follows the modifications made by Shweman Tin Maung. Thus when Shweman Tin Maung introduced half-night system to the *Zat* world by performing only theatrical plays, Shwebo Tin Maung also performed 'pyazat' and theatrical play alternately in the first part of his whole night show. Shweman Tin Maung decorated his stage with modern setting, such as artificial woods, when he introduced the half-night performance. Shwebo Tin Maung also decorated his puppet stage with modern settings when he performed theatrical plays.

The above-mentioned two items were followed by duet dance and theatrical play.

III. *Actions of the performers*

At a puppet show, one cannot see the actions of the living performers but the puppets. The string pullers of Shwebo Tin Maung skilfully make the puppets act like living performers. These people do not miss even the slightest change of action of the living

performer. For example, the acting 'mintha'—the main male character in the theatrical play, slowly turned to the back covering his face with the extra-folded part of his 'taungshay pasoe' (old type longyi worn by Burmese men) when the orchestra played 'ngogyin'—wailing song. 'Zat minthas' do the same when the orchestra plays such a song.

IV. *Jokes*

The comedians of Shwebo Tin Maung's troupe who are in fact the string pullers of comedian images do not make the audience laugh by reciting vulgar rhymes. They cut modern and polite jokes.

(Pe Than in *The Guardian*, October, 1962, p. 25).

BURMESE PAINTING

The more locally well-known Burmese paintings I first saw were those river scenes painted by Ba Nyan and hung in the then Government House in Rangoon in March 1947. I next came across some reproductions of paintings by Saya Chone in Scott O'Connor's "Mandalay" published in 1907. Saya Chone's paintings appear to be more colourful and historical. Some of the titles included: The Abdication of King Thibaw; King Thibaw surrendering to Sir Harry Prendergast and Sir Douglas Sladen in a Summer House in the Palace Gardens; and "King Thibaw and Queen Supaya-Lat leaving Mandalay for ever". An illustration in the book is "From a native painting Frescoes at Sagaing". The young Yugoslav painter Joze Ciuha could at once detect from the original that the painting is that of the Frescoes at Sagaing.

The first glossy picture that I ever saw as a child was one of the gorgeous mass produced pictures of Queen Victoria in the local Phazabuk God's hut which my uncles received as Elders. Instead of keeping it at home they contributed it to the *Buk* by displaying it on the altar used for worship of the local nats. Whenever they were going to the Buk relatives like Khai Khup and Mang Ko Kam, they invariably put on Tommy toppee hats which probably had crowned the heads of some adversaries they had encountered. I believe they exhibited the Queen's portrait without realizing that she was also "Defender of the Faith". Up to the second world war my father's contemporaries referred to HMG as *Kumpinu* meaning the Queen and never as the King.

Christian writes "Artistic ability may appear in most unexpected places—a Burmese cook in his spare time may produce a passable sketch of the man of the house, or he may do creditable land-scapes. Burmese artists have won favourable mention at home and abroad with their productions. The most famous living Burmese artist is U Ba Nyan. A typical Burmese painting by Saya Chone is found in Scott O'Connor's "The Silken East," while Saya Tun Hla's sketches in the modern manner have appeared in various periodicals relating to Burma. Traditional Burmese paintings, now all too rare, give meticulous attention to detail and design rather than to realism. Some Burmese paintings resemble an architect's drawing in colours. The older Burmese artists made no attempt to excel in portrait work, their best efforts being expressions of religious traditions, palace scenes in the days of the Burmese Kings, and modern subjects. Fan and screen painting and glass mosaic work which flourished until the deposition of King Thibaw are now almost forgotten arts. Upper Burma pagodas and adjacent buildings occasionally contain rare examples of old Burmese religious art depicting the rewards of *neikban* (heaven) or *ngayai* (hell).....Upper Burma is the home of such hand weaving as survives."

The painting referred to as Saya Chone's is entitled "In the Palace Gardens, Mandalay" subtitled "An abduction. Policeman to the rescue. The groom offers a bribe". All the paintings by Saya Chone appear to be in colour. One of the paintings "The taking of Ava by the British" appears not to have been published anywhere. He must be one of the earliest Burmese painters to have signed his paintings. Some of the pictures were signed in English "I No. SAYA CHONE". They bear no dates. The '1 No.' might mean of No. 1 quality or merely the number of the paintings. A painting was first published in 1904; and four others in "Mandalay", two depicting scenes about the abdication of King Thibaw and "The Royal Audience" and "Le Dum Mingala" were published in 1907. They are therefore over fifty years old. I first came across these colourful paintings in Scott O'Connor's book kept in the library of the Royal Geographical Society. I have never come across Saya Tun Hla's paintings.

I have a Burmese painting done on silk which I believe to be the oldest Burmese painting extant. The antiquarians certified it as executed *circa* 1720. This would make it 240 years old. These same people certified a much newer satin painting as over one hun-

dred years old. The earlier painting illustrating "The Life of a Man in Burma" appears from all points as definitely much older, about three times, from the general appearance of the silk, the age of the coloured paints, the peeling off of the gold as well as the paints from the portraits, the general condition from wear and tear etc. I am inclined to add a third again to the age as certified making it 320 years or done mid 17th century.

Burmese frescoes and sculptures are much older; at least more fragments of them exist nowadays. Few combustible materials like paintings would exist in Burma on account of the general conflagration of towns and villages during the war. On my first visit to Kalemyo my father took me to all the older shrines in and around the city which was for a long time the capital of the Yaw country. One could guess the tremendous age of the town from numerous pagodas and buildings representing each decade. Unluckily bombardments have since obliterated traces of many interesting edifices. A learned man with an archaeological sense would still find a few mutilated torsos here and there. Almost all the *Htis* (Umbrellas) of the pagodas which would usually indicate the approximate age have disappeared.

An oriental research scholar writes of the painting: "It must be exceptionally rare, and it may make your beautiful painted satin look like a modern painting (This painted satin was certified by the antiquarian as over one hundred years old). I would not be surprised if it is not one of the oldest Burmese paintings extant. It is so delicate, yet excellently preserved. It is not, I think, Court work, but monastic, and was, therefore, probably kept very carefully. It is a wonder it has survived so perfectly. To have remained intact for so long, I should think it has been kept in very careful storage for many years, not in a tropical climate. Before despatch, I think to ask the opinion of the textile expert at the British Museum who is responsible for the mounting and preservation of the Aurel Stein collection of Chinese silks. Your silk is at least early 18th century shantung. It is a Budd, I will also try to find out more about the legends it depicts. It is a Buddhist painting, for in addition to a profusion of beautifully painted elephants and the usual excellent foliage associated with Burmese painting, there are numerous Buddhist priests in the yellow robe." ...

The painting includes persons wearing the costumes of the indigenous races of Burma. Since the locality where San Sebastian distributed his Chinese silk appears to be in the proximity

of the Arakan Yamas, it is quite possible that the persons depicted could be Yaw Chins. In some cases Yaws, Karens and Burmans in the earlier prints by the British especially wear similar apparel. In early woodcuts made by the English, Burmans are made to look like Indians. On the other hand Burmese paintings such as by Saya Chone, of British soldiers, bear mongoloid faces.

The paintings mentioned are narrative and portraiture and illustrative in purpose on "The Life of a Man in Burma". I believe there would be comparatively few existing examples of early Burmese indigenous paintings which are moveable. One of the hunters in the old painting carries a shot gun. Therefore this painting must have been executed after the arrival of shotguns in Burma...

I am glad that the Union government has just banned the export of 14 items of Burmese antiques *objects d'art* and articles of historical interest. The *London Times* says, 'Since Burma became independent in 1948 tourists and members of foreign embassies have been taking these articles out of the country without restriction'. The only antique that is not covered by the ban appears to be old paintings on silk, cotton, paper or lacquerware. This article is mainly for the antique painting on silk. I have never seen a Burmese painting on wood. Recently a portrait of the Duke of Wellington painted by Goya on wood was the subject of bitter controversy after it was sold at Sotheby's to an American oil chief for £ 140,000 (about two million kyat). The next day the British Chancellor of the Exchequer Mr. Selwyn Lloyd faced questions in Parliament about steps to prevent its export from Britain. The Chancellor invited Parliament to approve a special Exchequer grant for £ 40,000 to supplement a £ 100,000 grant from a foundation.

Thus with the intervention of the public and the government the painting was "saved" for the nation. It measures only 25 by 20 inches.

The largest Burmese antique painting that I have seen in a private foreign collection is the one owned by Jack Lydman. It appears to be an early 19th or late 18th century and is in full colour. It measures 3 feet by 2 feet. He told me that the painting was done on commission by a Burmese painter in Chiengmai, northern Thailand and not in Burma. It depicts some very exquisitely built Siamese monasteries. It appears to me that the style and finish of the painting looks very similar to that of the "Assembly of Princes" the mural painting in Wat Pra Sing also in Chiengmai. Among the

foreign painters who had visited Burma I think Sir Gerald Kelly who became the President of the Royal Academy is the most eminent. He came to Taungdwingyi in 1909 and did a number of paintings of the young girls there. One of his paintings that had been published is the picture of a Sino Burmese Christian girl in Tennyson Jesse's book. J. Heath Robinson, an illustrator of one of Shakespear's books, painted the Shwedagon in black and white... The first gentleman Burmese painter I met was U Hla Shain who invited the late Mongpawn Sawbwagyi and myself to his house for a meal. We both enjoyed looking at his paintings. When Bo Letya and *The New Times* sponsored a local art exhibition, I went there and bought a water colour painting "Our Village" by M. Tin Aye. After I had bought it H. H. Harishchandra and another man attempted to purchase the same cut of many other paintings, I thought my choice must have been good. It was the first painting I ever bought.

(Extracts from "The Oldest Burmese Painting" by Vum Ko Hall in *The Guardian*, Nov. 1961, pp. 12-16).

INDIAN STAGE NEED NOT IMITATE EUROPE

To Konstantin Stanislavsky, the father of modern drama, theatre meant more than mere entertainment. Or else, "it would perhaps not be worth putting so much work into it".

Since its earliest days, the function of drama has been to arouse in the spectator the finest human feelings and sentiments. Classical theatre had a spiritual content. The earliest Greek tragedies had as their aim the purification of human emotions. They were mostly the travails of gods and the revolt of heroes against fate. The result was a catharsis.

But in India, tragic endings were taboo though the content of drama was not different. By arousing a certain "rasa" in the viewer, he was put through a catharsis and made to realise the meaning of suffering and the ultimate triumph of virtue.

But the dramatic art, which is at least 2,500 years old, has had many vicissitudes. There were many occasions when it was given up for dead. But like a phoenix, it has risen again and again though we do not see kings or gods on the modern stage.

Under the baneful impact of the cinema, what we see on the stage is not reality but something else, the imitation of life.

Konstantin Stanislavsky was the first modern theatre artist who realised that what really moved the spectator was not any sublime thought or pontifications from the stage but a "true reflection of reality and the poetic force of acting skill."

To Romain Rolland, Stanislavsky was the name of a teacher of psychological truth on the stage. It is now an aphorism that anyone who wants to see truth on the stage should turn to the Stanislavsky system.

Last week, Paul Storm, veteran stage actor and producer from Holland, explained to me at length about the Stanislavsky system. The system is, in essence, a method to help the actor to build up the character he portrays and reveal it in the life of the human spirit and bring to the stage in a beautiful artistic form.

Paul Storm is now with the Kalakshetra in Adyar, which he has almost decided to make his home for the rest of his life.

Stanislavsky's system will live for generations to come, in some form or other, Paul Storm said. In Europe, the modern stage techniques might differ from country to country but all of them have been influenced by the Stanislavsky system to some degree or other.

"Life in the stage is compressed", Paul Storm started off. "A play puts across in two or three hours what in real life happens in weeks or months or even years. So the playwright has to choose only the highlights and 'compress' life into a few acts and scenes."

So in producing a play, one must go to the quintessence of it. "We must express it in one sentence."

Paul Storm referred to one of his own production—Shakespeare's "Much Ado about Nothing." In the final scene, one of the characters says, "Man is but a giddy thing." The entire play converges on this. "So the mise-en-scene had to convey this sense" he pointed out.

The stage movements, the pattern of walking, the settings, the lighting effects, everything had to be built around the single sentence of Benedict.

"What is the play aiming at? Every actor has to know this clearly. After that the play is divided into parts, larger and smaller. This has nothing to do with divisions into scenes and acts—they can overlap."

"You can't eat the chicken complete—you have to cut it", he illustrated his point with a non-vegetarian analogy, though he has turned vegetarian in Adyar tradition.

"You first divide it in parts and then go into the meaning of scenes. For instance, you have to interview me. But let's assume you have really come here with intent to murder me. If that is the sub-text in a play, the audience should react not on your words but on what you really intend doing on the pretext of interviewing me."

That was clear enough.

"What I find in most Indian plays is words, words and words. It is not action either that matters most but feeling. Out of feeling come certain movements. That the French call mise-en-scene."

Movement on the stage is different from movement in life. "It must be 'readable'. It must be beautiful."

The dramatic art combines architecture, music, dancing, acting, lighting and many other things not to 'imitate' life. "It is no false reality that it seeks; but a transposition of reality on a higher plane. Life in the theatre has to be more real than actual life", he said.

That is the essence of the Stanislavsky system.

The inevitable question popped up at this stage: How is the cinema different from the dramatic art? Of course, there are some obvious advantages in the cinema. "Where a real cloud is shown in the cinema, the actor on the stage has to indicate it. The spectator fills the gaps with his own imagination and creates, together with the actor, without knowing what he is doing . . . in cinema there is an utter lack of spirituality but in drama there is the tendency to unify, to elevate."

Paul Storm is not a hater of the cinema. He loves it. He has acted in films, and really likes the atmosphere of the studio.

The difference is, all the scenes in the cinema are broken up into minute-and-a-half or two-minute sequences. There is no continuity. Scene 1, 36, 150 and 238 can come one after another when the film is edited—all in the same setting. Therefore, the actor does not exactly feel the situation. He has to feel it in a minute and a half. But the scene can be repeated and filmed 20 times. You can't do that on the stage."

And then the "close up" is a technique that belongs to the cinema. It can give a lot of feeling. "In a drama, you have a certain way of exaggerating a movement but the 'close up' achieves this better."

Concentration, Paul Storm believes, is the first thing in a film. "You must not act but you must be."

To what extent are all these relevant to contemporary Indian stage? Paul Storm does not believe that Indian stage can enrich itself by imitating Europe. "Be your own," he said.

The best would be to revive old Indian drama using modern techniques. That would be a good beginning. The styles and some of the principles of Sanskrit stage could be adopted. Song, music and dance should be integrated with the play and not just inserted. The structure should be tight, without "boring didactics".

Acting should be more stylised and Indian plays should have less or no scenery but more and more colourful costumes and more imaginative stage lighting. Lastly the predilection for "they-lived-happily-ever-after" endings should go.

Contemporary themes could be chosen for the plays if the modern stage technique is kept in mind while writing such plays.

Even foreign classics could be adopted to result in completely Indian plays. "The French plays have been adopted in the U.S. this way", he pointed out.

Paul Storm also feels there should be full-time theatre schools. But training for the stage is not all that easy.

In theatre schools of Europe and the U.S., if a hundred youngsters seek admission in a year, some 15 are chosen. During the first term five fall out. At the end of three years, seven or eight remain. It takes ten years of acting every night to be accepted as an actor. "Talent is not enough", he said with some emphasis.

"You think you have produced a good play but your audience won't accept it", he said speaking of the barrier of communication.

"To produse a good Shakespearean play, I need 40 actors. But if I have to keep going on the stage, I must produce a crime story too, which is less expensive because I need only 10 actors. But this more than pays." So some kind of compromise with box-office is necessary if an artist has to break even and survive. "That is true of the stage anywhere in Europe."

"That's true of the film too . . . De Sica acts in films he doesn't particularly like so that he could have the money to lose on films of his own liking," I said.

He agreed, adding: "The Bicycle Thief" was well received everywhere, but not in his own Italy.—(M. Mohan Ram, in *S.S.*, 17-2-63).

BALLET AND BHARATANATYAM

The ballet—it would seem at first sight—has all the advantage over Bharatanatyam which is traditionally performed by a single danseuse. It can muster several dancers—men as well as women—on the stage at one time, and this pairing of the sexes gives it an excitement that is definitely lacking in Bharatanatyam. Also there is in the form I am discussing, the great element of spectacle which makes its impact immediately on any audience. There is, finally and superlatively, the multi-toned orchestral music without any verbal interference which is perfection itself in its set patterns.

And yet these very glories are, to my way of thinking, the ballet's handicaps. The music from the orchestra determines the dance on the stage in an absolute way that is not the case with a Bharatanatyam performance. Like the stag which in the fable was caught by its own antlered pride, the ballerina is enmeshed in the web of music from her orchestral accompaniment. In fact, the orchestra is not an accompaniment: it is as impersonal and independent as a tape-recorder, and that is why it can take its position even out of the view of the dancers. In the ballet the dancers and the musicians are equally in the absolute grip of the written score. Thus the acme of perfection that a ballet dancer can achieve is nothing less and nothing more, than the ultimate gift of training and technique.

The Bharatanatyam exponent is, on the other hand, both dancer and orchestra: she sings, dances and keeps, rather directs, the rhythm with her ankleted feet. That the *narttaki* leads rather than follows her musical accompaniment is clear from the injunction, "Paadaabhyaam taalam aadishet" ("the danseuse shall *direct* the rhythm with her feet").

Indeed it is this self-sufficiency and supremacy of the Indian dancer that made the artist in our philosophies the symbol of creative activity, of the mystery of "the one becoming the many". Thus we hear of Shiva being "both the sculptor and the sculpture" in

relation to the cosmic scene, for "the stream of appearances" is nothing more than "the posturings of his own dancing self". It is the dancer alone who needs nothing more than his own body to project "a world of make-believe"

In the ballet the law is absolute but Art, even classical Art, is more than the law. Indeed Art is not the law but the freedom within the law. And of this concept the Bharatanatyam artist is the supreme example. She continues to be a creative artist even on the stage; it is to her that the orchestra looks for its guidance, for it is the dancer who determines the duration of a musical phrase or a change in rhythm.

This freedom in the Bharatanatyam exponent is what makes her performance a new achievement every time provided she is not a mere executant but a creative artist.

In the ballet the creative function is completed once the choreographer and the composer have done their work. The actual exponents—the dancers and the musicians—are assigned a purely interpretative role.

It is because of this supreme function of creative activity on the stage that the Bharatanatyam dancer must of necessity dance alone, for creation, unlike execution or interpretation, cannot be shared. The remark, sometimes heard even from knowledgeable quarters, that the day of the solo dancer is over is absurd. This is like saying that our great classical singers should give up singing alone and should join chorus-groups. Solo Bharatanatyam artist will survive as long as there is creative scope in our classical tradition.—(Yamini Krishnamurti in *Sunday Standard*, 24-2-63.)

SECTION VIII: NOTES AND NEWS

5-10-1962. Pocket books are now a familiar feature in most countries.

But the appearance of a new series of art books offering the finest quality reproductions in a pocket-sized inexpensive edition is new and exciting news for the art-loving public. The new series is an international co-operative and multilingual venture. It has been launched by Unesco in collaboration with publishers in eight different countries—Britain, the United States, France, Western Germany, Italy, Mexico, the Netherlands and Spain. Each book in the Unesco Pocket Series contains 288 plates of colour reproductions, either full or double-page in size, together with an informative introduction written by a well-known authorty who describes the historical background of the particular art form, and analyses the artists' technique, compositions and styles. Additional illustrations appear in black-and-white. The Pocket Art Series is designed to bring within the reach of a wide public, in a low-priced form, fine quality colour reproductions of world masterpieces which hitherto have been known only to a limited few. The series is published in six languages—English, Spanish, French, Italian, German and Dutch—and in eight different editions. The first four titles in the series are: *Egyptian Wall Paintings* from Tombs and Temples; *Persian Miniatures* from Ancient Manuscripts; *Spanish Frescoes* from the Romanesque Period; and *Russian Icons* from the Twelfth to the Fifteenth Century. The price of each volume is: 5/- for the English edition; $0.95 for the American edition and NF. 3.50 for the French edition. Cost of volumes in the other editions will range near this price, never exceeding the equivalent of $1. Other titles in the Unesco Pocket Art Series scheduled to appear shortly include: Mediaeval Frescoes from Yugoslavia; Paintings from the Ajanta Caves in India; Ancient Buddhist Paintings in Japan; and Pre-Hispanic Paintings from Mexico. (UNESCO FEATURES).

9-11-1962. A seminar on the theme "Contemporary Asian Portraits—Political and Intellectual" was organized in Vienna from 5-9 November, by the Austrian National Commission for Unesco. Participants studied intellectual relations between East and West, and intellectual trends in Asia. Analyses of Asian personalities such as Sun Yat-Sen, Chiang Kai-Shek, Mao Tse-Tung, Magsaysay, Sukarno, Gandhi, Nehru, Radhakrishnan, U Nu, Ayub Khan; Ataturk and Nasser were made. Lecturers included experts from West Germany, Switzerland and Australia. The seminar was organized in co-operation with the Institute at the University of Freiburg, whose director, Professor Bergstaesser, is Chairman of the German National Commission for Unesco. (UNESCO FEATURES).

25-11-1962. *The Sunday Standard* Leaderette writes: "Some time ago in these columns we pleaded for the utilization of gold and surplus funds lying with religious endowments, institutions and shrines for social welfare. A much bigger and important task, that of the defence of the country, confronts the nation to-day. At a time of such emergency, it is only natural

and proper that steps should be taken to make all the resources of the country available for meeting the need of the hour. The gold and jewel collections with our religious shrines are indeed fabulous. This wealth has been offered to sacred shrines by the people to propitiate gods and ensure peace, prosperity and well-being of the people. It is for these very purposes, the protection of the dignity, honour and freedom of the nation, that this wealth is now sought to be utilized. Actually some people have raised the question if it is at all proper to take away gold and jewels from religious shrines. They think that such a step might hurt the sentiment of the people. This is a wrong attitude. There can be no cause more sacred than the protection of the country for which this wealth may be used. One would, however, agree with those who say that the shrines should not be completely denuded of gold and jewels. All the jewellery used for rituals and special occasions should be retained. Similarly, jewels of historical significance and special artistic merit must be preserved. But these are not the only jewels with our shrines. Most trustees of religious endowments have invested the incomes of their institutions in bullion. There are gold and silver bars and jewels and utensils of the precious metals in their treasuries which are never used. To give an instance, the jewellery at the Nathadwara temple is estimated to be worth rupees one crore and twenty lakhs. Tirupati and Dilwara temples have very large amounts invested in jewels. Then there are hundreds of smaller temples which possess jewels to the tune of lakhs of rupees. Surely all these hoards are not necessary for the decoration of the deities. The surplus gold and silver should be given to the Government for national defence."

29-11-62. Dr. Heinrich Luebke, President of the Federal Republic of Germany, on a visit to India informed the President of the Indian Union that he proposed the establishment of a social centre in Germany which should not only contain rooms for educational facilities in the agricultural field but also community rooms for meetings between Germans and Indians. Dr. Luebke expressed his belief that such a centre could make a particular contribution to the "deepening of mutual understanding between our two peoples in the essential spheres of human life".

3-12-1962. The tenth world Theatre Congress, organized by the Polish Centre of the International Theatre Institute, is to be held in Warsaw in June 1963. More than two hundred dramatists, producers, actors, scene designers, critics and theatre historians will attend, from fifty different countries. (UNESCO FEATURES).

3-12-1962. The "Academic du Disque Francais" has just published the list of works awarded prizes in 1962. Among these is the "Unesco Collection—Musical Anthology of the Orient", which won the Prix de l'Institut de Musicologie. The Unesco Collection of which the first five records have now been issued, is devoted to traditional and folk music from Laos, Cambodia, Afghanistan and Iran. It is published by Barenreiter Musicaphon of Kassel, Federal Germany. (UNESCO FEATURES).

3-12-1962. An international exhibition of educational books for use in developing countries was opened in Paris on November 13, under the joint auspices of the British and French National Commissions in Unesco. Attrac-

tively laid out at the Palais de la Decouverte from November 14 to December 1, it gave visitors an excellent idea of the difficulties involved in compiling textbooks for new countries, and the ways in which the problems may be solved.

These problems spring mainly from the necessity of adapting books to the countries where they will be used—that is, to areas where illiteracy is still widespread. Not only must writers and publishers understand the geographic, historical, social and economic background of the countries concerned; they must also, if they want to hold their readers' interest, produce texts adapted to the pupils' needs, slanted towards their culture and environment. In Asia and Africa, for instance, where there is a rich folk tradition, youngsters will benefit from books containing stories and legends which, up till now, have been handed down only by word of mouth. Different educational methods, varying manners of presentation and of printing, must similarly be taken into account.

The sum of experience acquired by the developed countries after many years of research is of great value in this field. Their findings can guide novice authors and help towards new publications. For this reason, the organizers of the exhibition decided to display, side by side with books actually designed for developing countries, others which might serve as a useful basis for comparison. 3,500 works, bearing the imprint of 200 publishers from 17 countries were on view, providing a comprehensive survey of writing, drawings and diagrams, as well as of the technical problems involved in the choice of paper, type, binding—and even price. In fact, the wide range of the exhibition ensured its interest not only for textbook writers, publishers and experts in technical cooperation, but also for teachers, students, and the public at large.

Books for all levels of education were on display. For elementary school teachers there was an ample choice of materials for pupils of any age between 6 and 14 or 15 years old—whether in arithmetic, history, geography—or simply reading. From Germany there were songbooks and books about games; from England, anthologies of African poetry, folk-tales from West Africa, stories of "Young African Heroes". From England also were books on African masks and wood-carvings contrasted with studies on Greek, Italian and Flemish art; and displayed next to these were French publications on Latin-American art and the Tassili frescoes, together with encyclopaedias of history and geography.

Certain publishers, with an eye to the particular needs of their market, had brought out books containing health hints which would be particularly useful in tropical countries. And a special, extremely interesting section featured publications from Mexico, China and Thailand.

Finally, in addition to these traditional methods of instruction, a place was found for those new techniques which have an important part to play in education, especially in countries where qualified teachers are scarce. A display of colour slides, to be used in teaching history, geography, natural sciences, physics and chemistry, showed the concern of the organizers to keep pace with recent developments in a field which offers immense opportunities. (UNESCO FEATURES).

3-12-1962. A third set in the new series of Unesco Art Education Slides is now on sale. Entitled *Visual and Plastic Stimuli in Art Education*, it illustrates ways in which the imagination and interest of students can be stimulated and challenged through art. An educational booklet accompanies the slides (with text available also in French and Spanish). The series will be of special value to art teachers in schools, universities and teacher training colleges as well as to directors of cultural centres and art education programmes, to whom substantial discounts are allowed on the normal price. This ranges, for each set of slides with accompanying text, from $6 to $10, according to local charges and regulations. The set may be ordered direct from Unesco (D.P.V.), place de Fontenoy, Paris 7e, France; from Publications Filmées d'art et d'histoire, 44 rue du Dragon, Paris 6e, or from any of the numerous distributors of Unesco Publications throughout the world. (UNESCO FEATURES).

9-12-1962. Commenting on modern art in India Mr. A. S. R. writes in *IWI* (9-12-1962): The success that flirtation with modernistic tendencies and techniques by our younger artists seems to achieve these days has sinister portents. For values cherished down the ages by artists the world over remain not merely neglected but turned topsyturvy. Discipline gives way to bravado, serenity to shock tactics, idealism to commercialism, mastery of principles to manipulation of success formulas, and, worst of all, idioms to cliches. In India, today, an artist cannot sell unless he startles his credulous patron with his newly imported jargon. A modern painting has become as much a status symbol as a liquor permit. Indeed, the result is tragic. Every art student erupts, *not* evolves, into an *avantgarde* iconoclast without sense or sensibility. There is always a coterie ready to launch him as a revelation! It is time someone exposed the stylish emptiness of what we see at exhibitions today. I am of course not pleading at all for an impossible return to the past. But the ideals which our artists have inherited from their ancestors are as valid today as they were in days of the *rishis* and *bhikkus*. It is not necessary for an artist to assume deliberately the attitude of a modernist. He cannot help becoming one, if he is intellectually honest and artistically alive. The development is evolutionary rather than freakish. An artist is born, not made. But modern painters are made rather than born. They are products of a complexity of processes, all natural and inevitable, provided they work in a spirit of dedication and have a sense of direction. The contemporary accents in which they are bound to express themselves sooner or later will sound compelling because of the convictions from which they derive. Examine, for example, the works of artists such as Amrita Sher-Gil, George Keyt, Sailoz Mookherjea, Ramkinkar, M. F. Husain, N. S. Bendre, Shiavax Chavda, K. K. Hebbar and many others whose appeal lies in the fact that the superstructure of their modern technique is solid because it is based on the firm foundations of academic discipline. The impact of Sher-Gil's emotive exaggeration and sophisticated simplification of form and her sombre, sensuous palette on the paintings of a number of our younger artists is subtle but strong. Keyt's work is essentially linear in technique and lyrical in tone. This does not, however, mean that his figures are anaemic. They are full-blooded and have a sculpturesque solidity and serenity. In Sailoz Mookherjea's representative canvases, one can

see the criss-cross of three main forces—(1) that *Ecole de Paris*, personified in Matisse to whom Mookherjea owed his sense of emancipation; (2) the Pahari miniatures, to which can be traced the elusive elegance of his line; and (3) folk art, from which he learnt how to concentrate on essentials. Ramkinkar is unique in the sense that he is closest to our conception of a born modernist. For he continues to be passionately in love with his own vision, unspoilt by the modernistic articulation that goes on all the time in the world of art. He is brave, brilliant and uncompromising. Husain, one of the most discussed artists in India today, is an acquired taste. To some, his work seems overburdened with a thick layer of Post-Impressionist cliches. To others, he appears to be too studied and self-conscious in his naive accents. A few consider his line too coarse for Indian taste and his palette too heavy and repetitive for modern sensibility. But to his numerous admirers—may their tribe increase—Husain's doodlings are sheer delight. Bendre's recent essays in non-figurative art testify to his solid craftsmanship and to his lively vision. In fact there are very few artists in India whose brush strokes, have half his power and plasticity. Hebbar's forte is the rhythmic, vibrant line. His approach is frankly decorative, without, of course, being derivative. His inspiration is intensely Indian, but there is no trace of *pastiche* at all in his work. He is sensitive, lyrical, and what is most important, original. Chavda is another master of line with a genius for capturing the elan and ecstasy of the fleeting moment. What I am trying to suggest is that the modern artist should not only master the latest techniques but assimilate traditional values. It does not matter on what material and in what medium he paints. The painting is the thing. It must say something in an idiom unfamiliar but moving. No canvas can move us unless there is emotion behind it. And when an artist subordinates his vision to his technique, he can only produce something as dead as mutton.

14-12-1962. Mr. V. C. Gopalaratnam (See *Bulletin* 1959, I, p. 125) actor and playwright passed away. Mr. E. Krishna Iyer Hony. Secretary. Madras State Sangīta Nāṭaka Sangham writes: Having been interested in the dramatic art from his early age, he started his stage acting from 1908. Joining the Suguṇa Vilāsa Sabhā in 1915, he became one of its leading actors. He served the Sabhā for over 35 years. On the whole he had served as an actor for over 52 years, portraying many types of characters. It was but fitting that the State Sangam honoured him with an award as an outstanding non-professional actor in 1960.

14-12-1962. The 120 distinguished seers who, under the auspices of Santa Barbara's famous Centre for the study of Democratic Institutions, have been looking into the prospects of democracy, ended their symposium without discovering any suggests of hope to outweigh the general despair. None of them substantially challenged the ghastly diagnosis of Aldous Huxley, the first of the prophets, that by A.D. 2000 at the latest the poorer countries would be slumped in unprecedented poverty, that the developed countries would be strangled with their own numbers, and that democracy would have succumbed to the irresistible trend of technology to develop a ruling *elite*, to transform human beings into "statistical units", and to maintain total secrecy of policy and information. The consensus of these demographers, biochemists, physicists, novelists, philosophers and economists was that unless

the political leaders of the West and the Soviet Union renounced the military technology they were perfecting, and loosened their tightening security systems, nuclear war was almost a certainty and the prospect of democracy was nil.

20-12-1962—2-1-1963. The new auditorium of the Music Academy at Madras was opened by Sri Jayachamaraja Wadiyar, Governor of Mysore. The auditorium has been so designed as to render possible the enjoyment of music, unaided by any amplifying system.

The Presidential address of the 36th session of the Music Academy was delivered on the 21st by Vidvan K. S. Venkatramayya. He stressed the need for the revival of the Gurukula system in imparting education in music to students if they wanted to preserve high standards in the art. As usual there were many meetings of experts who deliberated on problems connected with music; papers were also read; there were expositions. Music competitions to provide stimulus to amateur talent were also held. The *sadas* of the Academy conferred the title "Sangīta Kalānidhi" on the President.

20-12-1962. An eight member Cultural Delegation from *Malaya* on a four week good will tour of India at the invitation of the Union Government came to Madras. Earlier they visited many cultural institutions in Calcutta, Delhi, Agra, Bombay and Aurangabad. The delegation included two choreographers, a novelist, a poetess, a sculptor, a painter and a professor of philosophy.

24-12-1962. After having heard about the reaction of plants to music, two enterprising and enthusiastic mirasdars, Mr. G. Srinivasa Aiyar and his brother Mr. G. Ramachandran of Baskararajapuram, three miles from Kuttalam, resorted to treatment of an area in their plantain gardens with instrumental music daily for a period of three and a half months. They also selected a similar plot just a hundred yards away from the musically-treated banana garden for comparative study. The conditions of the two gardens in point of soil, inter-culture and manuring have been kept absolutely uniform. The variety grown on both the gardens is "Poovan", which is considered to be the commercial variety in these parts.

Every day for half an hour from 7-30 a.m. to 8 a.m. the particular plantain garden has been "fed" with the recorded nathaswaram music of a well-known exponent in the raga Sahana, for a period of three and half months. There were amazing results in this garden as compared to the other plantain garden, which is termed the "controlled" garden. In response to the invitation of the mirasdars, Dr. T. C. N. Singh, Head of the Department of Botany and Mr. K. Rangaswamy Iyengar, Reader in Botany, Annamalai University, accompanied by 18 M.Sc. (Botany) students of the University visited Baskararajapuram on December 9 and made a comparative study of the condition of the bananas in the two gardens.

From the statistics compiled by them it is seen that the suckers in the music-fed bananas produced on an average 13 leaves, they shot up to a height of 92 cm. and had a girth of 32 cm. while their counterparts in the controlled garden (i.e., garden not treated to music) produced only five leaves and their height and girth were only 62 cm. and 18 cm. respectively. The musically-

fed plantain garden had a luxuriant growth and looked attractive. The bunches of the mother plantain plant in the musically-fed garden contained 250 to 280 fruits, while the bunches in the other possessed only 80 to 95 fruits.

Expert plantain cultivators have expressed the view that the experimental plants of bananas are superior in every respect as compared to those in the controlled garden not treated with music.

In an interview with your correspondent, Dr. Singh said that this was the first time in the world that such an experiment was conducted on the banana and he was surprised at the splendid results produced. In Canada a simillar experiment on wheat yielded 66 per cent more yield, he said.

24-12-1962. The Tamil Iśai Śaṅgam, whose accent is naturally on the promotion of Tamil music held its annual music festival and conference. The best Nādaswaram players gave performances. The Śaṅgam promotes research in Tamil music and temple music.

24-12-1962. The 30th South Indian Music Conference was organized by the Indian Fine Arts Society, Madras. Veene Vidwan Sri R. Rangaramanuja Iyengar presided over the conference. Demonstrations and expositions of many scholars and styles of dance were held during the meetings of Expert Committee.

27-12-1962. *Unesco Sponsored Travelling Book Exhibition*: "An exhibition of books on Everyday Science and International Understanding" organized by the Book Industry Council of South India was declared open by Mr. M. Bhaktavatsalam, Minister for Education, at the Woodlands Drive-in Restaurant, at the Agri-Horticultural Gardens, Madras. Sponsored by the UNESCO, the Travelling Exhibition, contained about 700 books in English and some of the Indian languages.

Dr. Malcolm Adiseshiah, Assistant Director General of UNESCO said: hitherto UNESCO was willing to give assistance to works in English and languages like Hindi, Urdu, Burmese and Sinhalese but now, he said, he had been able to convince the Organization that Tamil was as much a major language of India as Hindi. He said that the next training course for book-sellers held by the Book Industry Council would be in Tamil.

27-12-1962. The Śrī Vaiṣṇava Conference inaugurated at Madras by the Minister for Hindu Religious Endowments welcomed the recommendations of the Hindu Religious Endowments Commission, headed by Dr. C. P. Ramaswami Aiyar, and requested the Government to implement them expeditiously. The conference appealed to the Vaiṣṇavite Mutts to bring out cheap editions of Vaiṣṇavite literature. Requesting the Government to see that every religious institution was given full facilities to propagate its faith and philosophy "without having to share its revenue and platform" with others in the propagation of principles and faiths unconnected with its own.

14-1-1963. The 116th annual Ārādhana of the Saint-composer Tyāgarāja, was celebrated this morning at his Samādhi at Tiruvayyār, seven miles from Tanjore.

17-1-1963. The celebrations to mark the birth centenary of Swami Vivekananda, saint, scholar and savant, and the prophet of the modern age, commenced all over the country and other parts of the world to-day.

18-1-1963. A new series of art books called "Man Through His Art" is being prepared by an international group of scholars and art historians working within the framework of Unesco's Major Project for the Mutual Understanding of Eastern and Western Cultural Values. The series of portfolios is sponsored by the World Confederation of Organizations of the Teaching Profession (WCOTP) and will be published with the collaboration and financial aid of Unesco. It has received research grants from the Rockefeller Foundation and others in the United States, and Unesco National Commissions in India, the U.S.A.; Sweden, the Federal Republic of Germany, Cambodia, Spain, Ghana, and the United Kingdom, have co-operated to make this project possible.

Fourteen separate volumes will appear over a period of seven years on 14 separate themes: War and Peace, Music, Nature, Man at Work, the Human Face, Festivals, the Vision of Bliss, Love and Marriage, Charity, Death, Man and Beast, the Family, Dreams and Fantasy, and the Experience of God. The immense theme of War and Peace ranges from works of art from the modern period to 3,500 B.C. Saharan rock paintings (the Archers of Tassili) through the heroic epics of ancient India and Greece (the Mahābhārata and Homer's Iliad), and the Chinese Buddhist cave painting "Meditation before the Setting Sun" expressing visually the Chinese saying that "Peace comes through a man's ability to listen not only with the mind but with the spirit."

There are twenty reproduction plates (12·1/4" by 9") in each volume—16 in full colour and 4 in black and white, as well as a text prepared by scholars. Plates are detachable for display in classrooms, adult education and community centres. All orders and enquiries should be directed to WCOTP, 12, rue de Ponthieu, Paris, (who are responsible for making arrangements for the publication of editions in all languages) or, for the U.K., to Educational Productions Ltd., East Ardsley, Yorkshire, England. Provisional price for the U.K. edition is £ 1; and for the French edition about 15 Francs. Other editions at comparable prices. (UNESCO FEATURES).

20-1-1963. The Vice-Chancellor of the University of Madras, Sir A. L. Mudaliar inaugurated at the University Examination Hall, Madras the American Scientific Film Forum which lasted for four days. About 40 films on the frontiers of Science, the new approaches to Science Education, Medical and popular sciences were presented at the Presidency College, University Examination Hall, Madras Medical College and the Globe Theatre. In sponsoring the American Scientific Film Forum in cooperation with the United States Information Service, the University of Madras aims not only to inform interested Indian experts about the latest developments in far-removed American research institutions, but to bring about a closer kinship as well between researches in the two countries.

24-1-1963. A group of 40 American school and college teachers from the States of New York, New Jersey and Connecticut heard an exposition by noted scholars of Indian culture, of the part played by Tamil Literature and in particular "the integrating role" of Sanskrit not only in India but in the whole of the Orient. They were participating in a symposium-cum-confe-

rence organised by the Society for the Promotion of Education in India in co-operation with the South India Teachers' Union and the S.I.T.U. Council of Educational Research on "The Role of the South Indian Culture". Mr. K. Balasubramania Aiyar presided.

Mr. S. Natarajan, Secretary of the Society for the Promotion of Education, welcoming the visitors said that the purpose of their visit was for deepening the understanding between the U.S.A. and India. Mr. K. A. Nilakanta Sastri, Director of the Institute of Traditional Cultures, who spoke on "South India, the conservator of Indian culture" pointed out how in the days of Muslim rule, thanks to the Vijayanagar Empire, the South had been able to preserve Hinduism and Hindu civilisation. Dr. V. Raghavan, Head of the Department of Sanskrit, Madras University, said that Sanskrit consolidated and helped develop the other Indian languages. Dr. T. M. P. Mahadevan, Professor of Philosophy, Madras University spoke on the contribution of the South to Indian philosophy. Mr. K. Balasubramania Aiyar said Indian culture was characterised by tolerance, assimilation and receptiveness.

1-2-1963. Libraries in twenty countries are at present engaged in preparing an international inventory of musical sources which will eventually comprise 50 volumes. The inventory of which two volumes have already been published and three more are now being printed, will list all musical works, in printed or manuscript form, written *before, 1800*. Two organizations, the International Musicological Society and the International Association of Music Libraries, have been working jointly on this project since 1953. They have set up two secretariats, one in Paris at the Bibliotheque Nationale, and the other at Kassel, in the Federal Republic of Germany, which, with assistance from Unesco and from American foundations, are responsible for centralizing research. Research teams in each of the participating countries are working under the direction of the two secretariats.

The first volume, entitled "Printed Collections of the 16th and 17th Centuries", is the result of seven years' effort. In future, however, volumes will appear at more frequent intervals. Subjects selected for forthcoming publication include the sources of Byzantine music, works on music theory, music for lute and guitar, librettos of Italian operas, polyphonic music of the Middle Ages, etc. The inventory is not only of interest to musicologists. It will provide an exceptional range of works on which musicians, conductors of orchestras, radio producers, and recording companies will be able to draw in renewing their repertoires, thus making known to music-lovers everywhere little known treasures of ancient music. (UNESCO FEATURES).

4-2-1963. Dick Wilson writing on French efforts to save the masterpieces in Temples in Angkor writes in *The Guardian* cited in *The Hindu* dated 4-2-1963:

Angkor, which for four centuries lay forgotten in the Cambodian jungle after the Thais sacked it in 1431, is now less visited by tourists than a few years ago.

The Thais and the Khmers no longer actually fight. But Marshal Sarit has called Prince Norodom Sihanouk names, the Prince has replied with spirit, diplomatic relations are broken, the frontier is closed—and the great daily trek of Wisconsin matrons and Australian nurses from Bangkok to Angkor, tantalisingly just across the border, is much reduced.

Among other things, the Cambodian tourist revenues are down, and this is one of the many reasons for the country's Budget crisis (there is a gap of £10 millions and no way of immediately filling it).

But the work of maintaining and restoring these proud and shatteringly beautiful ruins continues, as it has for the past fifty years. Prince Sihanouk is as non-aligned as the next neutral, but he had no qualms about entrusting the care of Cambodia's ancient monuments to the French, who have already spent half a million pounds on this labour of love.

At Siem Reap, the market town which serves as a base for Angkor, the Ecole Francasise d'Extreme-Orient maintains an army of 30 French experts and a thousand local workmen—descendants of the men whose masterpieces they are rehabilitating. As the most complete, integrated, and well-preserved relic of the family of Indian-influenced civilisations, Angkor deserves its favoured treatment. The Cambodians, for their part, bear half the cost.

The main preoccupation at Siem Reap now is the fight against disease. Two sicknesses of the mediaeval stone have been diagnosed. The "black malady" is particularly in evidence at the exquisite temple of Banteay Srei, whose delicate pink masonry is hideously darkened in parts. More disturbing still are the attacks of the thio bacillus, which is slowly eating away the foundation of the superb frieze which depicts the Ramayana around the entire gallery of Angkor Wat. French experts have had to inject antibiotics into the soil surrounding the gallery.

Meanwhile restoration as such centres on the Baphuon, which still looks like a vague mound but surrounded by widening circles of carefully numbered stones and statues—the archaeologists last year moved 80,000 of them, each weighing over a ton. This is a four-year task of terrifying complication.

Besides this, the team takes aerial photographs—for the known 200 temples of Angkor stretch over 60 square miles of jungle—to discover new sites and plot an economic map of the Khmer Empire which from the ninth to the fifteenth centuries dominated these parts. Pollen found is the course of the digs has been analysed at laboratories in Pondicherry to enable a botanical map to be drawn of the Khmer country.

The work goes on, and is likely to go on for centuries. Only the giant trees growing out of the roofs of Ta Prohm temple, rudely thrusting masonry aside, are left to suggest to the visitor the feelings of the naturalist Henri Mouhot when he first stumbled over these lofty treasures in the jungle 103 years ago.

2-2-1963. On the occasion of a dinner given at New Delhi by the President of the Indian Union (Dr. S. Radhakrishnan) to the king and queen of Greece on a visit to India the President observed: Three great things, the

spirit of reason, the spirit of democracy, emphasis on values—these are the things that have been adumbrated by the ancient Greek thinkers, and we are trying our best to adopt all of them and get them into practice.'

King Paul in his reply said: "For the queen and myself it is a pleasure and at the same time an honour to be in India. This cradle of human thought of civilization, this ancient and yet youthfully vibrating country, is for all mankind an endless source of inspiration. There is no culture in the world, Mr. President, that has not been enriched by the precepts originated here in India. There is no philosophy that has not been complemented by the thoughts first conceived in this land. Humanity has for very many centuries been served by our well of wisdom and its spiritual wealth has been influenced by India's achievement. The ideas on God, universe and man, that emanated from your great country are original, profound and noble. The Indian philosophy and civilization though always creative have never been aggressive. Your civilization, national and unique, is so rich, that it does not suffocate the individual within narrow, rigid forms. It has the sense of freedom woven within its texture. Even the very principles of our Christian faith have roots in the rich soil of the goodness and love of the Indian soul. When in the course of our histories, the culture of our two countries met they blended. Through the centuries there has been a mutual flow of civilization between the Indian and the Hellenic worlds. And the meeting has been a happy one, which still survives, to this day, under various forms in our two countries. On your way to progress in all fields you respect and safeguard the moral integrity of man—a fact, I wish to underline and salute. We whole heartedly wish you further success in your great task. India is standing up to her great tradition."

10-2-1963. Under the Cultural presentation programme of the President of United States, the Joffrey Ballet Company of U. S. consisting of a troupe of 22 dancers and directed by the 31 year old Robert Joffrey gave performances of their ballets at several places in India and Pakistan. The Indo-American Association at Madras sponsored the performances at the Raja Annamalai Hall. The programme consisted of three works—*Pas des Deesses* a ballet inspired by a lithograph of Bouvier, which presented the authentic classical tradition of ballet dancing; *Feat of Ashes*, a sombre modern dance-drama, and *Con Amore*, a light-hearted piece of trivia danced with great verve and gaiety. It was a programme that evoked different moods, each work representative of some special quality of this unique ensemble.

12-2-1963. A school to impart training to young men in Harikathā Kālakshepam, with a view to preserving this ancient art, will be shortly opened in Tanjore. His Holiness the head of the Tiruvāḍuturai Ādhīnam has promised to donate Rs. 21,000 for this.

To begin with a three-year course will be conducted for about 10 students who will be provided with free lodging and stipend for their boarding expenses. Śrī Annasami Bhāgavatar of Tiruvaiyāru will be the honorary Principal of the school.

14-2-1963. The State Government have decided to set up a separate college for indigenous medicine in Madras State.

18-2-1963. The Bombay University conferred on Dr. P. V. Kane, the honorary degree Doctorate of Laws at a special convocation. Dr. Kane received Bharat Ratna in the Republic Day Awards. Dr. Kane's work in the "Dharma shastra" disclosed the depth of our tradition.

21-2-1963. On the occasion of the eleven day Silver Jubilee celebrations of the Bhāratīya Vidyā Bhavan, Bombay, Mr. C. Rajagopalachari delivered three lectures under the Munshi Endowment lectures on Indian culture. He defined culture as "the sum-total of the way of living built up by groups of human beings and transmitted from one generation to another. People each with their own long history built up separate patterns of culture. There is much that is common, but also a great deal that is particular to each nation." Continuing he observed, "Modern forces have made short work of many things that went into the Indian way of life. But notwithstanding the onslaught, certain things do survive and the deeper layers of our way of life do continue and may yet get new life and strength and shoot up. The question may be asked whether it is not good that the old pattern of family and community discipline operating through culture has been largely substituted by state discipline. We may have an ideological opinion on the subject as well as a realistic view, and these may differ from each other. The tyranny of the community may by some be considered worse than that imposed by any form of state control. The opposite opinion may be held by others. But realistically the answer would depend on what sort of people make up what is called the state. One argument is always in favour of cultural control. It is exercised by people who know much more about you and much more intimately, than the state bureaucracy can ever know. They are people who can make necessary distinctions and exceptions. There is more flexibility associated with that discipline than even judge-controlled executive authority. More on this subject may take us to current politics and may be left to people to develop in their own reflective minds." On *jāti* (caste) he said: Now we come to the most important element in the organization of our society. It is not a single jump from the family to the nation. We have in between, the community or the *jāti*. It is not a vague something which is often forgotten. It is a very concrete reality and never allowed to be forgotten. The community is a larger circle than the joint family and it greatly partakes of that same character. The *jāti* is the larger family circle. The obligations of mutual help and respect are real though necessarily thinned out by reason of extension over a wider circle. The principle is that one's duties do not end with one's wife and children; it does not end with son and father, grandfather and cousins. It extends to the members of the *jāti*, to all those who 'belong' to one, as being in his group of potential relatives, though there may be no traced or traceable blood connection. It is not just an artificial extension. It is a circle which includes likely relationship through marriage. It is associated with a lively sense of identity and mutual liability. So much so that anything seemingly done on account of that connection is in the present day looked upon as nepotism in the public services. Nepotism it may be under modern notions of administrative purity; but all the same Indian culture demands that a man should share his prosperity with members of his '*jāti*'. In adversity he is entitled to expect assistance and material help and sympathy from the community.

Failure is looked upon with great disfavour, may be, silent these days, but none the less real. This element of our culture, if disentangled from the need for purity in public administration and restricted to personal assistance and private sacrifice, is a loose form of trusteeship governing conduct in one's group. Out of this Gandhi's conception of trusteeship Socialism was evolved. Individualism neglectful of the wants of others in the community is treated not merely as selfishness, but as something allied to a father's neglect of his son or refusing to share in his misfortunes and difficulties. Failing to be helpful to members of the large joint family circle or to members of one's community is treated as a very base form of selfishness. In spite of the revolutionary changes brought about by the modern school system, the caste culture which is essentially occupational, still prevails; and the parents' profession is handed down to the children. The arts and professions, vital to national life, are still hereditary. Family training does that for which technical schools are relied upon in other countries. The customs that exclude marriages outside one's caste make wife and husband come from the same group in relation to handicraft. This makes the family a complete school-centre and men and women and children work together in each craft. This provides certainty of calling as well as early training for the millions of our people. The new technical schools are indeed of no real significasce if we take the numbers involved into account. If national life depended on these technical schools and there were no caste occupations, our people would have to go without the necessaries of civilized life. This culture of family extension can be treated as a special pattern belonging to India. We may see in it something to be proud of and worthy of preservation. Unfortunately, it has been considerably weakened as a result of the impact of Western individualism and perverted movements of so-called social reform. A fierce battle was waged in the nineteenth century against the Hindu joint family and the numerous crowd of 'dependents' which Indian culture encouraged. The battle was waged in the name of progress. As a result, the decentralized socialism that prevailed in older days has largely disappeared. Perhaps we may see light yet and revise our opinions and revive and strengthen these so-called reactionary virtues of helping people around us and acquiring merit is the eyes of the Gods and saving the Welfare State a lot of trouble.

If there is any honesty in India today, any hospitality, any chastity, any philanthropy, and tenderness to the dumb creatures, any aversion to evil, any love to do good, it is due to whatever remains of the old faith and the old culture. Modern ideas and education have done their best to caricature and stifle these emotions and substitute materialism and selfishness for them all.

27-2-1963. The establishmest of chairs in Hindu astronomy and astrology in Indian Universities was urged by Mr. B. V. Raman, Editor, The Astrological Magazine, Bangalore, in his first of two special lectures on "Astrology as a science" delivered under the auspices of the Mysore University. Mr. Raman said that astrology should be given a fair chance in the national laboratories. Astrology, like history, dealt with human experience and could not therefore be measured by the yardstick of the so-called exact sciences. But the statistical methods which modern science had come to lean

heavily upon vindicated amply the scientific nature of astrological findings. Mr. Raman refuted the observations of the majority of Western orientologists who unable to comprehend the realities of Indian antiquity dismissed the Hindu astronomical achievements as myths and legends.

28-2-1963. Dr. Rajendra Prasad, the first President of the Union Government of India, passed away. As man, as social worker, as politician, as freedom fighter, as statesman and as patriot, Babu Rajendra Prasad was of Titanic proportions. Deeply religious by nature and upbringing, steeped in the Hindu tradition, austere in personal habits and living and a Gandhian to the core, Dr. Rajendra Prasad personified in a unique way the national genius and heritage. On the walls of his study and his bedroom in Rashtrapati Bhavan, when he was President, he had his favourite couplet from the *Tulasī-Rāmāyaṇa* inscribed, which translated into English meant: "Have courage and do not lose touch with God. Whatever role he allots to you that you must fulfil". Of Rajen Babu it may be truly said he walked humbly with God in the path that Destiny had shown him. With his death, all of us are poorer.

1-3-1963. The 14th session of the School of Wisdom at the Theosophical Society, Adyar, concluded to-day. The International Vice-President of the Society, Mr. James S. Perkins, who directed the work of the session, said that the year's work included studies in comparative religions, philosophy and science and developments in education, yoga, practical occultism and other fields of Theosophical teaching. Mr. N. Sri Ram, International President of the Society, distributed diplomas to the students completing the course.

3-3-1963. Kondratjeva Isabella, a Russian student from the Ukraine, came to India last November to learn spoken Tamil under an Indo-Russian cultural exchange programme. She studied Tamil for four years at the Leningrad University under a Russian Master. She is now at the Madras University and will be returning to Leningrad University in August. She expects to work on Moscow Radio's overseas programme.

1-4-1963. A Nāṭyakalā Sammēḷan (Seminar on Theatre Arts) was held by the Young Men's Indian Association at Madras. It was inaugurated by the Hon'ble Mr. M. Bhaktavatsalam, Minister for Education of the Government of Madras. During its session of three days important papers were read and discussed. They were: Yakṣagāna, the Kanarese Folk-Play by Prof. M. M. Bhat; Stageable Sanskrit Dramas by Dr. V. Raghavan; Dramatic Activities—Rural and Urban by Mr. Chandrasekharan; Dramatics and Government Patronage by Mr. A. N. Sattanāthan, I.C.S. (Retd.); The Childhood of the Tamil Theatre by Mr. V. Ramasubramaniam ('Aundy'); Modern Marathi Theatre by Mr. C. Jagannath; The One-Act Play by Mr. Ganapati Subramaniam; Amateur Theatricals by Mr. S. Patrachariar. Some aspects of Playwriting by Mr. Guhan; Radio Plays by Mr. Sukhi Subramaniam; Musical Ballets, East and West by Prof. P. Sambamurti; Vīra-Rasa in Telugu Drama by Prof. N. Venkata Rao; Dance-Dramas of South India by Mr. E. Krishna Iyer; and Modern Malayalam Dramas by Dr. K. Kunjunni Rajah.

SECTION IX : REVIEWS

MARG, Vol. XVI., No. 1 (Dec. 1962).

This number of this well known Arts Magazine is devoted to a study of contemporary sculpture. And what is most remarkable in it is the evidence it furnishes of the wide range of the talents of its gifted editor, Sri Mulk Raj Anand. In fact the whole number has been written by him, and he explains himself in a quiet note: 'As this is a pioneer issue of contemporary creative Indian sculpture and few critics responded to the invitation to write texts, the Editor, Dr. Mulk Raj Anand, took on the responsibility for putting down tentative notes by way of an analysis of the plastic situation in the hands of the various significant sculptors of the country'. The result of this courageous response to the challenge of the situation has been, at least in the opinion of the reviewer, a splendid success.

The Indian situation in sculpture as in all other artistic and cultural activities is dominated by the results of the impact of the West on an ancient tradition and the changes resulting therefrom; so quite logically Dr. Anand studies at some length the background of ancient Indian sculpture in an article replete with sensitive writing; then he traces the transformation in western sculpture in recent times, before analysing the results of the impact in the work of no fewer than eighteen contemporary Indian sculptors. There will always be room for difference in stress among appreciations of art products by different writers or even by one and the same critic at different times; but there can be no gain saying the fact that Dr. Anand's achievement in this number is of outstanding merit and provides a most penetrating analysis of the present position.

One slight observation I shall permit myself to make as a student of history. Dr. Anand refers more than once to the "prolonged frustration' due to the century of active political domination by the West; we all know generally the ill results of foreign dominion in general and would have been glad to get a particular elucidation of the happenings in the sphere of sculpture, if any, in this respect. Did not a failure on our side contribute at least as much as the apathy or ignorance of the foreigner?

K. A. N.

HINDU CULTURE: ECONOMIC DEVELOPMENT AND ECONOMIC PLANNING IN INDIA, by K. William Kapp, Professor of Economics, The City University of New York, Brooklyn College. Asia Publishing House, Bombay, 1963. Pages viii and 228. Rs. 20/-.

Prof Kapp has spent three years in India doing research and teaching and has travelled extensively in India and South East Asia. In this arresting collection of essays he undertakes nothing less than an appraisal of the impact of existing social and economic institutions on planned economic development. The three essays on Hindu Culture and economic development written in collaboration with his wife and published for the first time in Part I of this book are of more interest to the readers of this Bulletin. The other essays deal with specific problems of public administration, regional development projects, and social costs and social benefits and their relevance for economic planning—all studied in the contexts of Hindu culture. The book will be widely welcomed as a serious and thoughtful contribution to the growing literature on planning in the developing countries.

Prof. Kapp believes that without a radical alteration in the tenets and practices of Hindu society, modernization of the Indian economy would be impossible. He does not face the problem of whether such a change is practicable, and he does not seem to be aware that other western thinkers have found much in Hindu religion and philosophy which is not only admirable but contains a message to a distraught world ever on the brink of catastrophe. Quite obviously our leaders in India who make and administer the plans seek to combine the best features of our traditional culture (shedding or reforming its unseemly aspects) and the most relevant features of the science and technology of the West, and evolve a new economy of a characteristically Indian nature. One hopes that in their future work the Kapps will turn to a consideration the possibility of success in this effort.

K. A. N.

SAMUDRA GUPTA, LIFE AND TIMES, by B. G. Gokhale, Professor of History, Wake College, Winston-Salem, North Carolina, U.S.A. Asia Publishing House, Bombay, 1962, pp. x and 120. Rs. 12.00.

'Primary material on Samudra Gupta is indeed very scanty and would not exceed more than some fifty lines of Sanskrit composition in inscriptions and on coins' says Mr. Gokhale in his pre-

face to the booklet before us. It is a readable account of the life, work and personality of the great Gupta emperor and the background against which they must be viewed. Though the author says 'that anything that is not directly connected with him has been, by and large, studiously avoided', we are glad that he has not in fact adhered closely to this rule.

The book comprises five chapters, a short epilogue and an equally short Appendix on Rama Gupta. The first chapter "The Inter-imperium" is a twenty-page survey of the interval between the fall of the Maurya Empire and the rise of that of the Guptas. The second gives the history of the Guptas to the accession of Samudra. On the Kacha problem, the author follows his *guru* Father Heras and treats him as an elder brother of Samudra who contested the succession and failed but the argument is neither convincing nor conclusive. The implication (p. 39) that the change from Chakra standard to the Garuḍa standard of coins may have involved conversion of the kings to Vaishnavism is obviously misconceived; they are both Vaisnava symbols. Chapters III-V are the core dealing in order with the conquests, social and economic conditions, and the religious set up of Samudra's time. It is highly doubtful if 'the order in which the events are recorded (in the Allahabad pillar inscription) indicates that there were three distinct campaigns' (p. 45); only the wars and their results are grouped in three categories. Likewise there is no warrant for the view that the Southern campaign 'was in the nature of an *Aswamedha* campaign' (p. 48). Few will agree with the author's view regarding the 'deification of the institution of kingship' (p. 61) which is not supported by the evidence cited. While we may agree that all is not clear about Rama Gupta and that we must suspend judgement till new evidence comes, there is no reason to doubt that the characters of the *Devīchandraguptam* belonged to the Gupta dynasty. There is a good bibliography, and an Index. There are also misprints and some errors of language. But the book is well produced.

K. A. N.

FACETS OF INDIAN CULTURE, by Prof. R. Srinivasan, Bhavans Book University, Bharatiya Vidya Bhavan, Bombay; pp. xii and 271; 1962. Price Rs. 2/-.

MUSIC, MYSTICISM AND MATHEMATICS—confesses Prof. R. Srinivasan, are the three great absorbing interests in his life. He has attempted the study of Indian Art, Science and Religion through them.

'Facets of Indian Culture', the volume published by the Bharatiya Vidya Bhavan, is a collection of essays and articles written by Prof. R. Srinivasan, over a period of many years, published in various papers and journals. The Professor is an educationist of ripe experience and has right ideas of correct values in life. He thoroughly believes that the aim of art is to ennoble and refine the human spirit. This is evidenced everywhere in his writings.

The first part of the book deals with music in a comprehensive manner. Music is essentially an art and appeals primarily to the emotions. Rhythm in music should not retard the artists straying into 'pastures new', seeking the true message of music. Juggling with notes bereft of the true spirit of the raga they are portrayed in, never is inspired art.

The aesthetic sublimation of music, other aspects of music, prominent composers and musical anecdotes are included in this section. The chapter on Musical Musings makes interesting reading.

The second section entitled "Other Arts" deals with Indian Dance, Drama, Kathakali of Kerala and the Art of Kālakshepam. Art, as Prof. Srinivasan rightly points out, evades clear definition. It has been defined variously, as the 'magic of the soul', 'that which gives man his lost dignity', 'the disimprisoned soul of fact' and so on. The artist is 'not one who makes, but one who finds'. But art in India has been always considered a means of the realisation of the ultimate reality—not something to amuse oneself with. As such, art in India is a sacred vocation.

Classical Indian dance and drama have been ably dealt with, from this point of view. The dance drama of Kerala, Kathakali, has been described as akin to the Mystery Plays of the West—perhaps due to the elaborate make-up and costumes and gestures creating vivid pictures of the age of Sri Rama and Sri Krishna, around whom the themes of the dance-dramas revolve. The author's reminicences on Drama make interesting reading. Perhaps the chapter that brings out best the author's individuality is where he deals with Drama as a Form of Yoga.

The last section entitled "General" reveals the deep erudition of the author. An example may be quoted. "Disciplined freedom alone is real freedom. When people talk about discipline as an inhibition curtailing one's freedom, they miss an important psychological fact. Ordered outer discipline develops an inner strength which alone can ensure our being able to resist the allure-

ments which all the time try to ensnare us, and thus makes for real freedom". The chapters on the Temple and its Place in Religion, the Message of Bhagavad Gita, the Gift of Free Will and Conquest of Desire, should make every one who reads them a better individual.

Facets of Indian Culture reveals the facets of learning of Vidya Visarada, Sangita Kala Sikhamani, Natya Sastra Kovida Pro. R. Srinivasan. The Bharatiya Vidya Bhavan has done excellent service in publishing this work of Prof. Srinivasan.

Perhaps, better stationery may be used in the next edition, and errors as in page No. 205 lines 7 and 8 may be avoided.

BRINDA VARADARAJAN.

HISTORY OF HINDU MATHEMATICS, A Source Book, Parts I & II, by B. Datta and A. N. Singh, 1962. Asia Publishing House, Bombay. Part I—261 pages. Part II—314 pages. Rs. 20/-.

This is a single volume edition of Part I (Numeral Notation and Arithmetic, first published in 1935) and Part II (Algebra, first published in 1938). Both the authors are well known for their research work in the history of Hindu mathematics and for their numerous contributions to this subject.

As the title indicates the book is both a history and a source book on Hindu mathematics; the combining of the two is very efficiently done. 'The subject is treated by topics. Under each topic are collected together and set forth in chronological order translations of relevant Sanskrit texts as found in the Hindu works. The texts have been elucidated, wherever necessary, by adding explanatory notes and comments, and also by illustrative examples culled from original sources.' This claim, made in the Preface to Part I, is justified in both the Parts.

Part I consists of two chapters. Chapter I gives an account of the various devices employed by the ancient Hindus for denoting numbers. The evolution of the decimal place-value system of notation is traced, supported by evidence as to its use. The section on the history of symbols, word numerals, alphabetical notation and the zero symbol are exhaustive. Outlines of the theories on the origin of numerals, Hindu numerals in Arabia and in Europe, Syrian. Arabic and other references to numerals are all given in detail. The last section of Chapter I consists of fifteen tables showing the changes in the numerals of India in the last 1000 years or

more, which are valuable for a comparative study of their evolution.

Chapter II is on arithmetic. Almost all the important topics of elementary arithmetic are treated. The evolution of the methods of performing the fundamental operations with numbers is traced. Detailed accounts, with illustrations and explanations taken from several Hindu authors, are given of addition, substraction, multiplication division, square, cube, square-root, cube-root, checking of operations, fractions, rule of three, commercial problems, rule of false position, and mixture. The commercial problems, which deal with interest, mixture, barter and exchange, are mostly algebraic in character. The concluding section of chapter II, entitled 'Mathematics of zero', brings out the difference between the treatments of zero in the Hindu arithmetic and the Hindu algebra, and also deals with the infinitesimal character of zero. There is a valuable bibliography of Sanskrit mathematical works, which includes manuscripts, placed at the end of Chapter II; and this is followed by a good index for Part I. The character of Part II as a separate book is maintained by retaining its preface, separate pagination and index.

Chapter III, of which the whole of Part II consists, is devoted to algebra and diophantine equations. The first five sections deal with algebraic terminology and symbols, followed by four sections on linear equations and three on quadratic and higher equations. The remaining fifteen sections, covering about 200 pages, are devoted primarily to diophantine problems; they contain a rich selection of different types of problems and methods of solution, pertaining to different degrees of equations, simulataneous equations, rational triangles and quadrilaterals, double and multiple equation etc.

The authors have spared no pains to obtain and record authentic information. They have made use of sources, treatises, and manuscripts from different libraries and in different languages, not easily available. Copious references are given in the footnotes. The numerous references to inscriptions here and there, and to Mohenjo daro, Harappa and Indus Valley Civilisations, in the early sections on the development of numerals are of historical interest, both mathematical and political.

The Preface to Part I (written in 1935) holds out a promise of a Part III containing the history of geometry, trigonometry, cal-

culus and various other topics. Also references to it are made in the text, such as on page 242 of Part I: "It will be shown in the section on Calculus, that Bhaskara II has actually used quantities which ultimately tend to zero, and has successfully evaluated the differential coefficients of certain functions." But Part III was probably never written. The first author's *'The Science of the Śulba,* a study of early Hindu geometry University of Calcutta, (1932) fills the gap for geometry.

On the whole the book contains a large amount of interesting and informative material. Every teacher of arithmetic and algebra in schools should read this book and use the wealthy historical information contained in it to stimulate better understanding and appreciation of these subjects.

S. SWAMINATHAN.

CIRE PERDUE CASTING IN INDIA, by Ruth Reeves. Published by the Crafts Museum, All India Handicrafts Board, Ministry of Commerce and Industry, Government of India—1962.

The book deals with the *Cire Perdue* (lost wax) metal casting in India and its two processes namely the solid casting and hollow casting, the former practised preponderantly in the South and the latter, largely in Central and Eastern India. It is mainly devoted to a description of the actual process of casting now practised at six centres in Bengal, Bihar, Orissa, Madhya Pradesh and Madras.

The author gives a brief account of the historical role played by the craft from the earliest times. Being the least documented aspect of one of the oldest metal crafts of India, only references from literary sources and archaeological remains are cited. An exhaustive list of references is furnished and it will certainly find favour with those interested in the history of this art. No claim is made by the author to have settled the problem of the origin of the metal-craft in India. Of considerable interest, however, is the suggestion tracing the practice of coiling a clay core with bees wax 'withes', to the making of coiled *siki* grass dowry and presentation figures currently produced in Bihar, which may have had its origin in the anthropomorphic and theriomorphic images of ritual use, probably produced in cane, bamboo or grass, by early man in India. Examples of this art are drawn from the Indus valley finds, the Post-Mauryan, Indo-Greek, Indo-Parthian, Gupta and Pāla periods in the north and the Sātavāhana, Pallava and Chola periods

in the South, the last being the most creative one of South Indian icon production.

The persistence of art traditions and cultural patterns in India from pre-historic period is adequately stressed and explained. The religio-philosophic conception, which forms the basis of all traditions in India and which impels the maker of the icons to absolute devotion to his object, is well brought out. The author has also pointed out with conviction that the *cire perdue* process is a lasting and living homage to the creative genius of the makers who are impelled by the desire for 'something better than the ordinary', and 'to experience an elation, lifting man out of the common and the drab and make of him an inspired soul'. For, the maker of an icon creates something new everytime he models his object in wax and pours the molten metal into the cavity caused by the lost wax, which are the two important stages in the process as pointed out by the author.

The book is indeed a rare and valuable contribution to the study of Indian handicrafts. The get up of the book is good and the illustrations are quite adequate. As a book on art traditions it will be a welcome addition to the collections of connoisseurs of art.

R. CHAMPAKALAKSHMI.

MARG, (Special number on Handlooms), September 1962, Marg Publications, 34-38, Bank St., Bombay, pp. 81. Price per copy Rs. 5·50.

"The handloom has survived and will survive. The question is whether it will survive as a relic of primitive economy, a symbol of sweating and low standard of living; or, will it survive and grow strong as the corner-stone of a healthy decentralized modern economy which will maintain in freedom millions of families on a reasonable standard of comfort, while ensuring to the population at large a steady supply of clothing even in times of possible insecurity?" This was the question posed at the conclusion of the monumental Report of the Fact-finding Committee on Handlooms and Mills in 1941.

The two decades following the report have actually witnessed a phenomenal growth of the handloom. The number of handlooms, for example, in Madras shot up from 191,801 in 1941 to 355,061 in 1947 and 516,000 in 1962—a startling increase of almost 170%.

These figures belie the popular notion that the handloom industry is on the way out. Nor can it be said that the amazing survival and growth of the Industry is on account of the heavy infusion of state subsidies. State aid is confined to the cooperative sector only, and yet only 46% of all the handlooms are organized into cooperatives.

The real reason for the success of the handloom is of course the remarkable adaptability shown by the handloom weaver to the challenge of the times. The industry has, in the course of a little more than five decades, accepted and widely adopted several changes which can truly be described as revolutionary, considering its ancient existence, such as the complete abandoning of hand-spinning and the use of the mill-yarn, the substitution of the throw-shuttle by the fly shuttle (which alone trebled the productivity of the loom), the increasing utilization of man-made fibres and last, but not least, the quick adaptation of designs and styles to cater to the new export markets (as instanced by the sensational success of the 'Bleeding Madras' fabrics in the U.S.A.).

"Should the Handloom survive?" This was another and perhaps more interesting question posed by the Fact Finding Committee. The report then proceeds to answer the question, mainly in economic and sociological terms, viz., thot the industry is the main occupation of millions of people for whom no alternative employment is in sight; that as a labourintensive and capital-saving occupation it fits in with the Indian economy; that as a handicraft producing in a decentralized manner certain speciality goods, the industry cannot be said to be uneconomical or inefficient; and that it would help preserve the Indian village as a self-sufficient economic unit.

The question has continued to exercise the thoughts of our planners and many more surveys and reports have since appeared arguing the pros and cons of the survival and the utility of the handloom. (Two of the best and the most valuable of these are the independent surveys conducted by the Madras University and the I.L.O. in 1959).

These scholarly and statistics laden tomes, valuable as they are, have, however, missed a whole world of aesthetics and the values associated with the handloom. No merely quantitative assessment of the yardage of the handloom cloth can of course do full justice to the 'imagery of the loom'. It is this that makes the

present special number of the *Marg* such deeply satisfying reading; for it is the first serious attempt to treat the handloom as a priceless national heritage worthy of preservation and as the most important living medium of national self-expression in the creative and artistic fields.

This issue of the *Marg* devoted to the handlooms, consists of four sections. The first section is a short essay by John Irwin on the Indian Textiles in historical perspective. The evolution of the Indian Textiles from the Vedic ages is briefly traced. The influence of the Persian motifs particularly in the luxury fabrics made under court patronage or in the court tradition is also brought out. The fabrics of the aboriginal and hill tribes embodying the folk-traditions are also briefly noticed.

The second and the third sections devoted respectively to the traditional textiles of India and the contemporary design development form the most important sections of the issue. The exquisite lay-out of these sections is particularly pleasing and effective. The brilliant colour transparencies and the photographs succeed in evoking the real atmosphere of the handlooms and take the reader straight into the colourful and the vividly alive world of the *himroo* and the *paithan*, the *tussar* and the *chanderi*, the *phulkari* and the Veranasi brocades and many other fabrics of enduring beauty of colour and design. The chosen examples of modern design would seem to justify the editorial comment of Mulkraj Anand that our craftsmen and artists are turning into new designers who may gradually use the contemporary vision to simplify forms and take them back to the fundamentals and thus release the "old energies of colour and shape".

The last section, a symposium on the handloom industry in the context of planning and development, brings us back, rather abruptly as it were, from the poetic imagery of the loom to the hard economic realities of the industry of today. State aid to the handloom industry, the technological advances and improvements in the techniques of production and our efforts to introduce quality control and build up exports to new ("non-traditional") markets are all dealt with in this section. The attempt by Sri Ratnam to ascribe the debacle in the export of the 'Bleeding Madras' in 1960 "to the confusion created by some American buyers" does not appear to be quite fair. The real reasons, as brought out by Sri Nachimuthu Mudaliar in another article in this Number, were our inability

to cope up with the huge orders or to adhere to the time-schedules for deliveries and the "rate-war" waged by some of our misguided exporters, not to speak of the exports of sub-standard goods. The lesson has, however, been learnt and the steps taken by the Government and the restraint shown by our exporters have succeeded in recapturing the American market. Our export of the "Bleeding Madras" in 1962 touched the all-time record of 12 million yards.

The get-up and lay-out of the issue is superb and is all that we have come to expect of the *Marg*.

I. MAHADEVAN,
Director of Handlooms,
Madras.

ŚRĪ THYĀGARĀJA'S UTSAVASAMPRADĀYA KĪRTANAS edited by Sangita Bhushanam S. Ramanathan. Pub. by Kalaimagal Isai Kalluri, Madras-5, 1963, pp. 128. Price Rs. 2.50.

This is another contribution to the field of Music for which music lovers will be thankful to Ramanathan. Indian tradition has always held that devotion and music are inseparable; it has held that true Art, and especially Music, is a way of realization of the Supreme. Utsavasampradāya songs are meant to help in this realization. The sāhitya, the rāga, the tempo and the tune all combine to lift the hearts of singers as well as listeners to higher realms of impersonal joy which is Ananda.

As Śrī Musiri Subramania Iyer has rightly remarked in his foreword, the publication of this collection of Śrī Tyāgarajā's devotional songs is very timely, in view of the rapidly declining interest in Bhajanas and Kathakālakṣepams of the right type.

The collection is quite representative of the various items which constitute the utsavasampradāya, such as Hecharika, Nalungu songs, Lāli, Oonjal songs, Harati, Shobhana and so on. In an appendix the author also gives some compositions of specially striking devotional type.

Above all, the author's introduction based on his own researches, adds much to the value of the book. With Śrī Musiri Subramania Iyer I also feel strongly that "children in every school should be taught these simple devotional songs".

R. SRINIVASAN.

THE MAN WITH MANY FACES: By Dr. V. Chandrasekharan, Sakuntala Drama Academy, 2/2, Katcheri Road, Madras-4. Price Re. 1/.

This pictorial book of experiments in make-up contains 56 different disguises, all by Dr. Chandrasekharan, the Solo-Actor-Entertainer in English and Telugu. In spite of the very limited scope for character make-up in India, and having no facilities for study and experiments, he has achieved distinction by the mere manipulation of shades and highlights supplemented by a few strokes of the lining pencil. Besides Quick-change, Make-up and Character Make-up, he has portrayed with extraordinary insight and effect such world personalities as Einstein, Tagore, Gāndiji, Nehruji, Rāmakrishṇa Paramaḥamsa, Aurobindo, Maxim Gorky, Abraham Lincoln, Jinnah, Sāi Bāba, Bhārati, Vinōbhāji, Mālaviyāji, and Bernard Shaw besides many other national celebrities. The success of his make-up is overwhelmingly due to the intelligence with which he has observed the appearance and understood the characteristic expressions of the personalities he has portrayed. With 67 half-tone illustrations, this little book is not only entertaining but instructive too.

V. R. (AUNDY).

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PART—II

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1963

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Madras

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ACKNOWLEDGEMENTS

The second part of the *Bulletin* for 1963 conforms to the same plan as Part I. There are two seminar papers in Section I, one by Prof. A. L. Basham of the University of London, on Some Reflections on Dravidians and Aryans, presented at a seminar at the University of Chicago in August 1962 and forwarded to us by Prof. Milton Singer of Chicago University and the other on Yakshagāna stage in Karnataka (India), by Prof. M. M. Bhat of the University of Madras, read at a seminar on Theatre Arts at the Young Men's Indian Association, Madras in April 1963. The Institute is grateful to both the learned authors and to Prof. Singer for enabling the publication of the papers in this Bulletin. Section II contains a report of the proceedings of a seminar which the Institute held on 29-3-1963. Mr. S. N. Balasundaram, M.A., Lecturer in History, Jain College, Madras, led the seminar on the Impact of Western ideas on Indian Society. The Institute is indebted to him and the participants in the seminar. As usual Sections III, IV(A) and (B) carry respectively a further instalment of bibliography of books and articles, notices of institutions, scholars and artists; all of them have a bearing on the traditional cultures of South and South-East Asia. Accounts of five exhibitions, one in Moscow, the second in U.S.A., the third in France and the rest in India appear in Section V. A unique feature of wood carving in the Philippines, the use of India's lac in many American products, the Bamboo craft of Tripura, Beads, the art of wood carving in India, the boat building industry in Malabar, a traditional cottage industry in the village of Kannarapet, near Cuddalore (S. India), the art of sculpture in South India, and the Mysore Silk Industry,—these accounts culled from various sources appear in Section VI. Section VII has notices of folk arts like the Puppet Theatre in Germany, the Theatre of Mime Gesture in U.S.S.R., the Elephant Festival and the Festival of Lights in

Burma, the Kuchipudi Natyamela in the Andhra Pradesh, the Terukkūttu and the Horse Dancers of Tanjore. Section VIII carries Notes and News and IX reviews. The sources used in the compilation of this *Bulletin* are indicated at the appropriate places. The Institute is grateful to all those mentioned in the Preface to Part I of the Bulletin for sending their publications to the Institute.

University Buildings,
Madras,
15th December 1963.

K. A. NILAKANTA SASTRI,
Director.

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SECTION I: ARTICLES

SOME REFLECTIONS ON DRAVIDIANS AND ARYANS

By

DR. A. L. BASHAM

(Professor of History of South Asia, University of London)

(Dr. A. L. Basham is the well-known author of *The Wonder that was India*. In this paper read at a seminar at the University of Chicago in August 1962, Prof. Basham shows that the problem of the growing nationalism and separatism in the Tamil-speaking area of India is a completely novel one, unknown in the perspective of over two thousand years of the history of India—*Ed.*)

I have been asked to talk on this theme because of its great topical interest, and I have only agreed with some misgiving, for I am no specialist in modern history or contemporary Indian affairs. I have absolutely no qualifications to discuss the pros and cons of recent manifestations of Tamil nationalism, and the best I can do, as a historian specializing in the early period of the history of the South-Asian Subcontinent, is to discuss some aspects of early and medieval Indian history which may be of interest to students of the problem.

I must first of all state my presuppositions. I do not believe that history repeats itself. Every historical situation is unique; hence I will make no attempt to forecast what will happen in South India, and will not give gratuitous advice to Indian politicians, whether Tamils or Aryans. All I aim at doing is to satisfy the intellectual curiosity of my audience by pointing out some of the remoter factors which have led up to the present situation.

At the outset we must be quite sure what we mean when we talk of Aryans and Dravidians. In an Indian context the term Aryan was *originally* the name of a group of kindred peoples who entered India in the middle of the second millennium B.C., and some of whom composed the hymns of the *Rg Veda*. In those days the word was more or less racial in cannotation. Later

the term came to mean a person who was accepted as a better-class follower of the Dharma of class and āśrama (*varaṇāśramadharma*) associated with early Hinduism—a man of the brahman, kṣatriya or vaiśya order who had undergone the ceremony of *upanayana* (initiation with the sacred thread)—and in one text at least, the Kauṭilīya *Arthaśastra* (iii, 13), it explicitly includes the better type of śūdra. The Buddhists used the term *Ārya* with a wide connotation, and in their texts it often seems to mean merely 'noble' or 'excellent', as in the *cattāri ariyasaccāni,* the 'Four Noble Truths'. Thus according to the usage of more than two thousand years the Tamil brahman is strictly speaking an Aryan, and the common Tamil honorific *Aiyar,* added to so many proper names, is in fact derived ultimately from the Sanskrit *Ārya.*

In ancient days there was a vaguely defined region of South India known in the North as *Drāvida,* probably a corruption of the word *Tāmil.* This word was applied by the nineteenth century philologist Caldwell to a group of languages spoken mainly in the Peninsula—its four chief tongues being Tamil, Telugu, Kannada and Malayalam. The ethnologist Risley borrowed the term and applied it to a certain ethnic type, which he found in many parts of India, but in highest concentration in the Peninsula. Later ethnologists and anthropologists do not normally use the term in learned publications. In fact in scientific usage there is no Dravidian race and no Aryan race, but the two terms are used only in linguistic or perhaps cultural contexts. Politicians may attach other senses to them, but in doing so they have no good scientific basis.

According to the classification most popular with contemporary ethnologists the majority of the inhabitants of the Dravidian-speaking parts of India are Proto-Australoid, Palaeo-Dravidian, or a mixture of the two. The most widely held theory is that the Proto-Australoid type, found at its purest in certain tribal peoples, is indigenous, while the Palaeo-Mediterranean came from outside. Similar but not identical types are found all over India, with a greater admixture of Indo-Aryan the further north one goes, and with various other elements here and there, such as Mongoloid and Armeno-Alpine. There is no sharp division from the point of view of ethnology between the speakers of Dravidian languages and those of Indo-Aryan ones; it is possible to draw a fairly accurate line on a map of India, dividing the regions with a majority of Dravidian speakers from the rest of the sub-continent. Nothing

similar can be done in the case of Proto-Australoid, or Palaeo-Mediterranean racial types.

Nevertheless, the fact that there is a group of kindred languages called Dravidian suggests that at some prehistoric time a common Proto-Dravidian language was spoken, and from this all later Dravidian languages developed. The present distribution of Dravidian languages may permit some sort of hypothesis as to the origin of the speakers of this vanished tongue.

It is well known that the four major literate Dravidian languages are not the only ones. There are important Dravidian tribal languages in Central India, notably various dialects of Gondi, and a Dravidian language, Malto, is even spoken by a few thousand tribal people in Southwest Bengal. Most surprising of all is Brahui, a Dravidian language spoken in the far northwestern corner of the Subcontinent, in the region of Kelat. The speakers of this language, incidentally, show no Dravidian ethnic features whatever, and are not easily distinguishable from the other peoples of the region. These tribal Dravidian languages preserve more archaic forms than the literary Dravidian languages of South India. The earliest Dravidian literature that we know, the Tamil Śaṅgam Poems of the early Christian centuries, shows much later forms than do modern Brahui or Gondi.

Further evidence may be derived from certain peculiar characteristics of Sanskrit. A feature of the Indo-Aryan languages which sharply divides them from other languages of the Indo-European family is the presence in them of a series of consonantal sounds generally known as 'retroflex' or 'cerebral' in English, and as *mūrdhanya* in Sanskrit. The difference between the *t* sounds in the Hindi words *ātā* meaning 'coming' and *āṭā* meaning 'flour' is a typical illustration. To the Indian these two words sound quite different, while to the untrained westerner they are virtually alike. and he may only learn to recognize the difference after years of training. The distinction between the two groups of consonants occurs in the earliest Sanskrit literature we know, the *Ṛg Veda,* and it is at the same time a characteristic feature of the Dravidian languages; these pullulate with retroflex sounds, which are far more common in Dravidian than in Indo-Aryan languages. Philologists have also shown that many common words in Sanskrit have been borrowed from Dravidian sources.

The obvious explanation of these linguistic phenomena is that soon after the Aryans' entry into India they met Dravidian speakers in large numbers and intermarried with them. This, and the presence of the Brahui language in Baluchistan, strongly suggests that there were many Dravidian speakers in the Northwest of the Subcontinent about 1500 B.C. It seems to me to be probable, though, of course, far from certain, that the people of the Harappa Culture spoke a Dravidian language. In support of this theory, South Indian scholars, aided by the late Professor Heras of Bombay, have found very numerous points of resemblance between the ancient culture of the Indus and that of later Dravidian-speaking India. Many of these imagined resemblances are quite fantastic, and many more are doubtful in the extreme. There have been too many efforts at explaining the Harappa Culture on the basis of later India. One student at least fails to find four or three-headed Śivas, ascetics in meditation and temple prostitutes, let alone Jain *Tīrthaṅkaras,* in the remains of Mohenjo-daro and Harappa. Certain features of Harappa religion, however, are fairly clear—for instance ritual bathing, phallic worship, the Mother Goddess and the sacred bull. But these are not particularly or essentially South Indian, and though they do point to continuity with later times they do not point to a special continuity with southern India, except perhaps in the case of the great artificial bathing tank at Mohenjo-daro. Such tanks seem far more frequently to be found in the temple complexes of the South than in the North.

The recent discovery of a considerable Harappan port at Lothal opens up many possibilities. Here Harappan culture did not suddenly disappear, as it did in the Indus cities, but merged with intrusive cultures and went through a slow process of change and development, to become part of the general cultural pattern of classical India. Can it be that the Harappa people slowly carried their culture and language down the coast, altering and perhaps to some extent degenerating as they went, then crossed the Coimbatore Gap and finally settled in the plain of the Kaveri? This is a very tempting hypothesis, but it has difficulties, for it does not explain the pressure of the Gondi and Malto languages far to the East of India. If we are to bring them into the picture we must postulate a much earlier penetration of Dravidian-speaking peoples into Central India—peoples who either had not acquired the high civilization of the Indus or had much degenerated from it.

Moreover the hypothesis that the Harappa people were early Dravidian-speakers who later travelled down the west coast and settled in South India involves an ethnological crux. The cranial evidence from the Harappan cities does not quite agree with that of modern South India. Both show Proto-Australoid and dolichocephalic elements, but the Harappan dolichocephalic type is somewhat different from that of South India, for the latter is characterised as Palaeo-Mediterranean while the former is Mediterranean without qualification. The latter type, with somewhat more developed features and a firmer jaw, exists in the Northern parts of the Subcontinent and in Sind at the present day.

In fact there is little that we can say with certainty, or with anything approaching certainty, about the prehistory of the Dravidian-speakers. The evidence at present available, however suggests that their ancestors entered India by way of the Northwest at a very early period, long before the Aryans, though there are scholars who, on the basis of early South Indian pottery and other evidence, believe that they came by sea from South Arabia. At one time they must have covered a wide area of the Northwest and Central India, if not the Ganga plain. Anything more that we say of them is in the nature of exciting speculation, and carries no real conviction, though further archaeological discovery may soon throw more light on the subject.

Historically the three Tamil kingdoms appear together for the first time in the 3rd century B.C. in the inscriptions of Aśoka, who claims to have won his 'victories of Dhamma' over the Colas, Pāṇḍyas and Keralas, among the other peoples on his frontiers. It seems likely that the three kingdoms were by now in their traditional locations, and the context in which they are mentioned shows that they were already receiving elements of Aryan culture, whether Hindu or Buddhist. The Jains were by this time finding their way to the South also. There is a strong tradition of a migration of Jain monks to Śravaṇa Belgola in the early 3rd century, taking the ex-emperor Candragupta Maurya with them, and some of the early cave inscriptions in South India suggest the presence of Jain *munis*.

The earliest literature of the Tamils perhaps dates from the 1st or 2nd century A.D. Some indigenous scholars would like to put it earlier and some would put it later, but, by the same rough system of stratification as that by which Vedic literature is dated,

the earliest parts of the *Puṟanānūru* and *Aganānūru* can hardly be later than 200 A.D. and are probably earlier. The culture reflected in these texts is one in which Arayanization has already made some progress. The redactors of the *Mahābhārata,* who were working at about the same time, included Colas, Keralas and Pāṇḍyas among the participants in the great battle of Kurukṣetra. Similarly the panegyrists of the Tamil land praised kings whose ancestors were believed to have taken part in the same war. This fact shows that assimilation had begun from both sides. The brahmans are already in evidence, tending their sacred fires and performing Vedic sacrifices at the behest of some of the Tamil kings. The native Tamil gods are in the process of assimilating themselves with Northern deities. The *velan*, the shamanistic priest of the god Murugaṇ, still leads the congregation in wild ritual dances and offers to the god balls of rice soaked in goat's blood, but Murugaṇ is already referred to as six-faced, and given other attributes of the Northern Skanda, while the great gods of Hinduism are already present. The language of the 'Eight Anthologies' already contains numerous Sanskrit loan-words, though not as many as in later times. Thus, at the earliest period for which we have detailed information, the Tamils were already entering the general Aryan cultural framework. Even at this time, the local and regional element in Tamil culture was probably little stronger than in later Bengal, for instance, with its own special devotional literature in honour of deities of local origin, who are hardly known beyond its borders.

The later history of the relations of Dravidian and Aryan speakers is one of increasingly closer cultural influence. I know of no evidence of mutual antipathy, or of a consciousness of any great difference between Northerner and Southerner. There were occasional incursions from the North; for instance a very ancient Tamil tradition tells of a fierce attack by the 'base Mauryas' which reached the Hill of Podiyil, far in the south of the Tamil land. On the other hand the semi-legendary Cola king Karikālaṇ is said to have performed a *digvijaya* in the course of which he planted his tiger-flag in the Himalayas.

In the medieval period the Peninsula had two main foci of power, the Tamil country and the Western Deccan, and with some variation this political pattern continued for many centuries, with frequent warfare between the two regions. The Tamils were ruled first by the Pallavas, then by the imperial Colas, and then by the

Pāṇḍyas; the Deccan was successively in the power of the Cālukyas, the Rāṣṭrakūṭas, the revived Cālukyas, and the Hoysalas; the history of the South is largely one of warfare between one region and the other. But here there was no question of an instinctive feud between Dravidian and Aryan, for the official language of the Deccan powers was in the main Kannada, and thus both sides were Dravidian-speakers.

If there was any political tension between Aryan and Dravidian-speakers it occurred only in the Deccan. There were numerous raids from the Deccan on the North, notably from the Rāṣṭrakūṭas, who were particularly energetic in this respect, and attacks by the Northern powers on the Deccan took place from time to time. But, as far as can be seen, these were part of the general pattern of medieval Indian warfare, and were never looked on as a struggle between Aryan and Dravidian. If the Southerners developed their own particular styles of temple architecture, the same is true of other regions on India. If medieval Tamil literature has special features of its own, the same is true of the other languages of India. When the Dravidian-speaking areas became thoroughly permeated with Aryan culture they developed this culture in their own way and played a more than equal part in the intellectual and spiritual life of medieval India, with a succession of learned philosophers and religious teachers from Śaṅkara onwards, many of whom travelled widely in the North and seem to have been universally accepted there as genuine Aryan brahmans.

Thus there was no strong sense of polarity either in the world of politics or in that of religion between Dravidian-speaker and Indo-Aryan-speaker, between North and South. Each recognized the other as a member of the Aryan community, and as an inhabitant of the great culture-region known as Bhāratavarṣa. This is not to say that there were no differences or that these differences were not recognized. But the distinctions between North and South in matters of language, religion, polity and social structure were not thought of as any more fundamental than those between other regions of India. I believe that the idea of the Tamils as a separate people, or of the Dravidian-speakers generally as a separate people, sharply divided from the other peoples of India, is of modern growth and owes much more to twentieth century nationalism than to anything in Tamil or Dravidian tradition. If the Tamils are to be looked on as a separate people, then from the

point of view of history and tradition the same must be said of all the main linguistic groups of India.

But the contemporary problem of the relations of Tamil and non-Tamil cannot be solved merely by an appeal to history. Historical myths quickly develop among rapidly developing peoples, and, if they serve the purpose of national solidarity, they are not easily shaken.[1] One such myth is that India has only been happy and prosperous when the major part of the Subcontinent has been united under a single government of a centralizing and rather authoritarian type, such as the Mauryas, the Guptas, the Mughals and the British Raj. This myth was sedulously propagated by the historian who at the beginning of this century had the greatest influence on historical thinking about India, whether by Indian or Westerner; and Vincent Smith made no attempt to conceal the moral which he drew from his history in favour of the particular centralizing authoritarian government which happened to be ruling at the time. He called Chandragupta Maurya, Aśoka and Akbar to witness to the blessings of such a regime, and made much of the traditions of the *digvijayin* and the *cakravartin* as evidence of the eternal desire of India for political unity, a desire which has only been fulfilled in the British Raj. The same ideas have been taken up by nationalist historians, who have drawn a diametrically opposite moral from them, and it now seems generally taken for granted that the political unity of India is esentially a good thing.

It is not for me as a historian to decide whether at this juncture in her history the political unity of India is a good thing or bad one. But as I see it, as far as the whole history of India is concerned, the proposition that India is only happy and prosperous when controlled by a single government is untrue, or at least unproven. We have no clear evidence to show that the Western Deccan was happier under Aśoka than it later became under the Sātavāhanas, or that Bengal was happier under Akbar than it had been under Husain Shah. In the past the whole genius of Indian civilization has favoured a wide diversity, political, social and cultural, within the broad framework of the eternal Aryan Dharma, libe-

1. For what follows I must pay tribute to Mr. Daniel Argov, an Israeli student who a few years ago, while still an undergraduate, succeeded in shaking my faith in the generalization about India's political unity which hitherto I had accepted quite uncritically.

rally interpreted, which prevailed throughout the Subcontinent. And at most periods India has flourished and developed in that diversity.

Aśoka, with his *dharma-mahāmattas* going out from Pāṭaliputra and touring all the provinces to ensure that throughout the empire the fishermen ceased to fish and the hunters to hunt, was an exceptional case. Even the *Arthaśāstra*, the most centralizing in tendency of all Indian texts on politics, deprecates social or polical uniformity. When a king conquers or annexes another country he should respect and maintain the customs of that country, and when he visits it he should speak its language and wear the local costume (xiii, 5). The *digvijayins* and *cakravartins* of legend are in no way comparable to Aśoka, much less to Queen Victoria or to Jawaharlal Nehru, and they give absolutely no support to the policy of bureaucratic centralized control of the whole of India. The ideal *digvijayin* goes out at the head of his troops and in fair and chivalrous fight, respecting the lives of captives and non-combatants, he conquers all the other kings of India. He has no high political purpose in doing so, but merely a personal one, the desire to add to his own glory and spiritual merit. He accepts the homage and tribute of the kings whom he conquers and they remain on their respective thrones. As long as they are more or less just and loyal they govern much as they did before, but he is now their overlord. If they quarrel among themselves he is now the arbiter of the whole of India, and they come to him for judgement.

This was the ideal of Hindu India, and neither the British Raj nor Congress has come anywhere near fulfilling it, though it is just possible that the East India Company might have done so, had it not been for a succession of utilitarian governor generals who cared little or nothing for tradition and annexed principalities right and left.

Translated into twentieth century terms the ideal of Hindu India would amount to a federation of internally independent states, with the centre responsible for little else than foreign affairs and the settlement of disputes between members. But such a loosely-knit India is probably not workable in the present situation. Something rather like it was suggested by the Cabinet Mission just after the Second World War, as a possible compromise between Hindu and Muslim, but the idea came to nothing. It is hardly likely that it will come to anything now.

So I can give no advice on what ought to be done, nor can I forecast what will happen as a result of the growing nationalism and separatism in the Tamil-speaking area of India. The movement has no precedent in the history of India, and neither, for that matter, has the present Indian government. Viewed in the perspective of over two thousand years of history the problem is a completely novel one, and it is for the politicians and the people who elect them, rather than the historians, to provide its solution.

YAKSHAGĀNA-STAGE IN KARNĀTAKA

By

M. M. BHAT

(*Professor of Kannada, University of Madras*)

(Mr. M. M. Bhat, Professor of Kannada in the University of Madras hails from Karnāṭaka country where the Yakshagāna has been in vogue; he can therefore speak with authority on this traditional art of dance drama. This paper was read by him at a Nāṭyakalā Sammelan (Seminar on Theatre Arts) organized at Madras by the Young Men's Indian Association in April 1963—*Ed.*)

We hear today everywhere people, especially educational psychologists, emphasizing the great advantages in acquiring knowledge by employing audiovisual aids. "To see is to believe". This sound educational principle was known to our ancestors and they practised it, perhaps without being aware of it.

In the hoary past Yakshagāna bayalāṭa or "Daśāvatāra āṭa", the most popular type of folk drama, was the only effective and "live" audiovisual educational programme for the entire community in Karnāṭaka. The so-called 'uneducated' person of the village acquired his or her wisdom and knowledge of the Scriptures, Purāṇas, ethics, fine arts such as Music, Dance and the world around through this entertaining medium. Yakshagāna gave knowledge and entertainment. It is an indigenous music drama of common folk.

It is too much for us here to dive deep into the origin of this great Art or try to assess the influence of other sister Arts on it. I shall refer those interested in this art to the writings of Pandita Timmappaya, Govinda Pai, Kukkila Krishna Bhaṭṭa, and Śivarāma Kārantha for detailed study of the subject. One of them Śivarāma Kārantha was awarded the Sāhitya Akademi Prize for his work "Yakshagāna Bayalāṭa".

All scholars are agreed upon the antiquity of this indigenous art. It has been argued that its origin could be traced to "caṭṭāna" mentioned in the earliest extant Kannaḍa work, *Kavirājamrāga* (9th century). Yakshagāna is also called Daśāvatārāṭa, Bayalāṭa, Bhāgavatara-āṭa or merely āṭa. There is reference to Dasavatāra-

āṭa in a Kannaḍa Campū work called *Abhinavadaśakumāra Charite*, written by Poet Cāvuṇḍarasa (1300).

In Yakshagāna there are two types: (1) The āṭa or Bayalāṭa i.e. Play enacted in the open (bayal) and (2) tāla maddale. In the former the actors are dressed in appropriate costumes and the make-up elaborately done according to the Yakshagāna dramatic canons. Briefly stated the procedure of a Bayalāṭa is this: At about sun set, there starts a continuous playing on a percussion instrument called "Ceṇḍe". This item of the programme is termed "Keḷi baḍiyuvudu." This is a public announcement of the evening's play and the people of the locality come to know of the programme and the entire place is geared on to the "Āṭa mood". Then follows the "Gaṇapati" worship at the green room called "Cauki". After the pūja the clowns (usually two) called "Koḍengi" work into the theatre called "Rangasthala" with the band of musicians intended to provide the "himmeḷa" accompaniment. They are first a Sangīta-gara (usually a disciple of the senior musician called Bhāgavata) who takes charge of music till the arrival of the Bhāgavata who comes at the proper time at the beginning of the play, drummers (maddale-gara and cāṇḍe gara) and śrutigara. The "Sangīta-gara" (amateur or junior Bhāgavata) sings invocatory verses like "gajamukhadavage ganapage...." Some other humour songs will follow and the clowns keep the audience entertained by witty remarks holding conversations with the Sangīta-gara. Children enjoy this and by the time the play begins they go to sleep on the field which serves as an open air theatre. At this, minor roles called "nitya veshas"—not connected with the main play appear on the stage and make rhythmic dances to the accompaniment of music. This gives time for the main actors to complete their makeup leisurely. Ardhanārīśvara, Ṣaṇmukha Subramaṇeya and Strī Veṣha are the usual roles of the "nitya Veshas". The clowns keep on moving rhythmically forward and backward and lend fillip to their dancing. This corresponds to "pūrvaranga vidhāna". All this would go on till about 10 or 11 p.m.

Then along with the "Strī Vesha" the clowns make their exit.

Now the stage is set for the main play of the night. The "ceṇḍe man" starts beating the "Pīṭhike" indicating the commencement of the play. As this drumming goes on it creates an inexplicable awe-inspiring atmosphere and the whole audience is eagerly awaiting the entry of the characters of the play. When the Pīṭhika drum is going on, the main characters of the play—say, Pāṇḍavas with Draupadī (if it is Rājasūya) or Krishṇa & Balarāma (if it is Billahabba)

enter the stage behind a curtain called "tere sīre" and take some dance steps, first showing to the audience only their crowns. Then they retire. Similarly the villain of the play—say Duryodhana or Kamsa appears. Then again they appear—now without curtain. Afterwards there would be what is called the "oddologa" wherein the Bhāgavatar would elicit from the characters their identity. The play is called "Prasanga". Usually the theme of the play is from the Purāṇas or itihāsas. Of late historical or quasi-historical themes have been successfully tried by Yakshagāna poets and the plays enacted.

From 11 p.m. till 6 in the morning the play goes on. The Bhāgavatar chooses about 250 to 300 songs from a good *prasanga* so as to give a continuity to the play and to finish the story before morning. He sings a song keeping to the *tāla* by beating a 'Jāgaṇṭe' or circular gong made of bronze with a stick and the other instruments accompany. Sometimes the *sāhitya* is drowned in the music paraphernalia. All the while the concerned character dances according to the exigencies of the situation and thus helps to create the proper "rasa". At the stop of the music, the actor stops dancing and starts giving the "artha" with "Abhinaya" and brings about the desired "rasa puṣṭi". The Yakshagāna plays are famous for the exhibition of Vīra and Raudra Rasa. Vigour is the key-note of Yakshagāna plays. The music adopted by the Yakshagāna singers is the simple South Indian Music—Karnatic. It is a bit primitive and is devoid of subtleties. Of late Bhāgavatars trained in South Indian Music have introduced certain embellishments into the music patterns of Yakshagāna.

There are several rules to regulate the stage. The stage has its prescribed dimensions. It is always in the ground level—never raised. The stage consists of a simple *pandal* supported by four vertical posts. There is no enclosure of any kind except at the back—a simple screen-like structure in front of which the Bhāgavatar and the players on the musical instruments take their stand. By the two sides of this screen, the characters make their entry and exit. The audience would be seated on the three sides of the stage—left, right and the front. The entire arrangement is in the open air (bayal) and hence its name "bayalāṭa". There are the usual festoon and buntings. Steps are taken for lighting and other effects. In olden days huge lamps using castor oil were fixed or held by men according to needs. When a "Rākshasa" is to enter, there would be throwing of resin or some inflammable dust

in the burning torches thereby raising gigantic flames and creating a fierce and weird background. The *cenḍe* also keeps on sending a fierce note further enabling "Raudra rasa puṣṭi". War and military marches have their appropriate tunes.

At the end there would be "mangalam". There are two regional types in this. Around Udipi and North of Udipi there is the Northern style (*badagu tittu*); and Mangalore and South of Mangalore there is the Southern style (*tenku tittu*). The Northern style Bhāgavatar uses large cymbals instead of Jagate for keeping *tāla* while singing. Also there are other differences in the matter of costumes, makeup, dance, etc.

"Tāla maddale" is another type of Yakshagāna play without the makeup and dance. This perhaps was introduced by the people in a simplified manner so as to perform it within doors during the rainy season. The "daśāvatāra" or "bayalāṭa" troupes are usually sponsored under the auspices of temples or certain deities. The first play for the season would be inaugurated on Dīpāvali Day and the last on the Pathnaje Day (10th day of Vrishabha). During the season the troupe has its itinerary from place to place throughout Karnāṭaka. In olden times it was an all night free performance usually arranged by one wealthy person or persons. All people, poor and rich, young and old, men and women could attend without payment. It used to be a beautiful village community programme. At the end of the play, the organizer would give the "vilya" (remuneration). Nowadays admission is regulated by priced tickets. Many changes have been introduced in the matter of custumes, make-up, scenic arrangements, lighting, music, dance and exposition by "Artha". In olden times the themes for the plays were drawn mainly from the incidents connected with the ten incarnations of Vishṇu as the name "Daśāvatāra āṭa" suggests.

Now even "Hitler" has become a Yakshagāna theme. Cinema and modern stage have had their influence on this ancient art. There is a sharp difference of opinion as to whether such reforms are called for or not, whether by such a process the entire art will not lose its pristine beauty and native vigour.

One hopeful sign is that even the modern educated person who sometime back used to consider this ancient art as something crude and uncivilized, has begun to evince live interest in it along with his less enlightened brother. The "āṭa" is emerging from its state of eclipse in brighter hues. It is contributing its mite to the cultural life of India in general and of Karnāṭaka in particular.

SECTION II: REPORTS OF SEMINARS

The Institute of Traditional Cultures. conducted a seminar on "Impact of Western ideas on Indian Society" at the University Buildings on the 29th March, 1963. The following is a report of the proceedings of the seminar.

Director:

Prof. K. A. Nilakanta Sastri, M.A.

Leader:

Sri S. N. Balasundaram, M.A., Lecturer in History, Jain College, Madras.

Participants:

Sri P. N. Appuswami, B.A., B.L., Advocate, 24, II Main Road, Gandhi Nagar, Madras-20.

Dewan Bahadur K. S. Ramaswami Sastri, Retired Sub-Judge, 46, Lloyds Road, Madras-14.

Dr. C. Kunjunni Rajah, M.A., Ph.D., Reader in Sanskrit, University of Madras, Madras-5.

Sri V. Viswanatha Aiyar, B.A., B.L., Advocate, 18, Soundararajan Street, Madras-17.

Sri S. Ramanathan, Lecturer in Politics and Public Administration, University of Madras, Madras-5.

Dr. N. Subramanian, M.A., Ph.D., Lecturer in History, University of Madras, Madras-5.

Sri K. P. Krishna Shetty, Reader in Constitutional and International Law, University of Madras, Madras-5.

Mr. S. A. W. Bukhari, M.A., Lecturer in Islamic History, University of Madras, Madras-5.

Dr. C. A. Perumal, M.A., Ph.D., Reader in Politics and Public Administration, University of Madras, Madras-5.

Sri G. B. Balachandran, M.A., Lecturer in Politics and Public Administration, University of Madras, Madras-5.

Sri R. Jameel Ahamed, Senior Lecturer in Politics and Public Administration, University of Madras, Madras-5.

Smt. R. Champakalakshmi, M.A., M.Litt., Lecturer in Archaeology, University of Madras, Madras-5.

Sri M. Shunmugasundaram Chetty, M.A., Head of the Department of History, Presidency College, Madras-5.

Dr. M. Arokiaswami, Reader in Indian History, University of Madras, Madras-5.

Sri C. E. Ramachandran, M.A., Lecturer in History, Pachaippa's College, Madras.

Sri B. K. Gururaja Rao, M.A., Lecturer in Archaeology, University of Madras, Madras-5.

Sri C. Krishnamurti, Lecturer in Archaeology, University of Madras, Madras-5.

Sri S. Govindaswami, B.A., B.L., Retd. Dist. Magistrate, 13, Besant Road, Madras-14.

Sri K. N. Venkataraman, Reader in Statistics, University of Madras, Madras-5.

Sri V. Ramasubramaniam, 95, Venkatarangam Pillai St., Madras-5.

Sri S. Rajam, B.A., Murray & Co., Thambu Chetty St., Madras-1.

Director: Introducing the leader of the seminar the Director said: "Mr. S. N. Balasundaram was sometime a Research Fellow in the History Department of the University of Madras and worked for a doctorate degree. Now he is a lecturer in the Jain College, Madras. He has done good work in Modern Indian Administrative History. In the course of the study of this subject and otherwise he has had opportunities of paying particular attention to some aspects of the Impact of the West on Indian Society and he leads a seminar to-day on it. I hope those present here will participate and provoke a good discussion. I now request him to lead the seminar.

Mr. S. N. Balasundaram read the following paper:

THE IMPACT OF WESTERN IDEAS ON INDIAN SOCIETY

Quoting the preamble of the Indian Constitution (1950) Sir Ernest Barker observes, "It seemed to me, when I read it, to state in a brief and pithy form the argument of much of the book; and it may accordingly serve as a key-note. I am the more moved to quote it because I am proud that the people of India should begin their independent life by subscribing to the principles of a political tradition which we in the West call Western, but which

is now something more than Western."[1] The observation of Prof. Barker may serve as the argument of my thesis. Our Constitution, the work of Indian lawyers brought up in the English legal tradition, that has now become an integral part of our public life, was not suddenly born like *Urvaśī*. It is the fulfilment of the historic mission of the British dominion in India. It is the proof of the deeply permeating influence of Western ideas of law and government, now forming part of the intellectual equipment of the educated Indian. It is the testament of our faith in the principles of Western liberal democracy. It is the expression of the new conception of justice that is to prevail in a nation struggling slowly, painfully, yet steadily towards an enduring consciousness of political unity in a land riven by religious, linguistic and communal differences. Lastly, it represents the continuance of an alien political tradition maintained by a people who, on achieving their national freedom, have not allowed their political resentments to overturn old practices because they remind them of their past subjection to foreign rule. Viewed in this light, the Constitution of 1950 represents a new enlargement on the political plane of our traditional culture that recalls to our mind the harmonious melody produced by the diverse musical notes of a *rāga*.

As we survey the course of Indian History from the coming of the Aryans, we note the confluence of the Hindu, the Islamic and the Western cultures, each contributing to the formation of what we now designate the Indian society, with a view to emphasizing its national unity. The expression, 'Indian society' indicates its composite nature, is a secular conception and presupposes a political society strengthened by the unifying spirit of nationalism. Such a composite society, as ours, is culturally diverse, and its cultural diversity is preserved in the scheme of political order created by our Constitution. We can take for granted that the composite Indian society shall continue to flourish so long as our Constitution that guarantees to the religious minorities the right to preserve the individuality of their ways of life remains the supreme instrument of law commanding the loyalty of all Indians.

Of the three elements that compose the Indian society the Hindus form the majority community. Historically the first social system that has struck root in the Indian soil, the Hindu society

1. Sir E. Barker, *Principles of Social and Political Theory*.

constitutes the dominant element. The Muslims and Christians following different faiths, live in a predominantly Hindu environment and they cannot completely escape from its influence that subtly affects their ways of thought; and consequently their mode of living has much in common with their Hindu neighbours. The Muslims and Christians, constitute the two important religious minorities and they represent the distinctive elements that the Hindu society has failed to absorb within its unifying religious fold. The two minority communities are political facts deposited by the stream of our past history. The coming of Islam put to test the capacity of the Hindu social order for assimilating the new Muslim conquerors who, before they reached Hindustan, had a highly developed philosophy and theology. Their religious fervour, their proselytising zeal and their conception of *jehad* made assimilation impossible. At same time it became clear to iconoclastic invaders that they could not overturn Hindu India as they did Egypt and Iran. The numerical inferiority of Muslims, the vast land mass and the strong opposition put up by the Rajputs were determining factors. The Hindu and Muslim communities faced each other. The Hindu society, having lost the protective armour of political sovereignty, put itself on the defensive, turned inward-looking and became exclusive and inflexible in its social structure.

The arrival of the Europeans was peaceful and unobtrusive. The British, who ultimately won the spurs in the struggle for political supremacy, were the instrument chosen by fate to transfuse western ideas and institutions into India. The British conquest of India differed in its nature from the previous ones; whereas the previous invasions resulted not only in the conquest of Indian territory but in the permanent settlement of the invaders in the land, the British remained an occupying power throughout the period of their rule. At the time of the British conquest the Indian society comprised two major communities, the Hindus and Muslims. Though sons of the soil, the Hindus and Muslims had few points of contact and tended to live in isolation. Under the Muslim rule which had existed before the English acquired their supremacy, the Muslims had been a privileged class. Except for a brief period when Akbar tried to achieve a measure of equality between the two communities, the Hindus were treated as secondclass citizens and their payment of *jeziya* was the hall-mark of their inferior political status. It was but natural that the Hindus should suffer political disabilities in the theocratic Muslim state where religion

determined the political status of the citizen. There was and could be no genuine community of feeling and understanding between the Hindus and Muslims. The British rule imposed a common sway over them and Hindus and Muslims became common subjects of an alien government that treated them equally in the eye of law, the spirit and content of which was secular and western. The position of the British as rulers was unique. They were a foreign people having a wholly different tradition of government and law. However, much they might acclimatize themselves to the native environment, the stark reality persisted that they were an occupying power. They were not the sons of the soil and they looked at the problems of administration from a point of view that could not be indigenous. The knowledge, experience, temperament and outlook that governed their conduct were essentially western and particularly British. Though their political wisdom suggested concessions to the prejudices and sentiments of the natives whose good will and loyalty they should retain with a view to making their rule secure, the fact remained that they brought a wholly different mind to bear on the problems of government. This factor accounted for many of their revolutionary solutions. The establishment of courts of law with a complicated procedure on the English model and their decision to govern by legislation—these were not known to the natives certainly—could not be accounted for on any other ground.

The Great Britain that acquired territorial sovereignty in India in the later half of the 18th century was a nation that had felt the impact of the vast social, political and economic changes ushering in the dawn of the modern world. She moved away from the medieval feudal structure of communities and became a modern individualistic society. By the 18th century the English political society acquired a pattern of its own and parliamentary system of government was established. The system of common law protected the rights of the subjects and the institution of Parliament with its ideas of constitutional government limited the powers of the Crown. This legal and political basis of English society favoured the growth of individualism that affected men's ideas about the nature of the relation between State and Society. Two other factors strengthened the tendency towards individualism. The first was religion. The free churches that represented Protestant non-conformity grew strong in numbers and gained political weight. The Non-conformists refused to accept the creed of the established Anglican church and

struggled hard to vindicate the principle of religious freedom against the idea and practice of an inclusive body politic. They maintained the stand that the state had nothing to do with religion and, secured the recognition of their point of view that religion was something apart from, and independent of the state and it need not be the test of the citizen's loyalty to the state. The Toleration Act of 1689 recognised the Non-conformist's right to worship in the manner his conscience dictated. Later, in the reign of George III the House of Lords judicially affirmed the principle of religious freedom in the case of the City of London and the Dissenters. Moving the judgment of the House, Lord Mansfield observed, "It is now no crime for a man to say he is a dissenter; nor is it any crime for him not to take the sacrament according to the rites of the Church of England; nay, the crime is, if he does it contrary to the dictates of his conscience."[2] The second factor that fostered the growth of individualism was the economic development that occurred in the wake of the Industrial Revolution. Private companies which were voluntary social groups, were formed to promote the cause of commercial enterprise. These private companies with their individualistic outlook asserted their freedom to develop without being hampered by State regulation. The new labouring class born out of the womb of the industrial society, was not slow in asserting its rights. The combination laws of 1799-1800 restricted the right of the workers to form trade unions and the English working class movement in those early days when Marx was unknown agitated against the combination Laws and in so doing they asserted the individual's right to form unions. Thus, the dominant note of 18th century Great Britain was individualism which postulated a definite pattern of relation between state and society. This individualism was a secular factor and shaped Englishmen's ideas about the nature of the relation between the state and the subject. The individualist philosophy emphasized the freedom of the individual and confined the role of the state to the protection of the individual's life and property. It denied the absolutist claim of the state to interfere in the free contractual relations between the individuals on the ground that the wearer knows where the shoe pinches. In short, it postulated the conception of limited government and in this sense it was liberal.

2. Chamberlain of London Vs. Allan Evans (1767) Vide Taswell-Langmead, *English Constitutional History.*

Such was the social milieu in which the British had been brought up before they came to India to administer the Company's dominion. They lived in a society the divisions of which were and are still, horizontal. The determination of class and status was, and is, wealth, not birth. As class distinctions based on wealth were less rigid than those based on birth, the individual, by virtue of his talent and industry could acquire a higher status. This was possible in the capitalist system of society that gave birth to the class structure. On the contrary, the Indian social environment in which the British had to function as administrators differed from the western society. They noticed that religion which in their society was a matter of private concern and was losing its influence in the public, political relations between individuals, determined the life of the individual in India and divided permanently the Hindus and Muslims. Within the Hindu society distinguished by its caste system, the social institutions were collectivist. The family and the larger social group the caste, were the units, not the individual, and they regulated the relations of their members. "The affairs of the caste and the family, were matters with which the state had no direct concern. The relations of their members were governed not by secular law but by Hindu law and customary regulations."[3] To express it in modern terms, caste and family exercised an ideological control over the individual to whom freedom, as it is understood in the western liberal democratic society and recognized by the Indian Constitution of 1950, was unknown.

The position in the second half of the 18th century when the East India Company acquired territorial sovereignty was that the British whose conceptions of government and law were conditioned by the secular spirit of individualism were charged with the task of ruling a people whose social structure in which a man's status in life was determined by birth, was collectivist and derived its sanction from religion. In the terms of Politics, as understood in the West, the two vital principles of freedom and equality, governing the attitude of mind distinguished the Englishmen from the natives over whom they ruled. Expressed in law, they became civil and political rights of the individual which were considered essential for the development of his moral personality. The rule of law secured to the Englishmen those rights which concretely expressed the principles of freedom and equality. The principles

3. O'Malley, *Modern India and the West.*

of freedom and equality that provided the motive force of the parliamentary system of government, expressed the contrast between the nature and spirit of the British system of government and those of the native system. The British governed a people whose habits were implanted by despotism. At the same time they decided against a return to the old ways of native government. They substituted a government by law for one that had been formerly conducted on principles of expediency and was as arbitrary in the exercise of authority as the native government. The Company's government remained as absolute as the old native one, but its absolutism differed from that of the native system. It was an absolutism based on law that defined its authority as well as the rights of the subjects living under it.

The system of government established by Lord Cornwallis was a turn in the tide. "He consciously broke with the personal, authoritarian tradition of Indian government and based his work explicitly on the principles of the English political tradition."[4] Cornwallis had the choice either to retain the Mughal System of government with modifications or to introduce a totally new system. He was convinced that only a new order of things deriving its impulse from the British tradition of government and law would secure the happiness and welfare of the natives. He observed, "If we wish to render the country opulent, and the people happy, our great aim must be to establish security of person and property... When the Landholders find themselves in the possession of profitable estates, the Merchants and Manufacturers in the enjoyment of a lucrative commerce, and all descriptions of people protected in the free exercise of their religion, both the numerous race of the long-oppressed Hindoos, and their oppressors the Mahomedans, will equally deprecate the change of a Government under which they have acquired, and under which alone they can hope to enjoy, these inestimable advantages."[5] The solution of Cornwallis to the problem of Indian administration was the recognition of the civil rights of person and property and their assurance not only by limiting the powers of government but by subjecting it to the rule of law.

4. Eric Stokes, *The English Utilitarians and India.*

5. Minute of Governor-General Lord Cornwallis of 11th Feb. 1793. Vide Appendix No. 9(A) to the Second Report from the Select Committee on the Affairs of the East India Company, 1810.

The characteristic note of the Cornwallis system of government was a voluntary and deliberate check on an otherwise absolute power through the instrument of law and the removal of the element of arbitrariness in the conduct of public business. The creation of an independent judiciary following the British judicial tradition of controlling the arbitrary exercise of executive authority, the subjection of all government officers to the control of general laws, the amenability of public officials to the jurisdiction of Courts of law for their official acts, and the determination of suits between the government and the subject as between individuals—the characteristics which Dicey later defined as rule of law, constituted the essence of the Cornwallis system. Another significant feature was the deliberate intention to govern by legislation. Lord Cornwallis eschewed all aspects of arbitrary mode of conducting public business and substituted for it a deliberate formal mode and made legislation the foundation of government action. The Code of 1793 was the proof of the revolutionary change. It was that the natives who were hitherto ruled by custom were to be subjected to positive law enforced both on them and on the British Sirkar alike through a system of courts independent of executive control. The decision to rule by law was of great significance. Government by law was natural to the British since they were used to parliamentary government; yet they decided to introduce their national mode of conducting public business in a country where that mode was unknown. The deliberate decision to rule by law affected the Indians deeply. They were no longer to be ruled by custom, if it were to interfere with the ends of good government. In other words, they were subjected to positive law that made breaches in the solid phalanx of native custom.

The judicial system set up by Cornwallis was a complete departure from the established tradition of government. It was totally a new conception the significance of which the native used to the arbitrariness of their indigenous government could hardly comprehend. Munro who regarded any change made in the native tradition as an unhealthy sign of too much haste in attempting to better the condition of the people, admitted that the judicial system gave "the natives a greater degree of protection and security in their persons and property than they had before enjoyed."[6] In

6. A. J. Arbuthnot, Minutes of Sir Thomas Munro, Minute, dated 22nd November 1813.

other words, civil rights were conferred on the natives and were guaranteed to them by law, because they could enforce their rights against the government through the courts of law. The revolutionary change introduced by Cornwallis was that civil rights of person and property did not depend upon the grace of the Government but were secured to the people by law that bound both the Government and the people and treated them as equals. Munro who was an unsparing critic of the Cornwallis system conceded this point in its favour. He observed that the judicial system "has the beneficial effect of showing to the people of India that not only individuals, but public officers and government itself, are accountable for every act done by them contrary to the laws and that it is the wish of government that its power should be founded on justice."[7] The judicial system which symbolized the rule of law expressed the fundamental difference between the British system of government and the native systems, whether Hindu or Muslim. It embodied the principle of secularism and made no distinction between the Hindu and Muslim subjects. It ignored all differences based on religion and guaranteed to the individual equality before law. "No such concept would have been accepted as between a Brahmin and an outcaste in the Hindu period, or as between Hindus and Muslims under the Mughals. The penalties for crimes such as murder and the value to be attached to a man's evidence, all varied with his class and status. In this matter modern India has become fully converted to the doctrine of equal rights for all and this must clearly be attributed to the influence of the British judicial system."[8] At the same time the British recognized that in civil matters every man had the right to be judged by his own personal law. It should be remembered that the Hindus secured this privilege only under the British rule and during the period of Muslim rule no regard was paid to the Hindu law at all.

When Cornwallis decided to constitute the Zamindars proprietors, he introduced a fundamental change. "This was rather the determination to introduce private property rights in land and uphold them through a western type of law system."[9] According to the native custom the zamindar was originally an officer of

7. Minute of Munro, dated 22nd November 1813. A. J. Arbuthnot, *op. cit.*

8. Sir P. Griffiths, *The British Impact on India.*

9. Eric Stokes, *op. cit.*

state, a hereditary contractor employed by native government to collect the land tax due to the Sirkar from the ryots. Though he held the zamindari on the hereditary principle, he possessed no right of property in the soil itself. For the cultivator had an exclusive right to the soil so long as he paid the public revenue assessed on his fields. As zamindar, he possessed a valuable and hereditary contract interest in the land revenue of the state that he collected as an agent of the Sirkar. The decision to recognise and treat in law the zamindar as the proprietor of his zamindari or hereditary revenue jurisdiction was a revolutionary step since it was a complete break-away from the native custom. The British acknowledged him in the new light of the landed proprietor not only of his own fields, but of every field belonging to other cultivators. The vesting of property right in the zamindar hereditarily and the securing of that right by law were clear proof of the supremacy of positive law over native custom. This was an innovation unknown to the natives who for the first time felt the harsh touch of law that could uphold or destroy their customary way of life.

In the presidency of Madras, where the zamindari settlement was introduced in 1802, there were hereditary zamindars only in the Northern Circars and the poligars might be classed as zamindars. In other districts such as Chingleput, Arcot and Salem, there could not exist a hereditary class of zamindars, because the ryots paid their dues directly to the Government. Conforming to the uncomprising logic of their policy, the government decided to create an artificial class of zamindars and invest them with the persona of the proprietor by law. The method of transferring the proprietory right that vested in the Company was by sale of lands in public auction. The lands were divided into lots or muttahs the assessment on which was permanently fixed. The highest bidder became the proprietor of the muttah or muttahdar. The decision to create the muttahdar was as novel as radical. Government sold the zamindari tenure to the highest bidder who, whatever might have been his social status, was suddenly transformed into a zamindar. The principal inhabitants, called "nattamkars", who had formerly held the lease of the villages now found themselves under the control of a stranger, a novus homo, who was now invested by law with all the rights of zamindar. In a country where social status commanded respect, to accept a stranger unknown to the people of the locality, probably a man of low caste, as superior was repugnant to the sentiment of the

people. The idea that law gave him his right was foreign to their way of thinking.

The conception of equality before law as an operative reality was clearly set forth in the relations between the zamindar and his ryots. Law defined their respective rights. The zamindar or poligar who in former days had been a virtual local prince exercising power of life and death lost his attributes of defacto sovereignty and became a subject of the Government and could claim no more privilege by virtue of his superior status. The protection of the rights of the ryot under the zamindari system was an important feature. The Madras Regulation XXX of 1802 introduced two alien, rather western, conceptions in the relations between the zamindar and the ryots. First, contract supplanted traditional unwritten undersanding; written agreements should be exchanged, the terms of which bound both the parties. Secondly, judicial enforcement of contract brought the court of law into the picture as the final arbiter. If the zamindar demanded any unauthorized exaction other than the amount stated in the patta or deed of agreement, he was made subject to a penalty of three times the amount of such exaction. The cultivators had the right to demand their pattas and in case of refusal or delay might sue him for damages. The method adopted by the British was conformable to the idea of freedom of contract, one at the foundation of the laissez faire society. The ryots were free to act and stipulate their own terms with the zamindar. If their rights were infringed the courts would protect them. Thus, it may be safely asserted that the enjoyment of civil rights and their protection through a system of government by law sprang from the liberal ideas that prevailed in the 18th century England and the Englishmen who governed India transplanted those ideas in so far as they were applicable to the conditions of Indian society.

The one hundred years between the battle of Plassey and the Mutiny forms an epoch. Its distinguishing feature is the building up of the institutions of government. Though in spirit and principle the government established by the British differed from those of the past governments of the Hindus and Muslims, their authority remained absolute. This was a political reality. The paternalistic nature of the government no doubt established a bond of sympathy and understanding between the British Sirkar and the people. Still there could not in the existing circumstances be any political limitation on their authority. Not only the Indian people

were not politically conscious but they did not acquire a sense of national one-ness that later expressed itself in the establishment of the Indian National Congress in 1885. But the base was laid on which the edifice of a sovereign state could be raised. The administrative unity of India was an accomplished fact and what was needed was to make it a natural and enduring political reality by sustaining it with a national consciousness. The habitual obedience to constituted authority engendered a sense of common citizenship and civic responsibility in the mind of the people. Peace and order reigned and the chaos of the 18th century political India became a forgotten nightmare. The authority of the Government was supreme and the quick suppression of the Mutiny merely illustrated this political truth. The people enjoyed the civil rights of person and property in their public dealings and in their private transactions their personal law was administered by a government that followed the policy of making its subjects contented. In short, a state of affairs prevailed after 1858 that was conducive to the birth of political consciousness among the Indians, which was imperatively needed to convert the British dependency into a sovereign state.

The Mutiny of 1857 that brought home to the British the imperative necessity of knowing the reactions of the people to the policies of the Government, was a great dividing line and inaugurated a new epoch that ended with the attainment of political independence in 1947. The characteristic feature of the second century of British rule was the rise of political consciousness that expressed itself in the demand for political freedom. The spirit of nationalism revealed the people's awareness of a newly discovered unity and was the potent force that propelled the struggle for independence. The British conceded the point that Indians were to be associated in the councils of government and from 1861 onwards introduced a series of constitutional reforms conceived on western lines. The reforms of 1909, 1919 and 1935 established the political institutions of parliamentary government later incorporated into the republican Constitution of 1950.

The development of Indian nationality that gave birth to the nationalist movement for freedom from foreign rule is the strongest proof of the influence of western ideas on the Indian mind. The point to be enquired is whether there existed an Indian nationality, as it is understood by us, before the British rule. To answer the question we must know what we mean by nationality

and what are the elements that constitutes it. J. S. Mill in his "Representative Government" gives a clear answer. "A portion of mankind may be said to constitute a Nationality, if they are united among themselves by common sympathies which do not exist between them and any others, make them cooperate with each other more willingly than with other people, desire to be under the same government, and desire that it should be government by themselves or a portion of themselves exclusively. This feeling of nationality may have been generated by various causes. Sometimes it is the effect of identity of race and descent. Community of language, and community of religion greatly contribute to it. Geographical limits are one of its causes. But the strongest of all is identity of political antecedents; the possession of a national history and consequent community of recollections, collective pride and humiliation, pleasure and regret, connected with the same incidents in the past."[10] According to Mill, race, language, religion, social traditions and political association under a common government are the elements of nationality. The fundamental criterion is a consciousness of togetherness and solidarity that emphasizes separateness from other social groups. In Hindu India there was cultural unity but no continuous existence of political unity under a common government, which was necessary for the development of nationality. In this respect Hindu India resembled mediaeval Christendom, a cultural configuration. When the Muslims conquered Hindustan the position became worse. The cultural unity of India was lost. Religion divided the Hindus and Muslims into two irreconcilable communities. In the Islamic scheme of political order there could be no political association of the Hindus and Muslims under a common government. Thus, before the British rule was established there did not exist an Indian nationality. Though religion, language and social tradition acted as forces of division, political association of Hindus and Muslims under the common British Government over-rode those fissiparous forces and forged a consciousness of nationality among Indians. Three causes operated to bring about this new consciousness of oneness. "In the first place, a strong and ubiquitous Central Government, adminstering a uniform system of law with a high degree of efficiency, relentlessly imposed a homogeneity unknown in Indian history. The Tamil, the Bengali and the Gujarati for the first time

10. J. S. Mill, *Representative Government* (Everyman's Edition).

obeyed the same law and observed the same forms in their dealings with authority; and in the process they were insensibly drawn closer together. Secondly, the introduction of English education brought the upper middle classes under the influence of western thought at a time when nationalism was the most vital factor in the life of Europe, whilst at the same time the English language provided them with a common medium of communication. In the third place, the Press, which was called into being by British example and influence, furnished Indians with a means of voicing their political aspirations, and so developing a common consciousness and a knowledge of their growing strength."[11]

The intellectual origins of Indian nationalism can be traced to the introduction of modern education on western lines with English as its basis. It was the priceless gift of the foreigner. It was liberal, humanistic and rationalistic. It was the open sesame that unlocked Ali Baba's cave of western thought, philosophy and science. The study of English literature which is a literature of freedom infused into the minds of the educated Indians a spirit of nationalism and independence. "The rising generation assimilated European teaching with astounding receptivity. They quickly became nationalists, democrats and socialists. Cavour, Mazzini, Kossuth, Parnell and Mill became their teachers and heroes."[12] The nascent nationalism was not a popular movement into which it later developed in the twenties of the present century under the leadership of Gandhiji. It was a movement confined to the English-educated Indians. This new elite class was Indian in thought and feeling, thanks to the community of understanding and sympathy developed by a common belief in ideas which were western. In the early days the nationalist movement was secular and emphasis was on unity. What it needed was an organization and in the Indian National Congress it found one. The spirit of communalism that later vitiated the Indian Nationalist movement in the 20th century was absent and there was a genuine feeling of unity among the members of different religious communities. A Muslim delegate to the Congress, Nawab Raza Ali Khan Bahadur of Lucknow, spoke in 1886, "I assure you that our Association and my brother Mohammedans, generally of the Oudh, will utterly repudiate and condemn any unworthy attempt to create dissensions in our ranks, by unfounded statements as to our supposed

11. Sir P. Griffiths, *op. cit.*
12. Hans Kohn, *A History of Nationalism in the East.*

want of sympathy with the present movement. Hindus or Mohammedans, Parsees or Sikhs, we are one people now, whatever our ancestors six or eight hundred years ago may have been, and our public interests are indivisible and identical."[13]

The healthy development of nationalism animated by a western secular spirit received a check. The new knowledge of past history gathered by the patient labour of western scholars and orientalists and the belief in the superiority of the Hindu culture, produced a reaction in favour of ancient ways of life. The Hindus looked back with a fondness and regret to the glorious days of ancient Bhāratavarsha and the Muslims to the equally glorious days of Delhi Sultanate. The puritanical movements such as the Ārya Samāj and the Wahabi, affected the subsequent course of Indian nationalism. The revivalism generated a chauvinistic spirit which soon became anti-liberal, anti-western and communal. The consequence of such an unhealthy development was that the secular spirit of nationalism that alone could have united the Hindus and Muslims, received a death-blow and religion began to play a determining role in Indian politics. The political situation surcharged with prejudice, passion and hate took an unexpected turn and the country was politically divided into two sovereign states on the basis of religion.

But there was one bright spot on the dark sky of Indian politics. The growth of nationalism took a communal turn but it did not become violently aggressive as it did in the Fascist countries of Germany and Italy. In British India nationalism and democracy went hand in hand. The democratic and liberal outlook of the English-educated leader class survived and was a steadying force; while communalism was infecting the politics of the country, the British were doing their job silently. They laid the institutional foundation essential to the successful working of a western-type democracy. Montagu declared the goal of the British rule to be self-government for Indians. The conception of representation was accepted as a politically operative principle and in the Montagu-Chelmsford Reforms was adopted in a manner suited to the country. The western idea of territorial representation was not completely accepted and separate communal electorates were introduced with a view to safe-guarding the rights of the minority communities. In the provinces a beginning was made towards the introduction of

13. Extract from the Official Report of the Indian National Congress (1886) quoted in Ram Gopal, *Indian Muslims.*

parliamentary system of government. The 1935 Act introduced responsible government in them. The working of political institutions since the days of Dyarchy habituated the people to a new kind of political life which foreshadowed a type of government based on the principles of western liberal democracy. Such a government became a reality when India achieved her independence in 1947.

Framed by Indian lawyers who have been brought up in the tradition of English law and politicians who have believed in the values of freedom and equality, the Indian Constitution of 1950 clearly exhibits the triumph of western political ideas. It marks a great turning-point in our evolution towards a nation state. It is the fundamental and paramount law of the land, before the supremacy of which all status, customs, and usages affecting the public relations of the citizens must give way in so far as they contradict it. We have exalted positive law that in a representative democracy derives its value and validity from the people, and excluded customary law as the regulator of the public relations of the citizens, nay even their private relations, as the Hindu code sharply reveals. It is in this respect that we discover the profound change that has come upon our traditional ways of public behaviour. Our ancestors, Hindu and Muslim, had no notion of law in the Austinian sense "of a general rule of external human conduct enforced by a sovereign political authority." They followed the customs and usages of their fore-fathers. The silent operation of social disuse or disapproval slowly changed their customs and usages. There was no conscious, deliberate and formal method of changing customs by the people meeting in a comitia, Of lex or plebiscitum or the modern statute they did not know. Only when India came under the influence of the English legal system during the British rule, legislation habituated the people to the conception of positive law, produced far-reaching changes in the thinking of the people and in their attitude to social and political problems. The Widow Remarriage Act of 1856, The Age of Consent Act of 1891 and The Child Marriage Restraint Act of 1929 are instances of positive law changing customs sanctioned by age-long acceptance. The Hindu Code is the crowning illustration. As Justice Gajendragadkar observes, it is "revolutionary in the sense that it seeks to secularise the personal laws of the Hindus."[14]

14. Natarajan, *A Century of Social Reform in India*. Introduction by Justice P. B. Gajendragadkar.

The ethos of our constitution is individualism. The individual citizen is recognized as the unit of political society, not a social group like caste, or a religious community like Muslims. The Constitution of 1950 embodying this essentially western conception has wrought a fundamental change in the Indian society that was formerly conceived in terms of religious communities and social groups. The relation it prescribes between citizen and citizen and between the state and citizen, is a legal relation which governs the public conduct of the citizen in so far as it affects his fellow citizens, and also the exercise of authority by the Government in so far it affects the citizen. This is the guiding factor of our public life. Neither the religious faith of the majority Hindu community nor the social privileges of the twice-born Hindu recognized by Manu, do affect the scheme of political life visualized by our constitution. The orthodox Hindu may ardently believe in *varṇāśrama dharma* and he has the right to believe in it; but if acting on such a belief, he treats a Harijan in a place of public resort as his ancestors treated the Chaṇḍāḷas, he shall be committing an offence in the eye of law and shall be punished under the Untouchability (Offences) Act of 1955. Conversely, the Harijan has no prescriptive right to force his person on an orthodox Hindu by entering his house uninvited; and if he does so he shall be punished for trespass. The same legality is to be observed in the relations between the state and the citizen. If the former exceeds the powers granted to it under the Constitution its action is bound to be declared void. Part III of the Constitution of 1950 containing the Fundamental Rights guaranteed to the individual citizens illustrates the principle. Some of the provisions of Part III constitute limitations upon the authority of the state. "The provisions which are strictly in the nature of constitutional limitations are binding upon the state without any exception and any act of the state (legislative or executive) which contravenes any of these provisions would be altogether void, to the extent of such contravention."[15] It means that any attempt on the part of the state to restrict a fundamental right directly or indirectly is *ultra vires* of the constitution, unless permitted by some provision of the constitution itself. That Part III of the Constitution cannot be over-ridden by the legislature is clearly set forth in one of earliest cases involving the supremacy of the constitution. In Gopalan *vs.* State of Madras (1950) Justice

15. D. D. Basu, *Commentary on the Constitution of India.*

Sastri observed, "...The insertion of a declaration of Fundamental Rights in the forefront of the Constitution, coupled with an express prohibition against legislative interference with these rights (Art. 13) and the provision of a constitutional sanction for the enforcement of such prohibition by means of a judicial review (Art. 32) is ... a clear and emphatic indication that these rights are to be paramount to ordinary state-made laws."[16]

In seeking to establish a new conception of justice hitherto not comprehended by our ancestors, our Constitution symbolizes the spirit of western liberal democracy. The fundamental principle on which it is based is the dignity and the worth of the individual. The end of the State is to provide the necessary condition for the full development of the capabilities of the moral personality of man. The existence of a system of guaranteed rights postulates such a condition. The political values that secure such a state of affairs are liberty, equality and fraternity or cooperation. They are also principles of distribution of rights. Thus justice is "the final principle which controls the general distribution of rights and the various principles of distribution. It is, in a word, the general right ordering of human relations in, and by, the association of the State."[17] A study of our Constitution, particularly the scheme of Fundamental Rights guaranteed to the citizen in Part III reveals that Art. 19 assures the rights essential to the development of the moral personality of individual, be he a *dvija*, a Chaṇḍāla or a *mleccha*. It enunciates the principle of liberty. Art. 15 abolishes all distinctions based on religion, race, caste, sex and place of birth. It assures equality to all. Thus our Constitution embodies the principle of justice which Barker calls "a joining or fitting between *value* and *value* in a sum and synthesis of values."[18]

V. Viswanatha Iyer: Mr. Balasundaram's treatment of the subject has been exhaustive and therefore I will be only running the risk of repetition of the numerous aspects of the question expatiated upon. Still the same subject from a different stand-point strikes me particularly in one or two respects.

16. Gopalan Vs. State of Madras (1950) S. C. R. 76 (204.5) quoted in Basu, *op. cit.*

17. Sir E. Barker, *op. cit.*

18. *Ibid.*

The subject under consideration is "The impact of the West on Indian Society"—i.e., the influence that the West has exercised on Indian Society—how and in what way. For an impact there must be contact. This contact between the West and Indian Society has come about in three ways: (1) By political domination of India by Britain and other European countries (2) By means of educational and cultural institutions and (3) By Indians going abroad and acquainting themselves with life and culture obtaining in the Western countries. There may be more ways of contact but these three strike me as the main lines of contact through which Indian Society must have been influenced.

What is "Indian Society"? I would like to take the analogy of a class room and see how the students are behaving. Are we to take these students when engaged by their teacher and inside the class room, or, are we to consider the students as they behave towards each other individually, outside the class room, as also in their respective homes? To take the students' conduct and behaviour inside the class room alone, when under their teachers' control, and to intrepret it as their general conduct may sometimes mislead us. Similarly to describe the conduct of the citizens who go to make up a society by what they do when under the discipline and control of the State may also not be a full or even a correct description of that society as a whole. A surer guide to a truer description of a certain society will be what we see from those individuals and families as observed in their day to day behaviour towards each other, in their habits and customs, in their folk-lore, beliefs, modes of thought and outlook on men and matters and life in general.

Now guided by the above criterion, let us see what was Indian society before the Western impact. During the Muslim rule which preceded this period, the Indian Society lived in a state of fright at the ferocity and fanaticism of the Muslim conquerors who adopted India as their land, broke idols, plundered and massacred people, and made forcible conversions to Islam in their bigotry. They desecrated places held dear and holy by the Hindus and disturbed their lives. As observed by the learned leader of this seminar, all non-Muslims were treated as second-class citizens and sub-humans; and were denied most of their elementary rights of life and property. Still the Indian social fabric withstood and survived these assaults, as it had withstood ever so many prior foreign influences in history. This is its unique feature. Its traditions and beliefs

are built on too strong foundations to yield and be crumbled by them.

On the surface of the Indian Society, some crevices and corrosions were made, but its inner core remained intact. Then came the Westerners. While the Muhammadans came and treated India as their land of adoption, and thereby unwittingly did some good to the Indian Society, the Westerners came to India as traders, as merchants to exploit and to profit. Among them the British alone remained and assumed lasting political rule in India. The British rulers who regarded India as a colony, i.e., as an investment, had perforce to do certain things for the preservation of their political power and their economic exploitation. And the introduction of English Education was the most important of the things they did in the course of that programme. But strangely enough, this spread of English Education had an effect neither expected nor desired by the British rulers. The English-educated Indians became converted to the British way of life and outlook; and such of them who happened to go and visit and stay in England and other European countries returned to India fully saturated with the notions of social and political freedom which they found in the West. This has resulted in a change in our way of life—rather in the introduction of a double life as it were. We have begun to live, dress, and move in society imitating the western manners: and in our homes, we adhere to our old orthodox customs, religious ceremonies etc. This is a major influence on present Indian Society.

Now even after India became politically free, this double life remains.

Now a new danger has appeared on the political horizon. We imbibed the political ideals of the West, and adopted democracy in our land. Now came Communism, with a tempting and tantalizing appeal to the masses that their poverty, ill-health and ignorance is all due to the capitalistic way of life and that their salvation lies only in despoiling the rich, and introducing a classless society where all men will be equal.

This has caught the fancy of some Indian thinkers, and has introduced confusion into our political affairs. Whether Indian Society and its social structure which has withstood ever so many prior attacks, will withstand and survive this tantalizing appeal also, and thereby retain its much cherished ideals of individual freedom and liberty etc. or whether it will yield to the temptation, and

in its attempt to level up, will only be able to level down society and distribute poverty and state tyranny, in life in general, all these remain in the womb of time.

Sri P. N. Appuswami: I wish to add a few words. The opening talk was good as far as it went; but I feel it to have been too limited, and that it has not covered as much other matter as it may have.

The speaker of the evening, the leader of the seminar, has addressed himself mostly, almost solely it seemed to me, to impacts of the West on the political aspect of our society and our country. Actually, society consists of individuals, families, village and city communities, and regional states (united by cultural, linguistic, political, religious, or idealogical ties).

In the case of individuals, who form the basis, foundation, or lowest tier, certain impacts of the West took place in the centuries covered by the speaker of the evening, and even in far earlier time. These impacts have resulted in reactions in many other fields besides the political, which have not been, I think, emphasized as much as I would like to do. I am afraid they have not been even mentioned.

One thing, which at the outset would occur naturally to any of us, is the impact of the religion of the West, both passively and actively. In our country, I can speak with definite knowledge about South India, people began, even from the beginning, to take notice of such impacts. The results were a shock to the religious faith of the people. It is true we have had agnostics in our country right from the earliest times. So also materialism. We find discussions on faith and non-faith, on good and evil, heaven and hell, in our earliest classics—not with horror, but with tolerance and understanding—but the final conclusion has always been the same. I do not deny this. But there was an 'alarming trend' in favour of materialism, reason, agnosticism, and 'non-faith' about three quarters of a century ago, when our educated men read Paine and Ingersoll and Rationalistic literature, without inhibition or counter poise. So many people of that generation became agnostic or materialistic, and scoffed openly at the idea of God and faith—which they called superstition.—Then Mrs. Besant, another westerner, came and by her wonderful eloquence, and reasoned argument, and marshalling of the known facts of our religion, converted these waverers, once again, mentally (if such a term is permissi-

ble) and penned them back into the Hindu fold. This is one aspect—the reaction against religion or religious thought, which might have been touched upon, I thought. I know that this reaction was not altogether due to the religious plane of thought. It had quite a good deal to do with the cultural, social, economic, and political frustrations; a certain amount of morbid thinking; perhaps, aided by a sense of envy at the affluence and position of the western educated (and uneducated) foreigner.

I should like to refer to another result of the impact. We had long been having in Hindu society what is called the 'Joint-Family System'. As a result of these western impacts, and of the consequent happenings, journeys, migrations, contacts with other systems of family grouping, and law of succession and heirship the joint family system was strongly assailed and in modern times, has absolutely crumbled, if I may say so. The rights of the individual have been exalted with the result that, certain peculiar results both desirable and undesirable have followed. Another field is the philosophical. Our ancient philosophy has been supplemented altered reinforced, and criticised by western philosophy.

In the fields of literature and science similar consequences have followed. They are rather wide in their scope. A feeling of not mere nationalism but of internationalism has come in, and it tries to unite what may be termed national, or linguistic or racial, or religious communities the world over. Actually we would not have had a Tagore or Bharati, but for the West and its impacts. Actually, these impacts seem to have been much stronger in Bengal where they regarded England as being almost at their back door. Several types of English verse (e.g. the Sonnet) have got into Bengali literature as in the earlier times Sanskrit metrical measures got into the several Indian languages. I do not know why that should not happen in our part of the country also again now. In early days, when there was impact of Sanskrit culture, language and literature, on society, the old Tamil verse modes or poetry were modified and we gained the *viruttam*, and several other metrical types. Now on account of the English impact we have free verse. We have also novels, short stories, essays, plays, etc. These are some of the other impacts of the West. In the case of children's literature, woman's emancipation, and scientific knowledge we owe a lot to the West. These aspects of the West have greatly influenced our society and our way of living. There are many people who are adopting English modes of life, and dress, English modes of cooking and eating;

English conditions of living and loving, and so on. There are some who oppose these.

Bhārati has in his "Enṛu taṇiyum, engaḷ swatantira dāham.." wanted to have freedom to express himself and not merely borrow or copy. I am not saying that the western impact is bad as a whole or good as a whole. It has resulted in far more good than people have realized, or, are willing to admit when their minds are still raw and bleeding from blows, real and imaginary.

Mr. K. P. Krishna Shetty: Though I have no reason to disagree with most of the views expressed by Mr. Balasundaram in his learned paper on "The Impact of the West on Indian Society", I find it difficult to subscribe to two of his propositions. One such proposition is that the Indian Constitution of 1950 completely exhibits (reflects) the Western political thought. It is doubtful whether it is so. If we examine closely the western (mostly English) jurisprudence and Indian juridical thought, it will be evident that the former is right-oriented and the latter is duty-oriented. In the Indian Constitution of 1950 there are two important parts, one dealing with the fundamental rights and the other directive principles of state policy. The former (part III) enumerates a series of rights of individuals whereas the latter (part IV) enjoins on the state certain duties in the form of directives. From the scheme it appears that although the part dealing with the fundamental rights reflects the western juridical (or political) ideas, the part IV, which embodies the directive principles, reflects the Indian juridical thought. Further, even the part dealing with fundamental rights cannot be said to exhibit completely the western political or legal concepts. The principle "equality before the law" mentioned in Art. 14 of the Constitution of India, if used in the sense it is understood in England (that is, no person is above law), seems to be as much a part of Indian juridical thought as it is of English jurisprudence.

The second proposition of Mr. Balasundaram is that the concept of positive law was an entirely English contribution. It is not clear in what sense the expression "positive law" has been used. If it has been used to indicate purely statutory laws enacted by a Legislature duly elected by the people (no doubt this is a very narrow definition of "Positive law") then perhaps the proposition is correct. On the other hand, if the expression has been used in contradistinction with "Natural Law" and to connote a positive act and a consent at the base, then it is difficult to say

that "positive law" concept was entirely the English contribution, for rock edicts and various other monarchical decrees issued by the Indian Kings long before the English came to India were truly part of the body of the "positive law" system in India.

S. Govindaswami: It is not often, Sir, that one gets what he expects from forums like today's. The subject was really attractive, mainly because, in my opinion, India never had a 'society' as the term is understood in respect of nations like England, or America. I was therefore a bit disappointed when the leader resumed his seat, because the theme of his thesis could more appropriately have been called as the doings of the British in the Indian subcontinent. However, I feel deeply grateful to him for the fund of intelligence he has furnished, every bit of it fully documented.

Now, taking the leader's paper as it is, and boiling down the word "West" to the "British", I would submit that the British, during the few centuries they were with us, never overdid their government of our country, imposed significant limitations on themselves, and did just what was necessary to maintain law and order, and to foster and sustain their trade with India which has ever afforded a first class market; incidentally, and to the extent necessary, they brought into force, in our country, educational, judicial, and to an extent political reforms. They got control over us in a unique manner, and left it all too in an equally unique manner. They were successful in their objectives because they completely eliminated their 'impact' on the variegated Indian people, if, collectively, they could be correctly called 'society' in the accepted sense of the word. Whatever anglicization the Indian people now show out, is firstly confined to the very small English-educated minority in the main, and is secondly the work of the new independent government of India. And ours is a peculiarly democratic government. When we gave ourselves adult franchise, only less than 20% of our people knew what was franchise; and even the present government at the Centre get 70 odd per cent majority in the parliament out of only 45% of the votes recorded, which again was not anywhere near universal exercise of the franchise. Amazingly, it is such a government that has been, and still is, making inroad after inroad into the centuries-old traditions etc., of our heterogeneous and composite people. This kind of minority elected rulers propped up by a steamroller majority has naturally brought forth a class of professional politicians who are cocksure that they know

more about us than we ourselves, and are more interested in us than we ourselves are.

The impact of the British on us did not tarnish our 'society' at all, whereas that of our own people's government is desperately in a hurry to change things out of recognition, often mutilating and denigrating them.

Dr. M. Arokiaswami: I cannot refrain from saying what I feel on the subject "Impact of Western ideas on Indian society". The West has given us a change in our society and one must feel it is a welcome change. Though the English and for that matter every Westerner who had come had improved their trade, wealth etc., we cannot forget that their impact on us has produced welcome change in our culture. Many here feel perhaps, as it was propounded by the opening speaker, that the change has been really very great. After all we feel that most of us have now become westernized in our customs and manners. Many of us indeed talk English and have adopted English manners. We feel that we have become very Western. But what I wish to emphasize here is that the West, even after this long and continued contact, has not succeeded to the extent we imagine in changing us. An individual is one, but society is a larger whole and quite different from the changing individual. The truth is, our society has not changed very much.

We know that one of the great cultural effects produced by the western contact is on the side of religion. The West brought with it a new religion, viz., Christianity and I know from personal experience that even this vital contact has not changed our manners and customs in any measure equal to the change in religion which this contact had produced on the Indian. Most people here ought to know that the Christians in India, except those perhaps who had come under the influence of the Portuguese, have not changed their social habits in spite of their conversion to what rightly or wrongly we have learned to call western religion. Even to-day it is very difficult to say by merely looking at a man that he is a Christian. If we go to the interior of the country many Christians look typically like Hindus in name and all. This is particularly so with the members of the Catholic community. The Protestants more often wear western costumes and observe western manners. But even this imitation does not go deep. The Catholics wonderfully enough are particular in

wearing their caste marks, the sacred thread and so on. Even when the Hindus are not particular about them this obnoxious Catholic will wear them and yet declare that he is a Catholic. We are now vociferous about abolition of caste, of setting into vogue inter-caste dinners and even inter-caste marriages. But the Catholic Christian is strongly opposed to all these proposals by and large. What was possible for Mahātmā Gandhi when he opened the temple doors to the Harijans was not fully possible for a whole host of Christian missionaries with regard to their churches. The Harijan convert has still a place set apart for him in the churches in some places.

Therefore when we speak of this western impact on us I wish to emphasize first its impact on our administration and then its effect on our languages. Our legislators, legislating houses, the Indian Parliament, the provincial administrative system, the District administration, the Judiciary and the police owe a great deal to this impact. But even here we must take care not to forget the past that had served as basis for the establishment of the new system. The British indeed based themselves on the existing Moghul system and for long kept the Muslim names for offices, still in use in some cases. It was with regard to education and the system of education that the West has given our system an imperishable impression. Though there are those who would not accept even this, this is in the main true; for those who say that there were universities in India as early as the seventh century A.D. are manifestly confusing the modern University of the Western type with what is said to have existed here when Fahien travelled or Hiuen-Tsang made his journey through India. With regard to the development of the Indian languages at least the debt or impact is very clear and undeniable. The Westerners not only gave us a new language but modified our own language in their own manner. As Mr. P. N. Appuswamy pointed out here our very novels and short stories arose mainly under Western influence. Tamil verse was improved in one sense by the Italian Beschi and it was he who initiated prose writing in this country. This must give us an idea of the extreme care we have to exercise while talking on a subject like this. Though externally we may have changed, in the first place not all have changed and secondly, at bottom we are all Indians still in spite of centuries of western impact. Hence the need, indeed, for an institute of our traditional culture.

Dewan Bahadur K. S. Ramaswami Sastri: J. R. Green, the famous English historian, says in a brief sentence which has a world of meaning that the western spirit can be expressed as "to know, to be free, and to enjoy". Knowledge and freedom and enjoyment are characteristic of modernity. The emphasis on social and economic and political life is another vital trait. Further, the modern age specially in the 19th and 20th centuries—is the age of science and nationalism and democracies. The sway of custom is a dividing force. The preoccupation of the human mind with the other world—which was a prominent characteristic of the ancient and mediaeval ages is becoming less and less.

In India the Hindu period was followed by the Muslim period and later by the British period. The Muslims during their rule lessened the freedom and political importance of the majority Hindu community. But the British rulers treated both alike and introduced into India the English language and political institutions and western culture. The state became secular and the rule of law prevailed. The fundamental rights of person and property of the citizens were recognized and disputes between the government and the citizens became justiciable in courts. The government became subject to the control of the popular legislatures and to adjudication by courts.

Democracy was known to the people even in pre-British days and every village was a republic. But modern democracy has gone further and is based on the equality of all before the law and on the sovereign right of the people to make laws and control all forms of despotic rule.

The greatest gift of British rule was English language and literature which nourished the concept of India's political independence. The so-called Sepoy Mutiny of 1857 was in reality the first war of Indian independence. It failed but succeeded a century later when under the lead of Mahatma Gandhi India attained her independence on 15th August 1947 and she framed her own constitution on 26th January, 1950.

It is noteworthy that India has kept up her social harmony and her conservative outlook and her spirituality while standing in the forefront of nations in industrial and political progress. The Indian people have become united and politically conscious. India does not like the modern spirit of secular and strident and arrogant and war minded modern nationalism. She is a warm

supporter of the UNO and desires that national armaments be abolished and that the UNO should be armed and powerful to put down aggression everywhere in the world.

Sri N. Subramaniam: It is clear that Mr. Balasundaram has viewed the impact of the West on India in a restricted way and confined his attention to political effects; even there he was concerned only with the administrative aspect of the impact. It is a very wide subject of fundamental importance and ought to be put in proper perspective if its implications are to be fully comprehended. I might be permitted to skip details and make a few observations on the very essence of the matter.

Indian society, which is predominantly Hindu, has often been confronted with many alien patterns of thought and institutions; and it has consciously resisted conversion by non-co-operating with the assailants and under the heaviest pressure yielded on the superficials to retain the essentials. This has happened throughout the long history of India. European impact, post Industrial Revolution, has been no more successful than the Muslim or the Bactrian or the Greek. It looks as if European contact has changed Hindu society; but it is but an illusion. Hindu society is so *sui generis*, so different and so perfectly integrated that compromise with non-Hindu forms of thought and institutions is impossible. Talking and writing as if compromises have been effected are merely techniques of evasion and ways of avoiding further alien attention. Extraordinarily determined and severe attempts at conversion will result not in change but in destruction. The science and technology of modern Europe are welcomed by Hindu India to avoid defeat in open conflict, and the Hindu's genius is such as to use even the gadgets of technology to serve his own special purposes; like *purohit* using a scooter for his professional rounds or vedic *mantras* being blared through mikes. Similarly the apparatus of western democracy is used to sustain typically Hindu norms of political behaviour; and modern western parlance clothes ancient native ideas. So the change, such as there is, will not disturb the complacency of an intelligent and loyal Hindu. To any thinking man it must be obvious that after 1947 India has been fast shedding non-Hindu modes of thought, speech and behaviour and institutions which sheltered in the country under the umbrella of British power. The thoroughness, the rapidity and the ease with which the Indian constitution (1950) is being shorn of its liberal aspects must convince one of the correctness of this idea

if nothing else does. My view on this matter might seem pessimistic and worse but I am sure time will hear out my hunch.

Sri C. E. Ramachandran: The learned lecturer has devoted more attention to the development of democratic ideals among the Indians in his paper. Some of the vital social changes that appeared as a result of the impact of the West have been left out. It is apparent that the lecturer concerned himself with only one aspect of Indian life.

The introduction of western system of education profoundly modified the ideas, habits and customs of the Indians. The most remarkable change in Indian social life was the recognition of the principle of equality between man and woman and the gradual rise in the position of the women in society. Sati, child marriage, the position of Hindu widows, the purdah system and the devadāsī system came up for criticism and paved the way for reform in Indian society. The Sarada Act passed in 1930 forbade child marriage. Laudable attempts were made to improve the lot of the widows and widow remarriage was given legal sanction. The education of women received much attention and women began to take part in social and political activity.

Western influence brought about the uplift of the depressed classes also. Though much advance was not made till recently, the right to equality of the depressed classes was championed by Mahātmā Gandhi effectively and untouchability has disappeared practically, except in some of the rural parts of India. The abolition of slavery was another result of western impact on India. The expansion of the railways lessened caste exclusiveness. The western influence made the Hindus revive the practice of travel across the seas. The dress of Indians also underwent considerable change. Even the food habits of the Indians have been affected by western influence. In short, the western influence permeated the whole life of the Indians. Still the Indian society has not changed beyond recognition and the true Indian way of life is still discernible.

Sri S. W. A. Bukhari: The discovery of the sea route to India by Vasco da Gama in 1498 was epoch making in more than one way. It marked the beginning of the break with the past. Until then the people of India were generally leading a self-contained, traditional, conventional life. The discovery referred to brought India into close contact with a new type of civilization. During

the two and a half centuries following the discovery of the new sea route India came into contact with a number of European nations. The Portuguese, the Dutch, the English, the French and the Danes set up joint stock companies with factories in various parts of India to carry on trade. There was a rivalry and keen competition among these foreign trade agencies. Taking advantage of the confused and chaotic conditions prevailing in India during the 17th and 18th centuries some of these companies tried to establish their political influence by associating themselves with the native rulers. In this connection we may refer to the influence of the French in the Deccan under Dupleix and the English in the Carnatic. In the final struggle the English emerged successful by subduing their foreign rivals and establishing their political hold on India, thus proving the old saying that the flag followed trade. It was through them that the western influence steadily flowed into the country.

In the early days of the English East India Company the British contact with the Indian people was not very encouraging. The British played the role of ruthless and unscrupulous traders and loved a life of seclusion with little or no social contact with the Indians. Moreover the Indians were also not very keen in stepping forward and receiving the foreigners and their ideals and ideologies with open arms. They had their own glorious past and deeply considered philosophies which they considered superior to the new knowledge which the English claimed to have brought with them from the West. So the coming in of the western knowledge meant a mental war. The history of India during the 18th and 19th centuries is the history not only of political struggle which finally enthroned the British as the rulers of India but also a history of cultural clash between the East and the West.

There were many channels through which western ideas flowed into the country and the most important among them was the western system of education. At the time of the establishment of British power in India higher education was imparted in Sanskrit, Arabic and Persian. The education on the whole was linked with religion which had become a medley of rigid ceremonies and spiritual rituals. This mode of education had stifled the free spirit of enquiry and needed wholesale reform. Some of the Englishmen who were taking a sympathetic interest in the welfare of their Indian subjects felt that the only way to improve the general conditions in India was to introduce the western sys-

tem of education with all its modern methods of research and scientific spirit. In this the English reformers were supported by Raja Ram Mohan Rai to whom a reference will be made later. In course of time the study of English became popular. The Calcutta Madrasah and a Sanskrit college at Banaras were opened and the Royal Asiatic Society of Bengal was founded. Sir William Jones, the judge of the Supreme Court of Calcutta, was the first president of the society. The Company also took interest in the education of their civil servants. It had become necessary to train civilians in the languages, customs and usages of the country in an atmosphere congenial and in keeping with their dignity as rulers. Before such an institution was in working order, the Company had been obliged to employ unlicensed persons, who were called "Dobashes" i.e. literally those who knew two languages, viz. English and their own mother tongue. This scheme could not work permanently or even efficiently. This was the background of the founding at Calcutta of Fort William College by Lord Wellesley in 1800. This college was liberally provided and besides well paid chairs for European Professors, some eighty pandits, Maulvis and Munshis were on the teaching staff. Christian missions too collaborated in promoting western education in India by establishing the Mission college in Calcutta in 1833. This was followed by the establishment of many other similar institutions all over the country. The year 1857 saw the birth of the three universities of Bombay, Calcutta and Madras. Since then a number of colleges have been catering to the educational needs of the people.

The setting up of printing presses in India was yet another powerful channel through which greater influence on the general intellectual life of India was exercised. It enabled the publication of newspapers and books in large numbers which carried knowledge even to the door of the poor people. The first newspapers published in India were meant for the English population in Calcutta. But the government was impatient of criticism and such ventures were often extinguished by drastic censorship. About 1818 Christian Missionaries began to publish a weekly newspaper in Bengali, and a monthly magazine with articles both in Bengali and English. Following the lead given by the Christian Missionaries, the Indians brought out newspapers in Persian, Gujarati, Bengali and many other Indian languages. Raja Ram Mohan Rai (b. 1770) founded the first Bengali newspaper and started in Calcutta the first Indian printing press. He was a staunch supporter of the English edu-

cation and made full use of the press in reconciling western modernism with Indian honour. The first Urdu newspaper was published in Delhi in 1837.

Now, I would like to confine myself to the impact of the West on the Muslim society in India. The Muslims formed one of the two major communities in India and so, naturally, came under the influence of the West in course of time, though in the early stages their reaction was slow. In the second half of the last century they found themselves divided into two groups. The orthodox group led by divines and theologians was against the new order. To them the new system of education opened new avenues of official and professional life and failed to impart education according to the teaching of the Prophet. They believed in going back to the source of their religious and cultural consciousness to draw inspiration and also to resist, whenever possible, the domination of western culture. Long before the influx of European influences began, a movement for religious reform had already taken its birth in India. Among the Muslim divines Sheik Ahmed Sirhindi (1564-1614), Shah Abdul Haq Dehlavi (1551-1642), and Shah Waliullah and his family took the lead in restimulating religious feelings among the masses by instruction in the traditions of the Prophet. Another Muslim divine Moulana Syed Ahmed of Bareilly (1782-1831) with the support of his disciples Moulana Abdul Hai and Maulvi Muhammed Ismail, styled *shaheed,* attempted to realize the reforms preached by the earlier reformers. With the help of an armed force of volunteers they wrested western and north-west frontier regions from the Sikh government with the intention of turning it into a model Islamic State; but the differences they had with the Pathans weakened their hold on the conquered territory. A few years later they were defeated by the Sikhs. Syed Ahmed of Bareilly and Mohammed Ismail fell in the battle field. But the movement of religious education started by these reformers continued. In the Carnatic a similar movement in support of Orthodoxy was led by Qazi Badruddowla (d. 1863). He was the chief Judge of Arcot during the days of Nawab Ghulam Ghouse Khan Bahadur and Chairman of the Board of Directors of Madrasah Azam, a school which the Nawab himself had established in 1851. He was against western system of education and when Edward Balfour, the government Agent, introduced English in the Madrasah, he resigned from the Chairmanship of the Board. Qazi Badruddowla spent his whole life in teaching the principles of Islam and the traditions of the Prophet. After his death his disciples and fol-

lowers founded Madrasah Muhammadi in Madras. Here religious instruction is imparted to the Muslims even till this day. There were already three Madrasahs, Madrasah Latifia and Baqiat us Salihat in Vellore and Madan al Ulum in Vaniyambadi which were strongholds of Orthodoxy.

Qazi Irtiza Ali Khan (d. 1854 or 55) was the first who supported English education in the Carnatic. He himself was in the service of the English and knew the advantages of accepting western education. After him Qadir Murtuza Hussain Salar ul Mulk (d. 1866) took up the cause of western education in the south. He was nominated Chairman of the Board of Directors of Madrasa Azam by the Nawab after Qazi Badruddowla had resigned. But the real lead to the progressive group was given by a set of far sighted Muslim leaders in the North who were not blind to the advantages of western education. Sir Syed Ahmed Khan, for example, realized that the British government had come to stay and that it was in the best interest of the Muslims that they should march with the times. Sir Syed was born in 1817 of a family in Delhi. Retiring in 1876 from judicial service he devoted himself to the reform of his community. The Muslims had for two generations stood aside from English education and were losing ground in the administrative services in India. They were distrustful of modern knowledge as we have already seen. Sir Syed sought to modernize his community by the establishment of a college at Aligarh and by the publication of his periodical "Tahzib ul Akhlaq". His liberal views naturally raised a storm of controversy and opposition; but his sincerity was finally rewarded. He was ably assisted by many men of learning like Maulvi Chirag Ali and the poet Hali.

Among the reforms that he advocated the most pronounced was the position of Muslim women. Both Chirag Ali and Sir Syed held that the true spirit of the Muslim marriage law was in favour of monogamy and polygamy was only an exception. They also advocated liberal education for the Muslim girls. He also held that the Purdah as it obtained in his times was not the one promulgated by Islam. It was the result of historical situations. He advocated the removal of some of its rigours, if the Muslim society had to walk shoulder to shoulder along with other sister communities. When Sir Syed died his work was done. Islam in India had acquired a look. The graduates of the college at Aligarh were beginning to make their mark in public service

by their character and practical efficiency. The impact of the West on Indian languages was also considerable. I have already referred to the founding at Calcutta of Fort William college in 1800 to train civilians in the languages, customs and usages of the country. It was with this view a number of chairs for European Professors and Indian Pundits and Munshis were created. This gave a great impetus to the study of the various vernaculars spoken in the country. But the most important result of the founding of the Fort William college was the impetus given to the Urdu language. Under the enthusiastic guidance of its principal, Dr. John Gilchrist, who came out to India in the Medical service of the Company in 1784, the college took up a systematic study of Hindustani. Gilchrist himself published an English-Hindustani Dictionary (1787-90). He had realized that Persian, though still in general currency as the administrative, diplomatic and polite language, was on the wane and that Hindustani was becoming the most developed vernacular with the widest geographical currency in India. He wanted it to develop into a prose that should serve as the universal official language in India. With this aim in view he employed talented men like Mir Amman of Delhi and others to produce literature in Urdu for the use of the young British officers. These eminent writers contributed in no small measure to Urdu prose literature. Though Dr. Gilchrist failed in making Urdu the lingua franca of India, as his ambition was, he nevertheless contributed very substantially to the growth of prose literature in Urdu. The attachment to the various provincial vernaculars in the hearts of those who spoke them was too deep seated to be overthrown by any one language whatever its utility or the extent of its currency.

The results of this East-West contact in India have been immense. Of all the colonizers the British, despite their lapses, have been the most purposeful. Though they bled the country white by their imperial fiscal policies, they gave the country, nevertheless, a sound system of communications viz., the railways in the place of relay houses that were in vogue before them; they gave the country an efficient postal system and above all they gave to it the universities. They also encouraged vernaculars, in particular Bengali and Hindustani. The contact of India with England brought about a Renaissance in the cultural and religious life of the country by ushering in it new ideas and new concepts from the West. The door of independent and scientific enquiry was thrown open. The outlook of the people underwent

a mighty change which led to the very salutary reforms in the social religious lives of the people.

This is all on the credit side of the occupation by England of India. There is a dark side to it. It must be remembered that the atmosphere of British society in India has not been religious but secular. The education they introduced in the country, useful as it was, yet lacked the sustaining force of religion. And it is these non-religious and sometimes anti-religious influences that have acted very powerfully on the mind and character of India. India is essentially a religious country, whatever its different moral or religious attitudes and persuasions; and to divest education imparted to its youths, of religion and morality, is to turn out from the portals of its schools and colleges, the educated in some way, but not quite the types that a blending of secular and religious consciousness would produce. This is a problem for the educationists of post-independence period to solve.

Mr. R. Jameel Ahamed: Mr. S. N. Balasundaram's paper (read on Friday the 29th March at the seminar organized by the Institute of Traditional Cultures) was an attempt to relate and analyse the manifold consequences of British Rule in India. That the British rule in India acted as the catalytic agent in bringing about the national consciousness can no longer be denied. One cannot also disagree with the Sri Balasundaram when he says that the British integrated the Indian society, gave to the Indians a system of law which was predicated on social equality, and taught them what previous rulers never attempted to do, namely the value of human dignity. They inducted the native Indians to the art of self-government and trained them by stages to rule themselves. In a sense the smoothness with which the Government of India functions after 1947 was made possible largely because of the political heritage of the British. The 'Steel Frame' that they established and which they left intact was responsible for the efficient administrative set-up which their successors inherited and without which there would have been chaos.

While the undoubted impact of the British rule in India in the above spheres listed with accuracy and comprehensiveness by Sri Balasundaram cannot be denied, it must also be pointed out that the British were far from being 'Good Samaritans' and were primarily responsible for the communal cleavages that ultimately resulted in the Partition of the sub-continent. In the events that took place in the 1940s which proceeded with the inevitability

of a Greek tragedy the British had their own share and it is an open question whether the tragedy of Partition could not have been avoided. To the blunders of the Congress Party must be added the sinister role played by the erstwhile rulers of India who placated the Muslim League to the ultimate detriment of the unity of the country.

Notwithstanding the above, the thesis of Sri Balasundaram that all that is decent and democratic in Indian public life today is traceable to the British Impact is unassailable.

Sri V. Rāmasubramaṇiam 'Aundy': Equality in the eye of the law was not a new concept introduced and enforced by the British in India. It was the ideal aimed at by most civilized nations including India from the beginning of time. There were periodical enactments as well as amendments too during the course of the history of such nations. The Assyrian code of Hammurabi and the Ionian code of Solon are outstanding instances of civilized legislation aiming at legal equality in the Middle East long before the Christian era. The Romans improved upon them and their jurisprudence happens to be the basis of the modern concept of that equality.

It was true that the civilized Hebrews flourished in the midst of such Greek and Roman cultures and yet did not adhere to this concept. That was as it should be, for the Jews were a small tribe and had no responsibility to govern a multi-cultural or multi-racial empire or state. But Assyria, Babylonia, Persia, Greece and Rome were empires.

When the Indian sub-continent was an amorphous medley of petty matriarchal and patriarchal tribes, each stranger to the other in race, culture and language, it was natural for each of them to have legal inequalities between man and man. No texts of any of these tribal laws have come down to us, but some of the Dharma-śāstras and Rājanīti-śāstras contain some elements of the old tribal laws peeping through more advanced concepts. Scholars, who have not cared to analyse the relevancy or otherwise of those passages, have come to the hasty conclusion that the oldest Hindu Śāstras and codes were tribal. Without attempting to discuss this aspect, one can pertinently point out the occurrence of the opposite concept of equality in the eye of the law also in the self-same treatises side by side with tribal ideas. That is evidence enough for not only the existence but also the enforce-

ment through later legislation or custom of the more civilized concept.

Kauṭalya's '*Arthaśāstra*' presupposes and advocates rule by law and legislation and, except in times of war and other national emergencies, defines the rights of citizens against the state. Aśoka's edicts unequivocally declare the equality of all men in the eye of law. In the Chōḷa empire, the sacred right of the individual against the state and the ruler was religiously preached through the holy legend of the Chōḷa monarch who punished his heir-apparent for carelessly driving over and killing a calf. The story of the Pāṇḍya king, who fell down dead due to remorse for a miscarriage of justice, *Śilappadikāram,* was another tradition equally popular. And the story of the 'Golden-handed' Pāṇḍya *Poṟkai-p-Pāṇḍiyan,* who cut his own hand for having caused a domestic misunderstanding, was another famous legend. The '*Maṇimēkalai*' mentions that a king by name Kandan, who awarded capital punishment to his two sons for indecent approaches towards virtuous women. Even during the so-called despotic rule of the Muslims in India, this tradition continued to operate in every province, except where the imperial Sultans held direct sway. The Provincial governors, appointed by the Sultans of Delhi, invariably continued the older system of administration of justice, except for the enforcement of Jazia under imperial commands. Even this enforcement, they justified from the point of view of national economy. Since the Muslims were enjoined by religion and social mores to give away in charity one month's income in a year during Ramzan, a corresponding charge on the Hindus was needed for equalising the economies of both the communities, especially the labourers. This argument was and is put forward by some of the admirers of Muslim rule in India. It is, therefore, not quite accurate to assume that the concept of equality in the eye of the law was alien to Indian tradition.

If, on the other hand, it is argued that the theoretical concept was a dead letter when the individual citizen tried to enforce his rights against the ruler or the ruling, I am tempted to put the counter-question whether during the British period this so-called equality had been scrupulously honoured, especially in disputes between an Indian and a European or between the citizens and the state. When white estate-managers of Bihar and Assam kicked coolies to death and were awarded the paltry fine of Rs. 200 to be paid as compensation to the dead man's family, was it

equality in the eye of the law? The famous cases of Nandakumār, Clive and Warren Hastings and their ultimate ends in the acquittal of the British culprits are standing examples of British lapses. Even till the end of the twenties of this century, the European criminal could claim to have a European judge and a European jury. I am deliberately eschewing political law-suits such as those of *'Tilak versus Valentine Chirol'* and *'Michael O'Dwyer versus Śaṅkaran Nāir'* for obvious reasons. Suffice it to say in fine that lapses from the ideal of civilized administration of justice were as common in the British period as they were in the Hindu period.

Even the farce of rule by legislation did not exist during the first 150 years of British rule in India. One is tempted to say that there were more responsible governments during the Hindu period with popular representative legislative sabhas. The same British Indian principle of nomination, rather than election, to the law-making bodies was followed by the Hindus and it cannot be asserted even now that all self-governing nations possess good judiciaries and good governments. The elective principle is favourable to the average demogogue, says Rājāji, and it invariably eschews the best minds from the administrative set-up. Even conceding that the elective system was the best, the British introduced it in India but partially and that in the twentieth century.

If, on the other hand, it is argued that the leader of the seminar had meant that the system of enactment of laws through legislative bodies elected or nominated was a British introduction, I must say that it existed even from the period of the *'Arthaśāstra'*. There was not even a single civilized state in India where there was not a council of ministers, Prakritis and Sāmājikas.

To say that custom alone, rather than the statutory law, dominated the judicial administration of pre-British India, is but a partial truth. It did and does dominate even British justice, where the common law is another synonym for custom. But the British have even now no written constitution, but only conventions, which is another name for custom. In India, too, the Hindu law enforced by the British was a conglomeration of hundreds of regional and tribal customs, collected and preserved by European judges. Even the attempt of the democrat, Nehruji, to formulate a written Hindu code, ended in a fiasco in the elected legislature. To deride, therefore, custom with a view to enhance the value of the system of rule by legislation that did not exist even in England, is, to say the least, not quite convincing.

I had expected that the leader of this Seminar would deal with the changes wrought on Indian social manners and customs by Western impact. I was disappointed. He touched only the legal aspect. Nevertheless, he has given us an opportunity to take stock of and evaluate the juridical gifts of the British to India in their correct perspective. He has provoked us to think and judge.

Leader's reply: I am extremely grateful to the participants who offered their comments in a spirit of sympathy and understanding. The subject being vast in its scope, I deliberately restricted my treatment of it to one aspect viz., the impact of western political ideas. My paper was intended to provoke a discussion and this seminar clearly shows that we are really a democratic society. Each individual speaker pursued an independent and distinctive line of thought but all have one common concern, viz., the preservation of the right to think for oneself. The different approaches to a complex subject, revealing the various facets of truth are a necessary condition not only for its proper understanding but for the maintenance of a climate wherein a free mind can function. Had we not believed in the freedom of thought, we would not have talked in the manner we did this evening. Yet we are all agreed on one vital point which is the essence of a democratic way of life. It is the tolerance of differences we dislike and even acceptance of eccentricities we do not sympathize with. As we do not believe in, much less do we possess, the absolute certainty of inner light that makes a Führer so formidable a leader driving his contemptible followers to a pre-conceived end, we have to rely on the cumulative wisdom that each individual mind can contribute to the understanding of our problems. This is the reason why we value open and free discussion. For, without it a democratic society cannot exist.

The conception of freedom, it may be argued, is not new to Indians noted for their tolerance of differences. The Hindu philosophical systems, especially the three schools of Vedānta, clearly illustrate this difference in the approach to our understanding of the ultimate reality. Without freedom of thought the various systems of Hindu philosophy would not have arisen. But this freedom was known to, and valued by, a tiny educated elite and to the vast masses of people it remained an unknown quantity. Besides, it was confined to the realm of spiritual knowledge and did not affect the daily conduct of the common man to whom the

secular concerns of the world absorbing his mental and physical energies, took on the character of permanence. Moreover, the freedom that the Hindus have striven after throughout the centuries of their existence, has meant the release of the inner spirit from the trammels of Karma. It is far, far away, and totally different, from the conception of *political freedom* that a western liberal democrat regards as an essential condition for the pursuit of happiness in the secular world where his lot is cast. Political freedom presupposes a keen concern on the part of every individual in the affairs of the world and is considered as a secular value worth seeking after, since it is necessary for the development of the individual's moral personality. What we have now accepted from the West is this political freedom which to us is a new idea, a new secular value and new understanding of the nature of man living in a social milieu different from ours.

Mr. Viswanatha Iyer clearly pointed out the threat to our society, the danger of communism. He also indicated the scope of that danger. Of the systems of thought we have inherited from the West or acquired from it as a result of our knowledge or imitation, the communist philosophy is the most dangerous one, because it seeks to supplant an existing order of society by integrating the society into the state and its totalitarianism is alien to Indian temperament and tradition. If such a party were to come to power in India, we would be like the Chinese who are giving up their cultural legacy and are being relentlessly marched towards a never-realized Utopia. The danger is real because communism not only projects the Garden of Eden in the future as a realizable goal of human endeavour, but appeals to common human sentiments of jealousy, envy and hatred that motivate mass action. These emotional failings expose the vulnerability and the gullibility of the masses and make them a fine malleable instrument of revolution. A determined elite uses them to gain power and after having captured it seeks to justify itself by its existence. This is what occurred in Russia. In the Soviet Union the existence of the Communist Party is postulated as a necessary condition for the communist way of life. The members of the Party claim for themselves—they have the coercive power to assert it—an omniscience that we are ordinarily disposed to regard as a special virtue of God. When human beings, as a group, do so, they constitute a real danger to the liberty of the individual since their natural tendency would be to compel others to conform to their way of thinking that they consider right and good.

It is a paradox of democracy that it allows criticism of itself. It allows criticism of those who do not believe in the values it stands for. This, I think, is inherent in the system itself and cannot be avoided. What will save democracy in India is a common acceptance of loyalty to, and faith in, ideas that do not divide, but unite us. Such a thing is possible only on a secular basis. If we all subscribe to the ideas of freedom, equality and fraternity and faithfully work out our political destiny in accordance with the scheme laid down by our constitution, we can face the future with confidence. But there is a noticeable trend that is not calculated to strengthen our faith in democracy. It is that the Congress party pursuing under the leadership of Pandit Nehru the goal of socialistic pattern of society has changed the constitution so often in vital aspects. Its majority in Union and State legislatures has enabled it to do so easily. By a curious irony the constitutional changes relate to, and modify, the Fundamental Rights. This is not a healthy sign. The frequent warnings of Rajaji clearly show his genuine concern for the future of our society. His point is that if the danger of Communism should be averted, it could be done only by a reaffirmation of our faith in the values and ideals of liberal democracy. That is the only solution so far as my thinking goes. For, our democratic system enables us to preserve our different social systems. If the communists were to come to power, there would be an end of everything. Even those who believe in the values of orthodoxy must accept the democratic way of life because the future of their values is bound up with the existence of democracy in India. For a totalitarian system is bound to destroy orthodox values of a Hindu or a Muslim, because its ideology is uncompromising and is based on power. On the contrary a democratic society tends to preserve them since power in such a society is based on consent, and compromise is the key note of the functioning of government under it.

Let me proceed to answer some of the points raised by Mr. Shetty. The expression 'positive law' means law that is declared, or laid down. In modern countries the legislative enactments constitute positive law. The practice originated in the West, when the Romans assembled in the Comitia Tributa declared the law that became binding on all citizens. This was a formal and deliberate mode of declaring the will of the community. The lex prevailed over custom and it was enforced by the courts. This collective mode of declaring the will of the community as positive law, was known to us. It was the British who familiarized us with it. In

India legislative enactment began with the administration under East India Company. The Governor-General in council formed the nucleus of a legislative assembly. Out of it developed the legislative councils. The Charter Act of 1833 expanded the Governor-General's Council and it became the first Indian legislature. The Indian Councils Act of 1861 and 1892 extend its scope and functions and powers. The principle of representation was the first time accepted by the authors of the Montagu-Chelmford Reforms. In the centre a bi-cameral legislature was created on the western pattern. Thus the English introduced a deliberate and formal mode of passing laws. This was something new to which the natives were not used formerly. The British demonstrated the supremacy of law over custom when by law they made the Zamindar the owner of the estate, where according to the custom of the country he was a hereditary collector of land revenue. The British were able to enforce it because their power was absolute in law. The present Hindu Code clearly demonstrates the supremacy of law over custom and has completely altered the private law of the Hindus in respect of inheritance, succession and marriage.

The Fundamental Rights guaranteed to the citizen under the constitution have been considerably whittled down by the various amendments, especially the Fourth constitution Amendment Act and by the Preventive Detention Act. They show how by the procedure established by the law the State can put under detention a citizen and deprive him of his property without allowing him to go to the court to enquire into the adequacy of the compensation. These examples sharply reveal how the sense of legality can be carried to such an extent as to impose an absolutism or even a tyranny, provided the necessary majority is found to amend the constitution. The frequent interference with the working of the constitutional machinery is something that injures the respect of the people for the constitution that symbolizes the political unity of our country and is the only instrument available to us to make our experiment in democracy successful. A Government that attempts to amend the law should think twice before doing it. Such caution and deliberation are lacking in those who now rule the country. The Congress party, by virtue of its unique position is able to twist the constitution as it likes. The Party whip secures the requisite majority and besides, there is no strong Opposition in the Union and State legislatures. What we are having at present is a one-party government to all intents and purposes, though it must be conceded the Congress Party has been elected thrice to power since

1952 by the people. Under such circumstances political wisdom consists in the careful and judicious application of this power of constitutional majority. The leaders of the Congress Party who make the government of the day should deliberately control their missionary enthusiasm for the well-being of the masses, because such a psychological frame of mind buttressed by their commitment to the ideology of socialism, impels them to take political decisions that in their sober mood they will hesitate to adopt.

The treatment of Article 31 relating to the Fundamental Rights illustrates my contention, since it affects the citizen's right to own property. It states that no citizen shall be deprived of his property except by the authoriiy of law and the state is empowered to acquire property for public purposes and to provide for compensation. It is an accepted principle of the common law that if the state takes over the property of an individual, it shall be done on the basis of paying *just* and *adequate* compensation. Further if the aggrieved party is not satisfied with the amount of compensation, he has the right to go to the court that will finally decide on the adequacy of compensation.. But Article 31 does not contain the words "just" and "adequate". The intention of the constitution makers appears to be to exclude the courts from enquiring into the principles of compensation. But the Supreme Court took a different view. If the adequacy of compensation were not a justiciable issue, the right to property would be illusory, since the owner is practically at the mercy of legislature dominated by party politicians. In West Bengal *v.* Mr. Bannerjee, the Supreme Court held that the owner whose property was compulsorily acquired by the state should receive *just* equivalent of what he had been deprived of. Thus the Court read the expression "just and adequate" into the text of the Constitution even though it was omitted in the wording of Article of 31. The decision hamstrung the freedom of action on the part of the executive authority. Political factors prevailed and the Union Parliament passed the Fourth Constitution Amendment Act, which fundamentally affected the right to property. The long and short of it is that at present the State can take away anybody's property and give compensation. It may give a little; it may give more; whatever its decision is, it is final because it is not justiciable.

In this connexion I wish to make an observation on the relation between Fundamental Rights and Directive Principles of State Policy. The Directive Principles are, so to say, an ornamental

part of the constitution and are not enforceable. For no judge shall take into consideration the Directive Principles if they come into conflict with the Fundamental Rights. The issue was raised and decided in two cases, the State of Madras *v.* S. C. Dorairajan and the State of Madras *v.* C. R. Srinivasan. The Supreme Court held that the Communal G.O. of the Madras Government that discriminated against the members of the Brahmin Community in respect of admission to colleges maintained by the State, was ultra vires of the Constitution, because it offended against the Fundamental Rights under Art. 15 and Art. 29. The Court refused to entertain the contention of the Madras State that Art. 46 of the Constitution (A Directive Principle of State Policy) cast the duty on the Government to promote the education of weaker sections of the people.

Later on the decision of the Court against protective discrimination was circumvented by amending the Constitution. Thereby the State has been enabled to continue the former practice of discrimination by reserving seats in colleges to backward communities. What was originally pronounced to be an illegality was later on turned into a legality by amending the constitution. It means that political pressure determines the functioning of law in a manner alien to the spirit of the Constitution. Had our present day leaders sincerely believed in the principles of liberal democracy, they would not have easily amended Part III of the Constitution. By a curious irony of Fate all the important amendments related to the Fundamental Rights.

Mr. Govindaswami elaborated on aspects I did not touch upon. He has clearly pointed out a new trend in our society which has appeared after Independence—the increasing interference in our private social affairs by legislative enactments. The Hindu Code sharply reveals this. The justification that those in authority give us is that it is the inevitable consequence of the decision to create a socialistic pattern of society. They think that the values of socialism are more worthwhile to follow than to give full play to private rights of the individual. If you accept the collectivist trend you can have your private rights under limitations and the law gives scope for such limitations. Law is a double-edged weapon. It can protect as well as destroy the right of the individual. Ultimately the whole thing depends upon the psychology of the people who elect their government. In England where they do not proclaim Fundamental Rights, they take many things for granted and the

English people have an established political tradition the mores of which constitute an effective check on actions of men in authority. We have no such tradition and we naturally act according to our national sense of justice which emphasizes the duty of the individual rather than his right.

I once again thank Prof. K. A. Nilakanta Sastri and the participants in the seminar for the valuable contribution they have made. Their comments have enlarged my small horizon of knowledge.

Winding up the Seminar the Director said: I am thankful to Mr. Balasundaram for having taken the trouble to study the subject and lead the Seminar and for provoking a discussion. I think I should plead guilty to the vagueness of the subject and that your expectations were not fulfilled. I have to take the blame on myself for that, because Mr. Balasundaram left me in no doubt about his approach to the subject. He told me that he was particularly dealing with the period of the Cornwallis Code and the effect it had on our development. I think it was possible for me to have given a more precise title. I offer my apology for it.

On the subject itself I shall be very brief. As, Mr. Balasundaram said that he wanted to have my views on the subject I shall permit myself to offer a few remarks. What we are trying to discuss today is really a big evolution, the contact between the East and West, between India and England—whichever it is, a huge subject, Mr. Balasundaram was concerned with the political aspect. Even confining ourselves to the political aspect, the effects of English education on language and literature were tremendous and and it will take a very long time to discuss that subject. Even in the field of politics, I think India differed from the West as black from the white. A point was made that India had no society like what the western countries had. There is much truth in that, because I do not think India throughout her long history ever successfully got out of what may for purposes of convenience be described as 'the tribal state of society'. Human society starts in a tribal way. I do not think that India ever got out of it. There are a number of historic reasons. Many accommodations had to be made. Many races had to be fitted into our social constitution, and foreign races which had come in had also to be absorbed. All this accounts for the supremacy of caste, of the joint-family, the village Panchayat and so on in our polity. We never had the Austinian sense of sovereignty. The Austinian declaration of sovereignty as one and indivisible—such a sovereignty was never known to us.

Rājaśāsanas we have had. In the course of Hindu thought it exalted the *Rājaśāsana* above other sources of Law. There was Kauṭilya. He was followed by Nārada. No other writer has given it a higher status than custom or Smriti. Even Kauṭilya, when he gave *Rājaśāsanas* a supreme place, was acting under foreign influences. It has been demonstrated that he was following the models of Hellenistic States. Egypt was looked upon as an example of the arbitrary executive of the personal orders of the King than of law as we understand it made by a popular legislature. What happened then in India? Our society, our polity, was realistic. Each little group had got its own constitution, conventions and traditions and worked within it. What was the duty of the State? It was to see that these groups did not quarrel with one another much or disturb the peace, that is, to keep the ring for the different groups to act together without detriment to the common well being.

Now we have accepted political democracy on individualistic basis as our ideal. The 1950 constitution leaves us in no doubt and the whole development of the constitution, since the Cornwallis Code as regards the legislature, the executive and the judiciary on all sides has been towards that. We did not accept the French revolutionary democracy as our ideal and embody it in our constitution. That is the true result of our contact. So it was a big by-product of colonialism. Things so developed. The Englishman is a decent fellow. He did not want to appear to rob too much from India, but he wanted to give something back for what he got. So he gave us education, language and the like. We accepted that. Now having accepted political democracy and embodied it into law we want to go further to social democracy and economic democracy. So we want to extend the principle of democracy into our society and our economy and what is more, some of our leaders want to do it before they passed the face of the earth, and, in their hurry, they are meddling too much with the democratic constitution so as to make it what they call a socialistic pattern, ultimately this socialistic pattern may end in communism, if we are not sufficiently careful to check this sliding along the slope, and see that other ideologies do not interefere with ours.

I would touch on one bigger question and it is this. What is India going to be in the future? A professor of New York holds that so long as Hindu civilisation is as influential as it is, there can be no economic progress in India. Thus is the large question posed.

It may be the duty of India to choose between economic progress at the cost of Hinduism and the maintenance of Hinduism—not Americanising ourselves for the sake of economic progress. Should India become America? The answer to this cannot be given by you or me. It will come in the fullness of time, India has been answering these large questions in her own way, a leisurely way. My own hope is that this crisis also will be tided over and India will evolve an economic policy which is neither this nor that, but something else in between. We are having River Valley Projects, Steel Mills on the one side but we are also having Handicrafts, Panchayati Raj. They are two facets. The latter two are from ancient India. River Valley Projects and Steel Mills are from America. The two things have to adjust themselves and I hope that the essence of democracy will not be lost in the final process and ultimately there will be something worthwhile.

SECTION III: BIBLIOGRAPHY OF BOOKS AND ARTICLES

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

Abbreviations

ALB:	*Adyar Library Bulletin*
BSOAS:	*Bulletin of the School of Oriental and African Studies*
FEQ:	*Far Eastern Quarterly*
HWM:	*Hindu Weekly Magazine*
IAC:	*Indo-Asian Culture*
IWI:	*The Illustrated Weekly of India*
JAS:	*Journal of Asian Studies*
JASB:	*Journal of the Anthropological Society of Bombay*
JOI:	*Journal of the Oriental Institute*
JRAS:	*Journal of the Royal Asiatic Society of Great Britain and Ireland*
MII:	*Man in India*
PA:	*Pacific Affairs*
VK:	*Vedanta Kesari*

ANTHROPOLOGY

CEYLON:

Spittel, R. L.: *Vanished Trails* (The Associated Newspapers of Ceylon Ltd., Lake House, Colombo, Rs. 9/- Rev. *HWM*, 21-7-63):

Vanished Trails is an interesting story dealing with the life and habits of Ceylon's fast dying race, the Veddhas. It is a thriller with a difference. It is based on the personal experiences of the author and the result of this life-long research in the deepest jungles of Central Ceylon. A well known authority on the life and civilisation of the Veddha community, the learned Doctor has done a lot of research since 1920 in the Veddha strongholds in the awesome, difficult terrain of Wellasa, Balane, Bogoda, etc. His close association with the Veddhas and the interest he took in their welfare were motivated not by anthropological interest but to save them from becoming a closed chapter in the history of humanity. *Vanished Trails* is interesting reading both for its story value and for its being the most up-to-date informative treatise on the life of a fast-diminishing race—the Veddhas of Ceylon.

INDIA:

Shah P. G. *The Dublas of Gujarat* Bhāratīya Ādimjāti Sevak Sangh, Delhi 1958, pp. 333 (Rev. in *JASB,* Vol. xi, No. 1, p. 68, 1959):

Vindicates the personality and uniqueness of the Dublas both racially and culturally.

ART

VIETNAM:

Art and Archaeology of Viet Nam—(Asian Crossroad of Cultures—A travelling exhibition circulated by the National Collection of Fine Arts 1961 (Smithsonian Institution, Washington D.C. 1961, pp. 1-63, Rev. *EW,* Vol. 13, No. 1, March, p. 59, 1962):

A catalogue, with a map and brief descriptions of an exhibition of Viet Nam art, sponsored by the Smithsonian Institution.

ARTS AND CRAFTS

INDIA:

Narayanaswamy, C. K.: *The Gur Khandsari Industry* (Pub. by The Khadi and Village Industries Commission, p.b. 482, Bombay, price 0.25 np.):

An introduction to the problems of the Gur and Khandsari industry and schemes for its development.

Patel, Jhaveribhai: *The Village Oil Industry* (Pub. by Khadi and Village Industries Commission, *p.b.* 482, Bombay, price Re. 1.50):

Studies the production and marketing of oil seeds, the economics of the village oil industry and problems regarding its organization.

Srinivasachari: *The Handloom Industry* (Pub. by Khadi and Village Industries Commission, Bombay, Price Rs. 9):

Discusses the efforts taken to revive the use of the spinning wheel and the handloom which were pushed back by the development of British industrialization. Suggests measures for a coordinated policy.

Village Leather Industry: (Pub. by Khadi and Village Industries Commission, *p.b.* 482, Bombay, Price Re. 1):

Gives a concise outline of the village leather industry with special reference to "the full process of skinning and proper utilization of other remains of the carcass".

CULTURE

GENERAL:

Brahmavidyā: *ALB*, Jubilee, Volume xxv, parts 1-4, 1961 ed. Dr. V. Raghavan assisted by Dr. Kunjunni Raja and Radha Burnier):

A volume of 630 pages containing four dozen articles on different Indological subjects by as many writers from different nations.

Kramer, Samuel Noah (ed.): *Mythologies of the Ancient World*, (pp. 480, New York, Anchor Books, Doubleday & Co., Inc. 1961, $1.45, Rev. *BSOAS*, Vol. xxv (1) 1962, pp. 195-6):

Symposium by ten collaborators, seven of them from the University of Pennsylvania. The mythologies concerned are those of ancient Egypt, Sumer and Akkad, the Hittites, the Canaanites, ancient Greece, India, ancient Iran, ancient China, Japan and pre-Hispanic Mexico. The editor explains that this joint work constitutes an attempt to avoid the shortcomings of the usual kind of compendium of ancient mythologies produced by a single scholar who, able at best to control only a part of the original texts, balances his conclusions precariously upon translations, often out-of-date.

Wales, H. G. Quaritch: *The Mountain of God: A Study in Early Religion and Kingship.* (London: Bernard Quaritch Ltd., 1953, vii, 170, £ 1/15, Rev. *FEQ xiii* (3) May 1954, pp. 369-70):

Continues study begun in *The Making of Greater India* on the resurgence of earlier indigenous culture traits esp. 'worship of the chthonic energies concentrated in a Sacred Mountain, or locally in a pyramid shrine or mound and closely connected with the sacral kingship'. Originating in Mesopotamia in 4 mill. B.C., it diffused itself over Asia assuming modified forms in different environments. This is the 'old Asiatic religion'. Examines findings of many scholars like Frankfurt, Heine Geldern, Chavannes, Creel, Haimendorf, Colani, Stutterheim, Corales, Maspero, Pelliot, Sylvain Levi & P. Mus.

INDIA:

Anantacharya, E.: *The Significance of Yagna* (Bharadwaja Ashram, Vijayawada-2. India Rs. 10/-. Rev. *HWM* 24-2-63):

The author points out that the whole of the Vedic system centres round the institution of Yajna (p. 23) and the Yajna around Agni. Agni is the first-born, the infant nursed by the Seven Mothers,—the seven flowings of the waters of primeval Existence—

the God who builds out of himself all the other Gods for the cosmic play of delight of the supreme soul, Garutman, who is emergent in each form as the soaring bird, Suparṇa. Behind the symbolism is found a scientific precision in the working of the Yajna, sacrifice, which spans in its progression the entire gamut of life in creation. The learned writer attempts to scan these significant lines and the role of the participants human and divine—and, in the process, presents a good deal of data from varied texts of importance besides the Vedas.

Baruah, Tapur Kumar M. *The Idu Mishmis* (available at the office of the cultural officer, NEFA Secretariat, Shillong, 1960, pp. 110, plus 8 plates, plus 19 drawings; Rev. *MII*, Vol. 42, No. 2, 1962, p. 170):

A book on the Idu mishmis (formerly midu or Chulikala); an account of their life and culture, methods of administering justice, religious beliefs and practices etc.

Smith, Bradford: *Portrait of India*: (Philadelphia, J. B. Lippincott Co. 1962, VII, 313. Index, Glossary. $ 5.95. Rev. *JAS* xxii (3), May 1963, pp. 49-50):

Vivid example of Bradford Smith's ability to explain complex problems in a simple language that avoids over simplification. Smith gives the reader a sense for the complex mixture of the ageless and the traditional that is to be found in modern India. It is clear that the author hopes Vinobha and J. P. will be able to "moderate the shattering impact of industrialization and urbanization upon family and village patterns", but that he is also conscious of the basic paradox involved in a creed which advances strong leadership as the means by which a mass of people can became self-leading. In general interesting both to the general reader and the specialist.

Sources of the Indian Tradition. (Comp. by Wm. Theodore De Bary and others. New York, Columbia University Press, 1958):

"An invaluable collection of documentary materials on the religious, philosophical, and literary heritage of India. Will be a standard source for the study of Indian civilization for years to come."

Behn, Mira: The Rural Scene (*IWI*, 18-8-63, pp. 8-10):

Sounds a note of warning against the widespread use of fertilisers and pesticides; bases her observations on *Silent spring* by Rachel Carson, (Hamish Hamilton Ltd. London, 25 sh.)

an American biologist and a powerful writer of inter-national repute. Mira Behn, whose knowledge of rural India is intimate and profound, observes: "for many years I have been dreading the results of modern methods of agriculture as carried on in India. One continually hears of the increase, and need for still more increase, of chemical fertilisers, but never a word about the need for humus-rich compost to accompany them. The fertilisers are boosted like commercial commodities, not like scientific materials which need measured care. Crops treated with these chemicals are more subject to pests, and thus the vicious circle of more fertilisers, more pests, more spraying gets established. The dangers inherent in the modern methods of cultivation are far greater in India than in a country like America, where everyone is modernized, literate and comparatively on the alert."

Raman, A. S.: Sri Sankaracharya Speaks—2 (*IWI*, 18-8-1963, pp. 24-27):

The author (Mr. A. S. Raman) posed many crucial questions to His Holiness Sri Sankaracharya of Kamakoti Pīṭham and the answers to some of them are briefly extracted as under:

Religion: "Religion can never cease to be a force in India, Superficially, we may be materialistic. But we are religious to the core. Even our politicians need religion for their secular purposes"

Caste system: "The caste system has its strengths as well as its weaknesses. It represents the world's oldest way of life and it remains well preserved to this day because of its vitality. Its guiding principle is 'Live and let live'. The emphasis is on creative cohesion and co-operative co-existence. The Hindus all over the country share a common way of life based on caste, and this has helped them in their spiritual evolution down the centuries. Today the Hindu caste system exists only in form, not in spirit. Hence the conflict. Division, which was once the main source of its strength, has become a disintegrating factor. The Brahman himself is the main cause of the disintegration of the caste system. The present-day Brahman has no awareness of his responsibilities. He is not qualified even to preach the ideas practised by his ancestors. The antidote to the ills of the caste system lies within the structure itself. The Brahman alone can resuscitate the institution and restore it to its original splendour. 'Live like a good Brahman; mind-

control, self-control, voluntary poverty: these are some of the sacred ideals cherished by your ancestors. Practise them as they did'. The inherent strength of the caste system lies in the Brahman's spirit of self-sacrifice and self-denial. It is only then that you can inspire the other castes and thus achieve unity within the Hindu fold.

Impact of science on religion: Science and spirituality are coming closer together. To-day the scientist maintains that all matter can be reduced to energy which I call *Parāśakti*.

Renovation of temples: A temple need not be attractive. But it should remain authentic under all circumstances. Its original grandeur should be preserved by our renovators.

The Cinema: Like nuclear power, the cinema can be put both to constructive and destructive uses. I welcome it as an art form and as a contribution to science. But its uses, in my opinion, are limited. Documentary and educational films dealing with subjects such as geography, science, medicine, engineering, technology and so on are certainly helpful to humanity. Social reform should not be the objective of our films.

Language question: I am an advocate of Sanskrit and English. None of the modern Indian languages is half as good as Sanskrit and English. Sanskrit is our lingua franca. It is still a living language, in a recognisable form in Thailand, Burma, Indonesia, Ceylon and several other countries. When we adopt Sanskrit as the national language, we show our readiness to share the common heritage of all the South-East Asian countries, which will at once accept India as one among them. For international contacts, very few languages in the world are as adequately equipped as English.

Staal, J. F.: *Sanskrit and Sanskritization* (*JAS*, XXII, 3 May 1963- pp. 261-75):

'Sanskritization as used by Srinivas and other Anthropologists is a complex concept or class of concepts... It covers cases where the influence of Sanskrit and the amount of Sanskrit material decrease... In the study of Indian languages, Sanskritization is a well defined concept denoting one of the processes of language change in India. Although these processes can be defined relatively precisely, we cannot transfer such concepts to anthropology and history unless we make additional distinctions... Srinivas himself was the first to modify it and to stress that it should be discarded

"quickly and without regret" if a better concept or concepts could be formed. His concept has been fruitful in paving the way for the description and analysis of numerous phenomena, inspiring others and giving rise to an extensive literature.'

PHILIPPINES:

Houston, O. Charles (Jr.): *Philippine Bibliography I. An Annotated Preliminary Bibliography of Philippine Bibliographies (since* 1900). (Manila: the University of Manila, 1960, pp. 69. Errata sheet and index insert. $2.50, Rev. *JAS,* Vol. XX, No. 2, 1961, pp. 241-2):

The volume contains 155 printed and typescript bibliographies taken from books, magazines, and official reports. Items range from the natural sciences through the humanities and social sciences.

FOLK ARTS

CEYLON:

Rhythms of the People: (Film; Information Officer, Senate Building, Colombo):

Documentary film on folk songs and dances of Southern Ceylon, in short story form. Connects some of the popular folk songs and dances performed during festive seasons.

HISTORY

ASIA:

Edwardes, Michael: *Asia in the European Age* 1498-1955: (Asia Publishing House, Bombay-1, pp. 361, maps, bibliographical note, Index, Rs. 22/- Rev. *HWM* 26-1-63):

This is a short survey of the wide field of European activities in Asia from the arrival of Vasco da Gama in 1498 till the virtual liquidation of colonial rule at the end of the Second World War. It seeks to explain the motives of colonial aggression and the ideas that sustained the European nations in their imperial pretensions. Edwardes points out how Asia reacted to the impact of European ideas and how the residues of this impact are now integral to the structures of independent Asia. The new Asia is still in the process of being born, and it is the purpose of this book to explain the nature of its complex heredity and promote a proper appreciation of the problems of the new nations by creating mutual understanding among them and with West. Many shrewd judgments and frank appraisals are scattered all over the book.

INDIA:

Edwardes, Michael: *A History of India* (from the earliest times to the present day, pp. 366, illustrations. Thames and Hudson. 45 s. Rev. *JRAS* 1961, pp. 155-6 by W. A. Garstin):

Life of the people of India, Hindu people, and their conquerors. Stress on continuity of the ethos, religion and caste of Hindus. Mass of material well marshalled and competently handled. Copious extracts from contemporary records quoted in extenso. Excellent period maps and lists of Principal Dates. Vitiated by sustained attitude of disparagement of British Dominion and his predilection for presenting various events in as unfavourable a light as possible in order to belittle it.

INDONESIA:

Fischer, Louis: *The Story of Indonesia,* New York. Harper and Brothers, 1959 (Rev. *JAS,* Vol. XIX, No. 4, p. 469):

The best written book on Indonesia in English. The first half of the book is an excellent survey of Indonesia history, while the second half is current history, with a survey of events, since 1949.

S.E. ASIA:

Wales, H. G. Quaritch. *Ancient South-East Asian Warfare,* London; Bernard Quaritch Ltd. 206, Index. 1.15 s. Rev. *FEQ* xii (2), pp. 234-5):

'To the student of anthropology and of Southeast Asia in general, Mr. Wales' book is a most welcome addition to literature and offers a valuable insight into some of the more neglected aspects of the region's past'.

LAW

INDIA:

Sarkar, U. C.: *Epochs in Hindu Legal History.* Vishveshvaranand Vedic Research Institute, 1958, pp. 441, price Rs. 30. (Rev. in *BSOAS,* Vol. xviii, part i, page 162).

Contains brief summaries of the *sūtras, śāstras,* and *nibandhas,* the administration of Hindu law in the Muslim period and an account of the Anglo-Indian legal system. Sees an identity between Hindu and Islamic law.

LITERATURE

INDIA:

Āryendra Sharma (ed.): *Paṇḍitaraja-kāvya-Sangraha* (Complete poetical works of Paṇḍitarāja Jagannātha), pp. xiv plus 228.

Osmania Uni. Hyderabad (Deccan), 1958. Sanskrit Academy Series No. 2 Rev. *JRAS*, 1961, pp. 65-6 by C. A. Lewis:

No attempt to establish a critical edition; no variants supplied in footnotes. Well produced, though devanāgari types used are too small. English biography of Paṇḍitarāja precedes his works.

Das, Dr. Motilal: *Vaishnava Lyrics*: (Bharati Sanskrit Parishad, Calcutta, pp. 96, price Rs. 3/-. Rev. *VK*, Vol. lxix, No. 2, p. 115):

A brief account of the growth of the Vaiṣṇava lyrical literature in Bengal; presents English renderings from songs of minstrels like Jayadeva, Vidyāpati, Chaṇḍīdas, Jñānadās, etc. The selection is representative and the translation well-done.

Paradkar, (Dr.) M. D.: *Similes in Manusmriti* (Sundarlal Jain, Bangalow Road, Jawaharnagar, Delhi-6, 1960, pp. X plus 100, Rs. 6/-. Rev. *JOI, Baroda,* Vol. X, No. 4, 1961, p. 458):

A critical examination of each simile pointing out the light it throws on the religion and society of that age. The book presents a laborious, careful and critical study of the similes in Manusmriti.

PAINTING

INDIA:

Archer, W. G.: *Indian Painting.* Iris Books, New York & Toronto, Oxford University Press, 1957. 22. 15 colour plates, 6 figures, $8.00. Rev. in *JAS*, xvii (iv), pp. 651-2.

'A volume of aesthetically pleasing format, which makes little contribution to the history of Indian art', (Norman Brown).

Drawings and Paintings of Rabindranath Tagore (published by Lalit Kala Akademi, New Delhi, 1961, Rs. 25. Rev. *IAC*, Vol. X, No. 2, 1961, pp. 272):

A beautiful album of some of the paintings and drawings by Tagore, reproduced in large size in two or more colours issued in connection with Tagore centenary. A valuable addition to an Art Library.

Raman, A. S.: Figurative paintings in India (*IWI*, 12-8-62, pp. 20-21):

"An Indian painter or sculptor should assert first his Indianness and then his modernity. Otherwise he cannot retain his

identity and is just lost in the crowd... To-day many of our figurative artists are engaged in the stupendous task of interpreting India in the modern idiom without uprooting themselves".

PHILOSOPHY

GENERAL:

Javadekar, (Dr), A. J.: *Axionoetics,* (Allied Publishers, N. Delhi, Rs. 16/-. Rev. *IWI,* 28-7-63, p. 47):

The author shows that the root cause of to-day's confusion in philosophy is the divorce of knowledge from value. Unless we recognise that the concept of value is inescapable, and that values have concrete objective reality, neither the origin nor the nature of knowledge can be grasped. "Value is not a subjective addendum to reality, nor is it an indefinable quality attached to reality, nor again is it a form of utility. that satisfies practice. Value is the very condition, the very essence, of existence of knowledge." Axiology, or the study of value, is therefore in the author's opinion, the most natural fulfilment of all philosophic endeavour. Knowledge proceeds from objectivity to subjectivity, and from subjectivity to valuation. The progress is from facts to *ideas* and from ideas to ideals. Therefore just as ontology inevitably leads to epistemology, so also must epistemology culminate in axiology. Unless this happens, the various branches of knowledge will continue to go their own respective ways without falling into a wider harmony. It is in the fitness of things that this emphasis on harmony as the true principle of knowledge should have come from an Indian writer. From Abhinavagupta to Tagore, Indian thought has always viewed special branches of knowledge as stepping-stones to a universal harmony. Dr. Javadekar brings out the implications of this viewpoint very lucidly in his chapter entitled "The Harmony Theory of Value". He shows that harmony is the only criterion that can integrate knowledge, art and morality; and that all values, including truth, beauty and goodness, have to be tested by the criterion of internal and mutual harmony. In pursuance of this conviction the author devotes his attention to all the important fields of knowledge and shows the underlying unity that they possess—a unity that can only be understood in terms of value or worth.

Sathaye: *A Philosophy of Living*: (Asia, Rs. 15/-. Rev. *IWI,* 14-7-63):

The author of this thought provoking book concentrates his attention on the interrelationship between thought patterns and action patterns. He approaches his subject with a clear realization of the fact that moral rightness or wrongness cannot be judged in isolation from the totality of life. Living involves action, or rather "acting". The latter may be prompted by thinking, feeling or willing. Accordingly, the first three sections of this book are devoted to the relationship of human action with thought, emotion, and will respectively. If the study had stopped at this point, the book would have become excessively analytical. But the author appropriately goes on, in the fourth section to deal with self-realisation, heredity and environment, and other questions. A discussion of these questions enables him to reexamine the issues raised earlier in the perspective of the human personality as a whole.

INDIA:

Zaehner, R. C.: *Hindu and Muslim Mysticism* (SOAS, London University, Jordan Lectures in Comparative Religion, *v. x. x,* 234, pp. London, Univ. of London, the Athlone Press, 1960. 305. Rev. *BSOAS,* XXV (i) 1962, pp. 173-6):

Eight lectures by the author, Spalding Professor of Eastern religions and Ethics in the University of Oxford form the basis of the book. Marked by originality which lies less in new information than in reinterpretation. The reviewer critices the author's contrast drawn between Hindu and Sufi tradition *viz.* that in Hindu tradition the tendency is from monism to theism as the higher form of the religious life, and the reverse is true of sufism, and points out that upanishads are the common source of Śaṅkara's monism and Rāmānuja's theism. Other suggested parallels are also criticised. 'Although its main conclusions cannot be accepted, this work is marked by profound erudition, and its style is lucid and fluent'. The book is admirably produced.

Dutt, Guru, K.: *Existentialism and Indian Thought*: (New York; Philosophical Library, 1960, pp. 92, $2-75; Rev. *JAS,* Vol. XX, No. 2, 1961, pp. 246-7):

'An attempt to elicit the fundamental similarities and differences, not only between one school of existentialism and one major trend of Indian thought, but between existentialism and Indian thought in general'.

'A large part of the book consists of nothing but copy and paraphrase of secondary sources'.

Yatiswarananda, Swami: *Adventures in Vedānta.* (London, Rider & Co., 1961, pp. 224, Rev. *EW*, Vol. 13, No. 1, March, 1962, pp. 79-80):

The book is a collection of the lectures given by the author in Philadelphia and in Bangalore and published separately in *The Vedānta Kesari* and *The Vedānta for East* and other magazines. The work deals with the principles of the Advaita and the non-contradiction of the presence of Bhakti in monistic cosmos.

RELIGION

GENERAL:

Sprinkle, G. Stephen: *Psychology and Religion.* (Methuen, 28 sh. Rev. *IWI*, 28.7.63):

The author a former editor of *The Hibbert Journal* and a university lecturer at Oxford and Exeter, has condensed a lifelong study and the knowledge of a vast field of modern literature into this volume. Numerous well-chosen quotations, connected by a running commentary and a summing up of all important theories and discoveries in the field of comparative religion, anthropology, evolution and the latest theories of psychology, make this book a mine of useful information. The theories of Freud and Jung have been given particular prominence, their fundamental values as well as their differences are clearly worked out, and their capacity to elucidate religious practices and experience is well demonstrated in subsequent chapters, in which the growth of religious consciousness, prayer, worship, individual experience, mystical techniques and contemporary experiments with hypnotic methods and drugs, etc., are discussed. In his final summing up the author comes to the conclusion that "the psychology of religion makes its most positive contribution when it shows that religion is that which concerns the 'whole' man aspiring after the Divine".

SCULPTURE

INDIA:

Kar, Chintamoni: *Indian Classical Sculpture.* (Alec Tiranti Ltd., 1950, viii, 38, Illustrations. 6 $., Rev. *RCAJ*, XXXVIII (1), Jan. 1951, p. 87):

This survey from Aśoka to the Guptas is a good money's worth.

Thapar, D. R.: *Icons in bronze: and introduction to Indian metal images* (XX, 171 pp., 80 plates, 2 maps (on end papers),

London: Asia Publishing House, 1961. 60 S. Rev. *BSOAS,* XXV (1) 1962. p. 199, by F. R. Allchin):

It is a startling fact that after more than a century of interest in Indian sculpture and architecture, no general survey of the history and scope of the remarkable series of bronze icons has been written. The present book hardly sets out to fill the gap, it is rather a gentle plea for continued interest, amateur collection, and study. It is beautifully produced and printed in India. Its many plates are of excellent quality. The text is well written and clear.

SOCIOLOGY

INDIA:

Ahmad, Rashid: *Musalmānon kē siyāsī afkār,* (viii, 432 pp. Lahore. Idāraā-i-Thaquāfat-i Islamiya, 1961. Rs. 5.75, Rev. *BSOAS,* XXXV (1) 1962, p. 198):

The work deals with Islamic political thought in 13 chapters. The book has many notable omissions. It has an apologist modernist orientation and an 'educative' rather than academic aim, shows extensive reading and a gift for lucid 'digestive' elucidation, but the complete absence of documentation places it in the category of constructive journalism rather than objective scholarship.

Drekmeier, Charles: *Kingship and Community in Early India.* (Stanford, Calif. 1962, xii, 339, Bibliography, Index; $ 7.50, Rev. *JAS,* XXII (3), May 1963, pp. 347-8, by Burton Stein):

Most stimulating contribution to the field of ancient Indian political thought and institutions representing in some ways the best of what American scholars can contribute to Indian studies—a new structuring of knowledge, based upon modern social science concepts in a relatively well-developed field of scholarship. The scope of the work is from the Vedic period to the end of the Gupta period with major emphasis upon the four centuries prior to the third century B.C. The book represents a long stride towards greater theoretical understanding of ancient Indian polity.

Motwani, Kewal: *Manu Dharma śāstra. A sociological and historical study.* (Madras 1958. Ganesh & Co., pp. XXVII, 384). Rev. in *EW,* Vol. 10, Nos. 1-2. March-June 1959, p. 123):

An exposition of the main doctrines contained in the *Mānavadharmaśāstra.*

Retzlaff, Ralph H: *Village Government in India*: (New York, Asia Publishing House, 1962, 140, Appendix, Glossary, Index $ 4.50. Rev. *JAS*, XXII (3), May 1963, pp. 348-9):

Village studies have generally been by anthropologists and sociologists, but this is by a political scientist. 'For this reason, this small volume badly printed and outrageously over priced—is a pioneer study, based on first hand observation, which may properly be described as one of the really important books on local government in India'. It is a case study of the working of the gaon panchāyat in the single village of Khalapur in the Saharanpur District of Western Uttar Pradesh. One of the leaders in the village told the author: 'Don't forget this. This is the first time we have had such a thing in Khalapur. We have made many mistakes, but we will not make them again. Now we have learned what the powers of the *pradhān* and the *panchāyat* are. We will watch the new *pradhān* carefully.'

Rosenthal, Franz: *The Muslim concept of freedom prior to the nineteenth century.* (viii, 133 pp. Leiden. E. J. Brill, 1960, Guilders 19, Rev. *BSOAS*, XXV (1), 1962, pp. 170-71):

In collecting a number of explicit statements on freedom in Muslim works the author has made a useful beginning to a study of the subject, which, as he rightly points out, calls for a study of Muslim theology in its entirety, and, with it, of the basis of all Muslim intellectual life. In his concluding remarks Professor Rosenthal makes clear the separation between theory and practice.

Weiner, Myron: *The Politics of Scarcity, Public Pressure and Political Response in India.* (Chicago, 1962, XIX, 251, Index$ 5.00. Rev. in *JAS*, XXII (3) May 1963, pp. 346-7):

Investigation into the basic difficulties that beset democratic way of life in a non-affluent society. Five major types of groups studied: (1) community associations based on religion, caste, tribal affiliations, and language; (2) the trade union movement in the organized industrial sector of the country; (3) organized business groups and chambers of commerce; (4) peasant and agrarian organizations; and (5) student and youth organizations. The book is a warning of the disruptive influence of pressure groups in present day India. This is the first full length study of the pressure groups in a non-Western democratic political system.

INDO-CHINA:

Roy Jumper: *Bibliography on the Political and Administrative History of Viet Nam* 1802-1962. (Saigon. Michigan State Univ. Viet

Nam Advisory Group, 1962 vi, 179 (mimeo). Rev. in *JAS*, xxii, 3, May 1693, p. 341-2):

Consists of 964 entries from some 3,500 annotated titles; while the orientation is heavily historical, it also contains entries dealing with economic and social conditions as environmental factors, and with some specifics of modern Vietnamese politics and public administration.

Wilson, David A. *Politics in Thailand* (Ithaca, Cornell University Press, 1962, 301 $ 5.75. Rev. *JAS* xxii, 3, May 1963, p. 337-8):

A significant contribution to the scarce political literature on Thailand. Extremely well written and well documented. Presents both a historical and an analytical description of the internal workings of the Thai political system. A few errors of historical fact and some serious contradictions, and an almost total failure to relate political developments in Thailand since World War II to the international environment.

INDONESIA:

Boeke, I. H. (ed.): *Indonesian Economics. The concept of Dualism in Theory and Policy*: (The Hague: W.van Hoeve Publishers Ltd., 1961, xii, 446, Bibliography, Glossary, Index. $ 7.50. Rev. *JAS*, xxii, 3 May 1963, pp. 338-9):

'Most of the thirteen essays, including four by Boeke himself (the author of the concept of 'dualism') were published between 1902 and 1941. Only three appeared originally in the post war years. All of them were written by Dutch economists with extensive administrative and/or teaching experience in Indonesia'. Some essays are critical of Boeke's views. There appear many concepts which belong to the standard equipment of present development economics. It is to be regretted that these essays did not become available in English earlier.

Kroef, Justus M. Van der. Indonesia's Economic Future, *PA*, xxxii (i), pp. 46-72:

Role of Government in the complex process of economic development fully discussed; recent developments and difficulties due to the wide spread and variety of the state's territory also considered.

PHILIPPINES:

Goodstein, Marvin E.: *The Pace and Pattern of Philippine Economic Growth:* 1938, 1948 and 1956. (Ithaca, New York, Cornell

Univ., 1962, x, 220, $ 3.00 (mimeo). Rev. *JAS* xxii (3) May, 1963, pp. 339-40):

Important landmark in the study of South-east Asia by American economists; first critical review of national income accounting concepts and practices published by an outside scholar for any country in the area. A model of careful and painstaking research.

SECTION IV(A): INSTITUTIONS

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

AUSTRIA

CULTURE:

Centre for Humanity (Vienna):

The establishment of a "Centre for Humanity" in a non-aligned or neutral country, where scholars, sociologists, psychologists and scientists could direct their energies towards the solution of problems relating to the meaningful survival of the human race, has been sponsored by a team of 24 eminent American scholars. Dr. Ulyss S. Mitchell, a sociologist and theologian residing in San Mateo, a suburb of San Francisco, who has taken the initiative to set up the Centre, after intensive research for over three years, into the foreign policy of America and other governments observes that he noted with regret the absence of consideration for the human behaviour aspect and the intellectual and emotional response of people. This prompted him to confer with the best psychologists of our time, to evolve a new approach to the problems of fear, suspicion and hatred that still divide the human family. The world had made great progress in the physical sciences, but had not really kept up the human value side of them. Dr. Mitchell, who is also President of the Foundation for Humanity, U.S.A. said that the proposed Centre would bring together a community of creative minds who would study the problems of humanity as a whole in an environment relatively free from the pressure of the work-a-day world. Among the problems to which the scholars at the Centre would devote themselves would be the effective utilization of the earth's physical and human resources, reduction of regional disparities in well-being, the search for a universally applicable code of ethics for inter-group relations, the rational control of human population and an analysis of the causes and reduction of the dangers of nuclear war. Dr. Mitchell, has already visited London, Copenhagen, Moscow, Warsaw, Prague, Vienna, Accra, New Delhi and Bombay. During his brief stay in the City, Dr. Mitchell met Dr. A. Lakshmanaswami Mudaliar, Vice-Chancellor, University of Madras, and Dr. G. D. Boaz, Head of the Department of Psychology, Madras University. Dr. Mitchell left this afternoon

(June 12, 1963) for Calcutta where he will meet Acharya Vinoba Bhave.

Social Sciences Centre (Vienna):

Started with the financial support of Unesco in 1963 under the auspices of the International Social Sciences Council. A European centre for the coordination of research in the field of social sciences. Its aim is to stimulate comparative research in collaboration with national centres. Three main themes have already been defined. World planning, basic ideas on aid to developing countries, and the economic and social consequences of disarmament (Unesco Features).

FRANCE

The Centre de Relations Culturelles Franco-Indien (Paris):

Founded in 1962; Director Mr. Mahesh; it has an executive committee comprising the following: Chairman: Mr. Didier Remon; Secretary-General: Mr. Michel Cantin: Members: Mrs. Jeannine Auboyer, Mrs. Francoise Dolto and Messrs. Paul Mus, Jean Filliozat, Charles Cunin, Jean-Louis Hachette and Robert Salmon. The object of the Centre is to develop cultural, social and human relations between France and French-speaking countries in general on the one hand and India on the other. A number of activities took place in 1962: the film by Satyajit Ray, *Pather Panchali* was shown; lectures were given by Mr. Jean Filliozat on the Indian nation and its traditions; Miss Jeannine Auboyer, curator of the Musee Guimet, on Indian religious art; Mr. Walpola Rahula on Buddhism in social life; Mr. Jean-Claude See on 'Yoga'; there were also performances of Indian dances and recitals of Indian songs. In 1963 February Mr. Ph. Lavastine delivered a lecture on 'Six years with the Pandits of India, 1956-62'. An exhibition of Indian objects of art from private collections was opened on 27-5-62. It has published the first issue of a periodical called *Sangama;* the second number to appear will be devoted to Rabindranath Tagore. (O. Occident, V, No. 6 and VI, No. 3).

GERMANY

International Paper Museum (Aachen, Federal Republic of Germany):

Founded by Oskar von Forckanbeck, a land owner and private scholar who was born in 1882. With unflagging energy he enriched his collection up to his death in 1898. In 1899 the museum was

taken over by the city of Aachen. Two world wars put a stop to many plans. From 1939 to 1947 the contents of the museum were evacuated. They suffered considerable losses but about 80,000 individual copies were preserved. The oldest German paper in the museum is "Neuwe Zeitung" of 1561 from Tubingen and the oldest English paper is "The Athenian Mercury" of 27th March 1694 from London. The oldest Chinese number is the Peking State newspaper "Sin Pao", handprinted on the finest paper. The Museum houses the most extensive collection of titles from North and South America. There are also a considerable number of German newspapers published abroad. There are numerous publications reflecting the early revolutionary and socialist epochs. The newspapers to-day number about 90,000 in more than 30 languages; besides there are documents of historical and cultural value. For research institutes and for those engaged in writing theses the Museum provides an inexhaustible source of information. "It is not only a record of the development of the Press but a chronicle of the ups and downs of world history." The founder of the Museum received no encouragement during his life time and it was perhaps on account of his bitterness of feeling that he caused to be engraved on his tombstone the inscription "A life for nothing". (Unesco Features 421 and *HWM*, 13-10-1963).

Municipal Museum (Munich Germany):

The third largest collection of musical instruments in the whole world. It has four thousand musical instruments from all countries in the world and all epochs of human history are here. In 1943, as the bombing of the city increased, the drums from the primeval forest and the Siamese gongs, the violins and cellos, the harps and the pianos were packed into cases and trunks, and the collection wandered for two decades from one emergency accommodation to another. Only after the extension of the Munich municipal museum does the collection find a home again. The instruments typical of a particular part of the world are placed in separate rooms. The first room is reserved for Africa. In the Oceanic section are Panpipes, howling tubes and conches. From New Guinea come wooden whizzing missiles which are thrown like a boomerang through the air and then produce a strange whizzing sound. Of the rare water drums there is one specimen from New Guinea in the collection. The valuable gongs from Indonesia are today great rarities, for it was strictly forbidden to export them. The tones of the buffalo bells and the temple trumpets, which can be

pulled out like a telescope up to a length of ten feet, once resounded over the plains of Tibet. From that country come also the skull drums carved out of human bones. India is represented by sarangis and crocodile zithers, which would be valuable on account of their ornamentation alone.

RELIGION:

House of Quiet (Roseburg) 50 kilometres from Hamburg, Germany:

Established in 1962. A spiritual centre of German and European Buddhism; a large library containing the entire Buddhist literature in German, English and Sanskrit is on hand for research. Classes and courses on meditation are held; it is open to all followers and friends of Buddhism (*German News*, 1962 *No.* 3).

INDIA

ARTS AND CRAFTS:

Government of India Production Centre (Ettumanoor, near Kottayam in Kerala):

The centre has amply demonstrated how manufacture of metal castings can be improved by modern techniques with the existing materials and equipments. The Centre is assisted by the United States Agency for International development and run under the guidance of Mr. John F. Schnur, Foundry consultant to USAID. Mr. Schnur, has, since he came to India in 1952, visited the largest and the smallest foundries throughout the country. The origin of foundries according to him, goes as far back as 4,000 B.C. India produced cast crucible steel about A.D. 500 although the process died and was brought back by Benjamin Huntsman about 1750. He pointed out that foundries to-day played a very important part in building the economy of a country and, with the new inventions and development of modern machinery, foundrymen must apply modern methods and keep abreast with the more intricate castings demanded. Moulding is becoming more and more complicated. Though the principle was still the same, there were now different ways of carrying out the process. Sand moulding was the most economical and most widely used. From his study of the economics of the industry, Mr. Schnur has found that rejects or defective sand castings present the greatest problem to foundrymen everywhere. While losses of five to ten per cent would be considered normal, many foundries in India experienced losses much

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higher than ten per cent. In the past decade, however, he has noticed quite an improvement in the foundry industry, such as improved moulding techniques, mechanization and mechanical aids. Even so, the improvement has been effected only in a small percentage of Indian foundries. There were over 1,800 foundries that still moved in the old way, making all moulds on the floor. He is convinced that the floor moulding practice should be entirely eliminated except in the case of heavy castings of two tons or more in weight. The use of cheap or unskilled labour in the conditioning of moulding or core sands was one of the most common faults noticed by Mr. Schnur. He said instruments were available for testing moulding and core sands but, being above the budget of small foundaries, they were very rarely seen in use. Where they were regularly used the results showed up in improved casting, finish and higher production. The Ettumanoor centre has turned out 79 trained foundrymen. Each trainee is paid a stipend of Rs. 10 a week. Mr. Schnur will be completing his assignment at Ettumanoor in three to four months. He has two Indian counterparts, who will take over the work. Mr. Schnur has prepared a Foundry Manual giving in understandable and concise terms how modern techniques can be applied to Indian foundaries.

Regional Design Centre (Bangalore):

See *Bulletin* 1958, p. 118. The Regional Design Centre at Bangalore is doing yeoman service in the rehabilitation of craftsmen and encouragement of handicrafts. Sponsored by the Government, training is imparted to a group of workers in the medium most suited to them and they are maintained by a stipend instead of the fluctuating patronage. Here a trainee is placed under the supervision of a master craftsman who teaches him the finer points of sculpture, the technique and the use of a variety of materials. The themes for sculpture are derived from relief and friezes of temples or from photographs of classical dances. There are various sections in the Design Centre; Ivory, sandalwood, metal (copper and bronze and bell-metal), silver, brassware, plaster of Paris etc. The visitor is conducted round the various sections by the Director or one of his assistants who are always willing to answer questions by the curious. A neatly designed show room exhibits the products made and here one has a glimpse of an array of articles produced by the Centre. A unique feature among the exhibits was the brass door handles—functional in design and artistic in conception.

Share Your Toys Projects, Madras Branch (No. 9, Nungambakkam High Road, Madras):

Inaugurated on 24-8-63 by Mr. Gernard Fisher, German Consul. The "Share Your Toys Foundation", started in 1958 in Delhi, has now five branches. Its principal aim is to help exchange toys and visits by children all over the world. Children below the age of 15 years can become its members by paying Rs. 5 per annum. The local representative of the organisation are Mrs. Jahanara Hussain and Mrs. Shireen Aslam. The members would each be provided with addresses in two countries from which they could choose their pen friends. A gift would be given to each member in India who in turn would send a toy of his or her country in exchange. Every year, two child "ambassadors" would pay a visit to India and two from here would return the visit. So far "ambassadors" from Japan, West Berlin and Afghanistan have come to India while Indian children have gone to America, Japan and West Germany.

CULTURE:

Documentation and Research Training Centre (Bangalore):

Founded 1962; an organ of the Indian Statistical Institute; Dr. S. R. Ranganathan, Head of the Centre; the Indian Statistical Institute has drawn up an ambitious Rs. 40 lakh project for the expansion of the activities of the Bangalore Centre. The Mysore Government have already been approached for the grant of a 20 acre plot, near Hebbal on the outskirts of the city, to house the centre and its research wing and also the southern regional centre of the Institute. The Bangalore Centre, the first of its kind in India, began its activities in June, 1962. Its two-fold objectives are to train documentalists for service within the country and subsequently to extend such facilities to documentalists of other countries especially those in the fast-developing Afro-Asian countries, and to organize continuing research on documentation techniques. The centre now admits ten students with the Master's or Honours Degrees in science or arts every year. They are required to take an eight-week apprenticeship preceding the formal course and again of six weeks' duration at the end of the course.

Harikathā Kālakshepam School: (Koteswara Iyer Choultry, West Main Street, Tanjore):

Inaugurated on 9.7.63 by the Minister for Hindu Religious and Charitable Endowments, Madras State. Object: to impart training

to young boys and girls in Harikathā Kālakshepam (Art of telling divine stories) with a view to reviving the great art; started as an experimental measure under the auspices of the Hindu Religious and Charitable Endowments Department with a donation of Rs. 22,000 from the *Tiruvaduturai Adhinam* (see *Bulletin* 1957, p. 170) towards the expenses; course of training for 3 years; six boys and four girls have joined the school with a stipend of Rs. 30/- p.m. for each. Formally declaring open the school Hon'ble Mr. Baktavatsalam observed: the religious mutts and Temple Devasthānams had got a duty to the people to preserve our great arts. Harikathā Kālakshepam was a wonderful art and in rendering the musical discourses the Bhāgavatars used to recite verses and songs in various languages like Tamil, Marāṭhī, Telugu, Hindi, etc. Though this art originated in Mahārāshtra, it was improved and enriched considerably by the celebrated Bhāgavatars of Tamil Nad and the Kathākālakshepams, narrating stories from our mythology and Purāṇas are intended to tone up the moral life of the people. It is a sad spectacle that those Bhāgavatars are dwindling in number in recent time.

The Hindu Religious Endowments Board (Madras):

Is gathering a collection for a museum of bronzes which are not in worship because they have been damaged a little. Wooden panels from temple chariots are also in the collection. Much remains to be done before the Museum is thrown open to the public. The bronzes have to be prepared for exhibition; some cleaning has to be done and dates have to be assigned to each exhibit. This task of dating has been assigned to the Institute of Indology at Pondicherry. Many famous temples of the Madras State have contributed to the collection: Śrī Mīnakshi temple at Madurai, Śrī Aruṇācaleśvara temple at Tiruvaṇṇāmalai, Śrī Śarngapāṇi temple at Kumbakoṇam, Śrī Rājagopālaswāmi temple at Mannārguḍi, the Oppiliappan shrine near Kumbakoṇam. The bronzes comprise Naṭanakrishṇa, Yoga Śāstā, Garuḍa, Daṇḍapāṇi, Māṇikkavāśagar, Lord Narasimha etc.

The Indian Museum (Chowringhee Road, Calcutta):

The Laboratory of the Anthropological Survey of India in the Museum has in its possession about 250 skeletal remains of the prehistoric age, retouched and remade by experts. Too precious for exhibition the unique remains are kept in boxes under the direct supervision of experts. Besides the laboratory has other valuable collections: about 700 prehistoric skeletal parts from Rupar, Lothal,

Sialkot, Ujjain, Nagarjunkunda, Pandurajar Dhibi (in West Bengal) and Rupkund among others. The collection of bones at the excavation sites and their treatment and preservation at the laboratory in the city is a long and arduous process. The experts of the ASI laboratory in the city are responsible for the repair, restoration, reconstruction and preservation of skeletons. A special chemical reagent or solution prepared in the laboratory is used to repair and reconstruct the specimens, parts of which are sometimes missing. The bones, brittle and disintegrated in many instances, are strengthened.

Kāñcī Kāmakōṭi Pītha Vyasa Bhārata Kalādi Sadas Samājam (Kanchipuram):

Founded and registered in 1963 by His Holiness Sri Śankarācārya of Kāmakōṭi Pītham. Object: to devise ways and means to enable people to lead a life of righteousness based on Dharma, disseminate knowledge of ancient epics, Āgama Śāstras, Śilpa Śāstras, tantras and folk arts obtaining in all parts of the country and in countries like Cambodia, Ceylon, Thailand, Indonesia, Tibet; undertake printing and publication of books and manuscripts on Śāstras and arts besides giving encouragement to scholars and students engaged in the pursuit of divine knowledge.

Lalbhai Dalpatbhai Bharatiya Sanskrit Vidya Mandir (Ahmedabad):

Inaugurated by Prime Minister Nehru on 11-5-63; object; collection and preservation of old manuscripts and provision of facilities for study and research of the manuscripts. The Institute has already collected nearly 26,000 manuscripts covering subjects like the Vedas, Āgamas, Buddhist religion, Tantra, Jain Darśana, systems of Indian philosophy and grammar.

Milanee (Kanpur):

An art lovers' association founded in 1951. It has contributed much to cultural life in Kanpur; it is also a centre of social service; it follows the ideals of universal brotherhood, freedom of mind and national integration; has been organizing seminars, dance and music performances and has staged plays, has a good library catering to the many sided interests of its members—sports, music, art, drama, and literature.

Nanji Kalidas Mehta International House (Bombay):

Inaugurated by the President of India (Dr. Radhakrishnan) on 1st October, 1963. A non-official organization to serve Indians abroad. Objects: to encourage and promote the social, cultural

and educational interests of Indians at home and abroad; to provide a common platform for all classes of social, cultural and educational subjects; to provide accommodation for travellers proceeding to or returning from abroad; to provide hostel accommodation for students from abroad studying in India and, also wherever possible, to give facilities of scholarships to deserving students, to provide facilities for research centres, libraries etc.

Sri Palaniandavar College of Oriental Culture: (Palani; Madura Dist.):

See *Bulletin*, 1960, II p. 294. A residential college started in 1959. The Śrī Daṇḍāyudhapāṇiswāmi Devasthānam, the richest of the Devasthānams in Madras State, has established this institution. This institution is affiliated to the University of Madras and offers coaching to students in the faculty of Arts leading to the B.A. degree in Branch XIII Oriental Culture. As in other arts colleges in the State, the students here are taught English and Tamil under Part I and II respectively and under Part III (Group A—Major): 1. Outlines of Indian Philosophy (including Vedas, Upanishads, six systems of Indian philosophy etc.); 2. Principles of Śaivism and Vaishaṇavism including Āgamas etc. 3. History of Indian culture; 4. Fine arts including temple architecture, painting, sculpture, music, iconography etc.; (Group B—Ancilliary); 1. Ethics and 2. Comparative religion. Under Part IV the students are given instruction in physical anthropology and physical geography. This comprehensive syllabus helps the students to have an insight into the spiritual, philosophical and religious aspects of life. The college at present has a strength of 44 students (twenty in the first year, twelve in the second year and twelve in the final year) and offers free tuition, boarding and lodging and the expenses are met out of the funds of the Devasthānam.

School for Vedic Missionaries (Ramgarh, Naini Tal):

Proposed to be opened in July 1963 by the Ārya Pratindihi Sabhā of Uttar Pradesh. First of its kind in Northern India, the āshram will turn out missionaries to propagate Vedic dharma in India and abroad. Apart from interpreting the Vedic way of life, the missionaries will also serve as social reformers. Preference in admission will be given to those graduates who pass with Sanskrit as one of their subjects.

Visva-Bharati Cheena Bhavana (Śāntiniketan):

See *Bulletin* 1959, I, p. 113,. Professor Tan Yun-Shan, Founder Principal. Formally opened as a research department of the Visva-

Bharati by Gurudeva Rabindranath Tagore on the Bengali New Year's Day, April 14, 1937. The object of this department (Cheena-Bhavana) shall be to establish and promote cultural exchange between China and India, for which purpose it will provide facilities for Chinese scholars to study Indian languages, literature, history, religion, philosophy, etc., as well as for Indian scholars to study Chinese language literature, religion, philosophy, etc.,—Buddhism being regarded as the nucleus of all such studies.

The subjects of study comprise:

Languages: Chinese, Tibetan, Sanskrit and other Indian languages. Besides these, important European languages, such as English, German, French, etc. will be taught, if necessary. Research: Buddhism (Chinese, Indian and Tibetan); other religions (Chinese and Indian); Philosophy (Chinese and Indian); History (Chinese and Indian); Literature (Chinese and Indian); Cultural studies (Chinese and Indian, ancient and modern). Publications: Restoration of lost Sanskrit works from Chinese and Tibetan; Translations of Chinese, Tibetan, Sanskrit and Pali classics; Editing of Sanskrit, Chinese and other works etc. It has been able to attract a good number of students and scholars from almost all the Asian countries, such as Ceylon, Burma, Thailand, Cambodia, Annam (Vietnam), Malaya, Singapore, Indonesia and Nepal, besides India and China. A few students and scholars also came from Africa, Europe and America. Research studies and works are carried out according to programme. A good number of articles and books have been written by the research staff, fellows and scholars. Besides, several old obscure Sanskrit texts have been investigated and critically edited with their Chinese and Tibetan version. Several lost important Sanskrit books on Buddhism and Buddhist philosophy have been restored from Chinese and Tibetan. A number of Chinese works have also been and are being rendered into English and Indian languages. A few selected Indian books too are being translated into Chinese from English or Bengali, Hindi or Sanskrit. The Chinese Library of Cheena-Bhavana is a special feature, a rare treasure, not only to the Visva-Bharati University but also to the whole country.

DANCE:

The Lalit Kala Kendra (Gwalior):

A Madhya Pradesh dance troupe, affiliated to the Madhya Pradesh Kala Parishad; trains pupils in dance, drama and music

and promotes research in these subjects. Mr. K. S. Mehta is the leader of the troupe.

MUSIC:

The Andhra Mahila Gāna Sabha (Rajahmundry):

Founded in 1932 by Srimati B. Venkatachalamma and Srimati Nalam Susilamma. Srimati N. Susilamma, President and Srimati N. Seshamma, Secretary. It is the only institution of its kind in Andhra Pradesh imparting education exclusively for girls on Karnatic music, dance, Hindi and knitting. As a token of appreciation of the good work done by the Sabha, the Central Social Welfare Board has made an annual grant of Rs. 1,000 while the Rajahmundry Municipality and the East Godavari Zilla Parishad have granted Rs. 300 and Rs. 200 annually. The Sangita Nataka Akademi in Hyderabad recently gave Rs. 250. Two local institutions made a gift of Rs. 3,000. The building cost of the Sabha Rs. 30,000. On an appeal made by the President and Secretary of the Sabha, the Central Social Welfare Board and the Hindu Religious and Charitable Endowments Board granted Rs. 10,000 and Rs. 5,000 respectively towards the cost of construction. It is the aim of the Sabha to encourage Karnatic music and instil in the minds of young girls an awareness of their rich heritage in music, dance and other fine arts. The organisers of the institution want to train girls in handicrafts. Periodical lectures are given by public leaders on national integration.

SCULPTURE:

Sculpture School (Mahābalipuram, S. India):

This training centre for *sthapatis* (sculptors) was set up in 1957 under India's Third plan and is run by the Industries Department of the Government of Madras. The Centre runs a four year course in Sculpture; students are taught *Prāsāda lakṣaṇam* (temple construction), *rūpa dhyāna lakṣaṇam* (iconography) and *pratimālakṣaṇam* (iconometry or the science of measurement of idols). As many as 32 works like *Mānasāram, Viśvakarmāyam, Aindramatam, Śilparatnam* form the text-books. Most of these works were originally in Cadjan leaves, but the Madras Government arranged for the publication with translation of 14 such works in collaboration with the Sarasvati Mahal Library and other authorities. The instruction is in Tamil. At the end of the four year course a certificate is given to the student. As a result

of the Third Plan expansion it is proposed to institute a post-graduate course converting the four year course into a five year one, at the end of which a diploma will be given to the students. The strengh of the school will also be increased. Students in the school get stipends ranging from 40 to 55 rupees. The alumni of this centre work at other centres like Tirupati and the sculptors trained here are employed for temple construction and making of idols in different places in India.

Training Centre for icons (Swamimalai, S. India):

Started in 1957. The Government of Madras maintains it. Runs a course of three years in the art; a stipend of Rs. 30/- per month is given to each student; so far the centre has trained 27 students. A detailed syllabus based on text-books on the subject is taught to the students. There are many unpublished manuscripts in the Centre. A separate production wing is attached to the Centre. About four hundred icons have been made so far. There is also a Cooperative Stores attached; its object is the revival of icon-making industry.

INDO-CHINA

CULTURE:

Siam Society (131, Asoka Road, Lane 21, Bangkpi, Bangkok):

See *Bulletin,* 1959, II, p. 289. The Third Annual Report of the Siam Society Research Centre records: The Research Center became established upon notification of the President of the Siam Society to the Treasurer of the Ford Foundation in New York City, N. Y. by letter dated September, 30, 1959. The Research Center operates under a grant of the Foundation. The Research Center is governed by a standing Committee of which the members have been elected by the Council of The Siam Society. The Center's main task continued to be the rehabilitation of the Siam Society's library. During this period under review the second phase of the Thai-Danish Prehistoric Expedition was carried out and on a larger scale. The main expedition excavated in the Kweh Noi area from November 1961 to April 1962. Chande Caves, Sai Yok Caves and Rockshelter, Wang Pho, Sawmill site, Ban Kao. The new Research Centre has adequate facilities for scholars and students to study. There is also a display showing tribal dresses and other artefacts from the Hill Tribes of Northern Thailand. Also in the third year of operations more artefacts of

the material culture of the Hill Tribes were acquired through the assistance of Mr. Kraisri Nimmanahaeminda in Chiengmai. The Siam Society publication: Gordon Young: "The Hill Tribes of Northern Thailand" is selling well. A second edition has been printed by the Society. A critical Pali Dictionary: For this project recommendaions have now been received from Prof. L. L. Hammerich in Copenhagen, as to which Pali texts have been selected for critical comment by Pali scholars i.e. Buddhist monks in this country. Cooperation has been offered by both Buddhist Universities through the Religious Affairs Department. These comments for which the Research Centre has offered services of project-coordination, will be published in the Critical Pali Dictionary of which so far has appeared Vol. I and Vol. II fasc. 1. This is a long term publication by the Royal Danish Academy of Sciences and Letters in Copenhagen and compiled and edited by an International body of Pali scholars. The main sponsor of this project is UNESCO. As a direct result of the Direcor's discussions in Chiengmai it was decided by the Committee to authorise a project of compiling an inventory in Thai of the titles of all palmleaf-manuscripts and books deposited in Monasteries in Changvat Lampoon.

INDONESIA

ART:

Akademi Seni Rupa Indonesia (ASRI) (Gampingan, Jogjakarta):

See *Bulletin*, 1959 II, pp. 289-90. Gives instruction in interior decoration also. A recent exhibition demonstrated some of the principles which the Academy tries to impart to its students. For instance, it abundantly proved that to decorate a home need not demand a high budget. Bamboo grows in abundance in Indonesia and bamboo can be used artistically in making furniture. A bamboo sofa attracted considerable attention by its beautiful, comfortable and at the same time durable look. Another interesting discovery was that no piece of furniture is really old-fashioned. All that is needed to fit it in is imaginative composition, which is the secret of the charm of the place and which really creates the atmosphere. An old-fashioned Japra chair, made more than half a century ago, was placed in a group of modern pieces of furniture, and it did not disturb the atmosphere at all.

MALAYA

CULTURE:

Malaysian Sociological Research Institute Ltd. (Room No. 409, Shaw House, Orchard Road, Singapore-9):

See *Bulletin*, 1961, I, p. 95. The Annual Report of the Institute for 1963 mentions the following facts: Membership has increased to 470; besides the head office at Singapore, there are regional offices at Kuala Lumpur, 79, Ampand Road and at Penang, 69, Northam Road; Publications: Newspapers: *Seed, Benih, Chungtze;* Research work comprises subjects like Islam and the State; Malay Economic Problems; Islam and Adat; Malaysian Architecture; Malay Writers; etc.

SOCIOLOGY:

Centre for South-East Asian Studies (University of Singapore, Singapore):

Established in 1962. Object: encouraging research in the Social Sciences; plans to act generally as a coordinator between overseas bodies interested in research in Southeast Asia and Social Science Departments at the University of Singapore; to interest overseas foundations, universities and other institutions in the work planned or in progress. A Unesco-sponsored seminar on "Leadership in Asia" will take place in December, 1963. Three major sections of the Conference will be devoted to leadership in traditional societies, in developing societies and in plural societies.

PHILIPPINES

DANCE:

The Filipinescas Dance Company (Philippines):

The company recently made a tour of Europe and the art critics appreciated the troupe for its distinctiveness. It differs from Bayanihan (See *Bulletin*, 1959, II, p. 299) that had toured Europe a few years before, in subject matter and treatment. Bayanihan earned kudos by the excellence of its folk dances. But "Filipinescas is not folk dancing in the ordinary meaning. The choreographer, Leonor Orosa, only *builds* on folk dances. She has composed the dramatic dances to Filipino music in order to tell the life of her people in sorrow and joy from olden times to the present." "Leonor Oroso has collected, arranged and drama-

tized several old and newer dances, weaving them together with game and play and has built up an historical fantasia". "It does not claim to be either historical re-enactment or folklore. From popular traditions they have kept up certain themes, some symbols and basic elements of a choreography which owes everything or almost everything to the imagination of its author."

U.S.A.

CULTURE:

The Asia Research Centre (Park Lane, Bldg., 2025 Eye St., N.W. Washington-6, D.C.):

Established in 1959. A private American organization; primarily a research organization conducting its own long-range program of research; provides a number of services requiring a knowledge of the peoples, languages and culture of Asia like research pertaining to Asia and falling within the behavioural and social sciences or the humanities; preparaion and distribution of Asian language-and-area training materials; courses of instruction in Asian languages and cultures; cataloguing of books published in Asian languages; procurement of books published in the vernacular languages of Asia; preparation of comprehensive or select bibliographies of works in Asian languages etc.

The Dag Hammarskjold library (New York):

A centre of research and learning inspired by Mr. Hammarskjold's zest for knowledge and earnest search for peace. Mr. Hammarskjold. had intended the library to become "a great centre for the study of international affairs". The new library, built with a grant from the Ford Foundation, was dedicated to the memory of Mr. Hammarskjold by a decision of the U.N. General Assembly. It houses some 400,000 volumes on a world affairs. The structure is built of white marble, glass and aluminium and has six storeys and a penthouse. Three of the floors are above ground, three below. In addition to reading-rooms and stack space, it has several features suited to its particular requirements. These include a 200 seat auditorium, shaped like a small Greek amphitheatre and equipped with a cinemascope screen, footlights and mechanism for sound and simultaneous interpretation; a periodical reading-room supplied with newspapers and magazines in many languages and having as adjuncts a microfilm reading-room an audio-room with tape recorders and turntables for language studies. Throughout the building the rooms are divided by movable steel partitions which can be shifted as the need arises to expand or contract

any particular area. The building has two large abstract murals, especially executed by two well-known artists—one Swedish, the other American. The Swedish work is by Bo Beskow, the American mural by Fritz Glarner. The library is connected with the U.N. Secretariat building on two levels—on the first floor by a marble and glass passageway, and on the concourse floor by a corridor. One of the reading-rooms is named after Woodrow Wilson, the American statesman who sought, after World War I, to create the League of Nations as mankind's guardian of peace. Ernest A. Gross, President of the Woodrow Wilson Foundation, said in his speech at the dedication of the Dag Hammarskjold Library: "In a sense it may be said that neither Woodrow Wilson nor Dag Hammarskjold in his life-time reached his destination. But, what is more important for us, and our posterity, is that history—which will in its turn come to be added to these shelves—may record that Wilson and Hammarskjold achieved a common destiny as pioneers of a new Age of Peace."

Pacific Scientific Information Centre: (Bernice P. Bishop Museum, Honolulu, 17, Hawaii, U.S.A.):

Established in May 1960. Purpose: to serve as a clearing house for the exchange of information on geography, natural history, and the social sciences in the oceanic Pacific area (Polynesia, Micronesia, New Guinea and closely related areas). Compilation of a catalogue of persons who are working on or actively interested in these subjects and areas and their specialities; assembling bibliographic records, with abstracts of publications; filing and indexing a considerable accumulation of separates of publications, clippings, manuscript records, statistics, maps, and photographs, and seeking to acquire more material; studying methods for the rapid duplication of graphic materials by microfilm and other means, to make possible their dissemination at the least possible cost to those needing them—these are some of its activities. The Centre would appreciate hearing from persons working on any phase of man and his total environment in the Oceanic Pacific and closely related areas, who are sympathetic with the program and objectives, or would like to make any comments or suggestions about these.

World Affairs Center for the United Nations Lists Services (The United Nations Plaza at 47th Street, New York, 17):

The Centre maintains an Information Service for organizations and individuals needing assistance in finding data and mate-

rials on specific international matters, geographic political, economic, social and cultural. It also works collaboratively with other organizations whose programs can be made more effective through such cooperation. The Centre can, for instance, help arrange conferences on matters of mutual interest and can provide audio-visual supports. The Centre's Book, Pamphlet and Document Department provides an outlet for materials on the United Nations, while an extensive stock of films, film strips, slides and other graphic aids is maintained.

DANCE:

American Society for Eastern Arts. (P.O. Box. 5, Berkeley 1, California, U.S.A.):

A new foundation, non-profit, incorporated in 1963 in California and designed to bring to USA for teaching and performance of the leading Asian artists in dance, music, and the theatre; hopes to establish a school for these purposes: teaching and performance of the Asian lively arts, together with study of elements of these cultures which will help students in USA to understand enjoy these highly developed and extremely demanding skills; expects to import some of the greatest performers of these arts who will stay in U.S.A. in 1964 or 1965.

MUSIC:

Wesleyan University: (Middletown, Connecticut):

Has a music department for Indian, particularly Carnatic, music. The atmosphere, the equipment, the almost non-stop schedule of work carried on day and night by a band of students and the perennial flow of music, from phonograph, tape-recorder and group of Sādhaks—these have to be seen if they are to be believed. The library is a vast treasurehouse of music literature. The rooms and halls are strewn with instruments and appliances of every variety and description, from a veena down to a morsing. The centre of all this activity is Robert Brown, known to many in the city of Madras, where he spent two years learning every branch of Carnatic music,—vocal, instrumental, and dance. A bachelor in his early thirties, a person of wide reading, deep culture, and indomitable zeal and energy, he is an unobstrusive self-effacing Karma Yogin and the model of restraint and humility. His home is a busy beehive of continous *sangīta abhyāsa*. Equally at home with the magnificent pipe organ in the chapel

and the delicate veena and the mridangam in the classroom, his recital of Konakol is a marvel of rhythmic precision and includes such unusual feats as simultaneous handling of two different time measures, one on each hand. The infinite patience and perseverance with which he pilots his studies through the tortuous maze of a *Tirmānam* in *Layam* or the delicate elusive steps of a song in *Pantuvarāli* are amazing. The most touching aspect of this *Gurukulam* is the diligence with which he prepares a number of dishes and keeps them handy before the students assemble in the evening. Often they disperse late at night after hours of sustained work, but they are always sure of refreshing themselves with the sumptuous fare of cookies and beverages that their *Guru* has prepared for them beforehand with almost parental care.

U.S.S.R.

CULTURE:

Lenin State Library (Moscow):

There are nearly 11,000 Indian books in Moscow's Lenin State Library, which is the biggest book-depository in the world, containing over 22,000,000 volumes in 173 languages.

The bulk of the Indian collection is devoted to history, economy, philosophy, literature, linguistics, art and belles lettres. The library has many monuments of ancient and mediaeval India including classical Sanskrit dictionaries, grammar books, various editions of Kalidasa's works and texts from the Ramayana and the Mahabharata.

There are many books in Hindi in the library. The major works on the history of Hindi literature include those by Pt. Ramchandra Shukla, Hazariprasad Dvivedi, Rambilas Sharma. Shivdansingh Chauhan's book "Sketches of the History of Hindi Literature" has been translated into Russian and is in great demand among Soviet literary scholars.

The Linguistic Department has many works on the origin and development of the language, the influence of Persian on Hindi, the comparative study of the Indo-European languages and Hindi, etc. There are also many works devoted to the study of the Hindi dialects like Braj, Avadhi, etc.

Literature on the history of the national liberation movement in India is represented by the studies on the life and activity of

Gandhi, Nehru and other leaders of the national movement. Their works in Hindi and English are available in the Library.

The works of prominent modern writers of Hindi like Premchand Rangeya Raghav, poetess Mahadevi Varma, novelists Vrindavanlal Varma, Yashpal, playwright Upendranath Ashok and others are amply represented. Among the collections in Bengali, works of Rabindranath Tagore and Sharat Chandra Chattopadhaya, of modern writers T. Bando Padhya and others are in great demand. The Library has Rabindranath Tagore's collected works in 26 volumes and can lend almost any of Tagore's prominent works. A comprehensive collection of the works of this outstanding writer appeared in Russian translation in 1961, to mark his anniversary.

The Library possesses a very large collection of books in Urdu and Malayalam. Books in other languages—Marathi, Gujarati, Telugu, Tamil and Punjabi—are added constantly to the Indian collection.

There is a good collection of many periodicals in various languages of India (newspapers, and magazines on science, literature and art).

The number of people coming to the library and asking for Indian literature is ever on the increase. This is explained by the fact that more and more Soviet people study the languages and culture of this great country. Among them are scientists, students, specialists working in various fields of science, etc.

Many works of Indian writers have been translated into Russian and read by many millions of Soviet people. Monographs on the modern history of India, the history of Indian philosophy, works on the economic and art of India have been published.

Many grammar books and dictionaries in Bengali, Hindi, Urdu, Tamil, etc., have been put out in the last few years as an aid to those studying Indian languages.

SECTION IV(B): SCHOLARS AND ARTISTS

CEYLON

PAINTING:

Senanayake Senaka (Colombo):

"An untutored prodigy", painter. Age 11. Hails from a distinguished line of politicians; his great uncle, the late Rt. Hon'ble D. S. Senanayake, first Prime Minister of Ceylon and his uncle, Mr. Dudley Senanayake, a former Prime Minister; his father well-known in local cinema industry and his mother a painter. His first painting in poster colour, a group of giraffes, was done when he was 6½ years of age. His first oil on canvas board was a still life, a bowl of flowers. Since then his work has grown more mature both in content and treatment. In school his murals and groups paintings were all outstandingly good. Senaka amazed Colombo's veteran painters, the press and the public by his first exhibition 3 years ago of 50 large poster colour paintings; recently a collection of 30 large oil paintings of the artist was shown in the major galleries of Europe and another set of 30 was sent on a travelling exhibition in the United States mid-west country; one of his paintings was included in a Commonwealth Art Exhibition in London and a one man show of his work was held in London's Ceylon Tea Centre. Mr. L. P. Goonetilleke, a well known Colombo art critic, writes of him: "Personally I have never seen such remarkable work for one of his age. It is difficult to explain how the influences of modern expressionism have become apparent in his works, because the young artist has not been taught drawing or painting, nor is he familiar with modern colour reproductions"; and Mr. Nino Frank observes in *Unesco Features*, 9-8-1963: "His paintings are characterized by a profound knowledge of colour, form and movement. At first sight, spectators think that his works are those of an experienced artist who has studied for many years and is acquainted with the great art masterpieces. Yet Senaka has never set foot inside an art academy". Photographs are available from Unesco upon request.

INDIA

ART:

Kharas Homi (Bombay):

Photographer. As a twelve year old boy he first learnt the art by being an assistant to his mother who was mastering the intricacies of the quarter plate camera. He took to photography seriously at 15 when his mother gave up the art; joined later the photographic society of India and developed his artistic skill under J. N. Unwalla specialist in landscape photography. His intense love of nature and photography led him to become the Founder Secretary of the Bombay Hikers in 1947. In colour photography he has recently found a new dimension, though he uses back lighting and side lighting to model his subjects. "He is always seeking new angles on everyday subjects, and firmly believes that the approach is more important than the subject"

Mehta Ashvin (Poona):

Photographer, age 32; pupil of R. R. Bharadwaj; (See *Bulletin* 1960 II p. 309); "For Ashvin Mehta, the camera, more particularly, the colour camera is the means of artistic expression"; interested in all types of photography from architecture to 200 logical studies, encompassing portraits, landscapes and flower studies; "but what has appealed to him most in recent years is abstract philosophy....he feels that abstraction and realism are not irreconcilable but enrich each other". Till recently an advertising executive with a large pharmaceutical concern in Bombay and now Public Relations officer in Poona.

ARTS AND CRAFTS:

Mukherjee Meera (*Miss*): (C/o The Anthropological Survey of India, New Delhi):

She is on a roving assignment to study the methods of indigenous metal casting and the history of artisans. She has come across a wealth of material on image casting and artisans in South India. Miss Mukherjee studied art in Calcutta and Delhi and went to Munich to pursue the studies for six more years. On return after a stay of four years in Germany she went to Bastar to study the folk crafts of the Ādivāsis. She has finished an assignment for the Handicrafts Board of the Government of India. Now on her present work mentioned above with the Anthropological Survey of India.

DRAMA:

Acharya, S. J. (Madras):

Actor; age 62; entered the theatre as soon as he got out of college in 1923. Since then he has organized more dramatic societies and staged more plays than he can remember. His plays showing the evils of drinking won him particular recognition and, he claims, also did some good. It appears that an eminent judge gave up drinking after seeing one of his plays. Mr. Acharya's benefit shows for worthy causes have fetched lakhs of rupees. His troupe has performed with distinction in Burma, Malaya and Ceylon. He was also connected with the beginning of the Sangīta Nāṭaka Akademi. He organized the Madras Secretariat Dramatic Society and was its director for many years. Mr. Acharya proudly recalls that the great John Barrymore invited him to Hollywood. He refused. He is a rather disillusioned man now. He is sorry for the thing that passes for drama these days. Drama in its true form is poor now, he says, "Every skit is called a drama now". But drama can never really fail, he says, because, unlike the cinema, it is a living, enduring art, and its interest is permanent. True drama should not only entertain, but also educate.

LITERATURE:

Sivamurti Sastri, B. (Tumkur):

Kannaḍa litterateur. Born 1903. After some general education, particularly in Kannaḍa poetry and literature he became a "Kīrtanakara" and started giving religious discourses on puranic themes to very big audiences. Made deep studies of Karnāṭaka's cultural and religious heritage; has in his possession a unique collection of over 200 rare manuscripts; His Highness the Maharaja of Mysore (Sri Jaya Chamaraja Wadiyar) conferred on him the title "Panditaratna" and made him Āsthāna Vidvān of the Mysore Palace; was President of the Kannaḍa Sāhitya Parishad for seven years. He has published about thirty treatises. *Vīra Śaiva Sāhitya Mattu Itahāsa; Karnāṭaka Sandarśana* are two of his major works.

MUSIC:

Subbalakshmi, M. S. (Madras, S. India):

See *Bulletin*, 1950, I, p. 133. The spectacular side of her life assumes greater significance when we realise that Subbalakshmi commenced her acts of munificence before this became the fashion.

And so far she has collected through her music more than Rs. 40 lakhs, for charities and good causes—a remarkable achievement for one lady, unsophisticated and unlearned in the tricks of modern publicity, with the sole resources of an enchanting voice and a dedication to her art. Among those to benefit have been such national insitutions as the Kasturba and Mahatma Gandhi Memorial Funds, many hospitals, such as Madras's Kamala Nehru Memorial Hospital, and charitable institutions, orphanages, cultural bodies, schools and so on. Mahatma Gandhi and Mr. Nehru have been the most distinguished figures among the millions to be transported by her music. While the Prime Minister hardly ever misses her recitals in the capital, Mahatmaji was charmed by the sincerity and faith behind her singing, particularly in the devotional songs of the saints of all regions. There is a touching incident to be recalled in this connection. For his 78th birthday (which was unfortunately his last, for he was assassinated three months later) Mahatmaji expressed his desire to hear M. S. sing some *bhajans*. Unfortunately, she could not go to Delhi, being preoccupied with work. She pleaded her inability and requested Gandhiji to postpone it for another suitable occasion. But a day prior to the birthday, she received an urgent call from him, stating that he wanted somehow to hear her rendering of the *bhajan, "Hari Tum"* either in person or at least through a record. With some effort, therefore, she practised, sang and despatched the record by air, just in time for the birthday prayer session in Delhi. Apart from helping so many institutions through her music, a long-cherished ambition of hers is to collect funds for the purchase of the three homes sanctified by the birth of the great trinity of music—Tyagaraja, Dikshitar and Syama Sastri—at Tiruvarur. It is proposed to raise suitable monuments there for these three luminaries who have contributed so much not only towards the renaissance but also towards the very life-stream of the Karnatak music of to-day. A part of this work has already been accomplished, but more has still to be done. Subbulakshmi is eagerly looking forward to achieve this object in a fitting way.

Vaidyanatha Bhagavatar, Cembai (Kerala State, India):

See *Bulletin*, 1958, p. 170. Mr. B. V. K. Sastri penpicturing this Karnatik vocalist in *IWI*, March 24, 1963, writes as follows on the musician's views on Hindustani music and the present day trends in music. *Hindustani music* "I say we should respect the Hindustani system, which has the same history and tradition as

ours. I admire their sense of śruti and pure swarajñāna. But that does not mean that we should implicitly copy whatever they do." *Present trends in music*: I have neither belief in, nor illusions about, the present trends and values in music, which seem to be highly commercialised. The teacher has no time to instil a sense of devotion in the student and the latter has neither time nor inclination to attain any perfection. Consequently, the music of to-day sounds particularly anaemic to us.

PAINTING:

Chandra Avinash (Waddington Gallery, 2, Clark Street, London, SW. 1):

Painter. Born in 1931 in Simla. Showed his flair for drawing very early; Diploma in painting at the Delhi Polytechnic; for some time worked in the Art Department, Delhi Polytechnic; during this period he was very much influenced by the Punjabi painter, Amrita Sher Gill, who in her turn had come under the spell of Gaugin in Paris. After nine years in Delhi in 1956 he felt he must widen his experience in Europe. He settled with his wife in North London and for the next two years learned to handle oils and studied western art. He has held a number of exhibitions of his works at Srinagar, 1951; Delhi, 1953 and '54; Award at the National Exhibition of Art, 1955; London, 1957; Ireland, 1958; collections of his art at Indian Embassies at Indo-China, Indonesia, London and National Gallery of Modern Art, New Delhi. "To-day he has been hailed as one of the most impressive artists that modern India has produced. Though he has been in London for seven years, he has remained close to his roots. His painting draws deeply on Hindu thought and symbols". "A very good painter already, Chandra is expected to become great". For specimens of his recent paintings, see *IWI*, 23-6-1963, pp. 47-49.

Rebeiro Lancelot (Goa):

A Goan painter. Born in 1933; half brother Newton Souza. (See *Bulletin*, 1960, I, p. 115), well-known in the art world of Europe to-day. "Rebeiro is a Goan, that is to say, a product of that amazing culture, which without its original roots in the culture of the orient, has absorbed the Latin culture brought in by the Portuguese. It (Goa) is the only place in the world where one might say the East does meet the West. He has been deeply impressed by the fine wood-carvings of the ancient temples in Goa and the beautiful churches". "Rebeiro's landscapes, are in

style and manner uniquely his own. The work is expressionistic". Despite the similarity of technique with that of his half brother, some of his portraits, "The Outsider", "Bondsman" are original. He has had two exhibitions in Bombay in April and September, 1961 and one in Delhi at the Kunika Art Centre, 1962.

Venkatratnam, Varada (Rajahmundry, A.P.):

Andhra painter; has been working for the art for the past 40 years; scores of students have been trained by him; some of his works have travelled as far as London and brought him fame and recognition, critics have bestowed lavish praise on the mastery of his line and design and his deft handling of varied palette; It is this artist who has by his untiring efforts kept alive the Andhra School of Painting founded by Damerla Rama Rao. Since the latter's death in mid twenties, Mr. Venkataratnam has been running an art school named after Ramarao, which he stabilized and made permanent with the help of Prof. Vissa Appa Rao, S. V. Ramamurti, ex-Chief Secretary to the Madras Government and Smt. Durgabai Deshmukh.

RELIGION:

Acharya Tulasi (Rajasthan):

Spiritual head of the Terapanth (the path of the Thirteen), jains being the ninth Acharya of this sect, which was founded by Acharya Bhikshu in the year 1760 in the heart of Rajasthan with just thirteen members. This new movement has spread all over the country and has to-day several lakhs of lay followers and over 700 monks and nuns in its ascetic order. Age 49; took the vows at the age of 11 and became the Head of the Terapanthi order at the age of 22; both his sister and brother are in the order; "the Greatness of the Acharya is in his unswerving loyalty to the ideal of the Absolute Good and in his refusal to step it down to popular taste; he has constantly endeavoured through the Anuvrat Movement which he has led for over ten years to transmit the regenerating warmth of it to the lay public in the varying measure that they can absorb it".

SCULPTURE:

Roychowdhury Devi Prasad (Calcutta):

See *Bulletin*, 1957, p. 186. Is the founder of what is known as the Madras School, which constitutes a leading group in con-

temporary Indian art. Roychowdhury retired from teaching five years ago but has been working feverishly. His latest work, "Rhythm", which most of his admirers believe to be his best, was installed in New Delhi a few months ago for the National Art Gallery. Sixty and still a sculptor, the triumph of Roychowdhury's own labour will come six years later. From the new studio he will set up in Calcutta will come a massive memorial to the Nation's martyrs who followed the Mahātmā in the peaceful march to freedom. "Modern themes, rather ultra-modern themes which have invaded the minds of our Indian artists have rather to a great extent crippled their individual expressions. I should say a blind following has only helped to adopt the pattern motifs without sincere feeling of the content of what is presented. They are madly after originality which in most cases is nothing but aping. Originality does not come to each and everybody just for its seeking. But it is a perilous adventure which can lead to pitfalls unless the artist is fully equipped with reliable materials that help to build up a theme. I must confess that I do not understand the majority of attempts in this direction. . . . It is extremely difficult to define beauty. I can only say the standard of beauty varies according to the prevailing conventions. No standard can be fixed on this difficult question as beauty can be discovered in any form in its own element. For instance, the dustbin has its own beauty. It has no less aesthetic appeal than a vase containing flowers. The subject is not the criterion but it is the presentation and the feeling that has inspired the artist. If the subject were the criterion, in a picture or a sculpture whoever portrayed a dignitary would have been placed as a higher artist and a better artist than those who painted the hungry dust-bin hunters. In both these cases, it is the portrayal of the characteristic of the person and the atmosphere that counts and not the subject itself, which may have some sentimental value. But sentiment is only a means to an end and not an end. Therefore, the whole assessment of value, aesthetic value, must depend on the execution of the time". That was the lasting discovery of an artist after nearly four decades of quest for beauty and its sources. He has not reached the Journey's end yet.

Sthapati Kumaraswamy, S. (41, Arundale Street, Madras-4):

Sculptor. Born in 1897 at Thazakudi, Nagercoil, Kanyakumari District, S. India. Training in the traditional art of wood carving under an expert in the art, which was his mother's here-

ditary occupation; 45 years' experience in the art. General education: Lower Secondary, Vernacular Higher; has passed the Intermediate examination in Freehand outline Drawing, Design, Painting and Geometrical Drawing, First wood-carving, a Ratham (chariot) to Draupadi Amman koil, Chintadripet, Madras. Other works of his art in the shape of chariots, Vāhanams, Vimānams, etc., at sacred places like Sri Rangam, Tirupati, Tanjore, Kanchipuram, Poona, Calcutta, Rishikesh, Haridwar, Jaffna. Organized a samājam called Śilpa Emporium of stone, wood, metal and bronze carvers which however failed. Hony. Vice-President of the Tamilnād Śilpakalā Co-operative Industrial Society and Secretary of the Bhārata Śilpakalā Sangam, Madras; in the latter place meetings and talks take place under his guidance on wood carving.

INDONESIA

DANCE:

Jacquet, Miss Yvonne (Java):

An Indonesian ballerina and ballet teacher. Born in 1943 in Salatiga, Java; received lessons in plastic dances from Mr. Willy and Mrs. Adele Blok de Neve, well-known dance teachers of Indonesia; training from more than six teachers; learnt the Balinese dance from Mr. Wajan Supatra Widjaya in Djakarta; has studied French, English and Russian classical ballet styles; attended a school of Sudanese dance in Bandung; opened her own International School of Classical Ballet "Yvonne Jacquet" in Bandung in 1953. She thinks that the Russian style is the most beautiful ballet style. She gave the ballet form to the Balinese dance, that is, she combined the rhythm of the movement of the legs with the expression of meaning and emotion by means of movement of arms and of eyes. She danced this combination to the rhythm of the Balinese gamelan. But her experimental choreography was undertaken without the spirit of Balinese religion with the result that her "Offrande Oriental" loses the effect of devotion. "Her choreographies are rich in romance and fantasy, but they lack the depth and vitality of drama".

DRAMA:

Rendra, W. S. (Soho, Central Java):

One of Indonesia's outstanding poets. Born in 1935; grew amidst a family of artists; was a student of the faculty of western

arts at the state university a Jogjakarta. Till 1961 devoted himself to poetry, essay-writing and critical reviews of theatre and painting; since then concentrated on the writing or translation of Dramas; some of his translations into Indonesian language are: Oedipus Rex by Sophocles, and Hochwalder's "Das heilige Experiment", which he directed and acted in.

PAINTING:

Resobowo, Basuki (Java):

An Indonesian painter of the older generation; belongs to the representative group of Indonesian painters. President of the Art Department of Lekra of the community party; ideologically opposed to Effendi (see below) who evaluating the works of Lekra artists over which Basuki presides observed in a discussion on the occasion of an exhibition that Lekra artists were painters who strove for the class struggle and as a result their works lacked in artistic value.

Effendi, Oesman (Java):

See *Bulletin* 1958, p. 176. A unique artist in Indonesia. His theme is nature painted in semi-abstract or abstract forms. He never paints human beings. "Unlike other Indonesian painters he is not emotional in choosing his objects. With a strong personal interpretation of the object he throws himself into his art. The result is an art, unique, characteristic and individualist. And with that he reached the aim of true art; creative happiness obtained in freedom and in full consciousness". Held a one man exhibition in December 1962 in Djakarta which was sponsored by the organised senimau Indonesia (organization of Indonesian artists). Ideologically opposed to Basuki Rosobowo (see above) another Indonesian painter, of the older generation. He thinks that Effendi's paintings, though strong, are only visual manifestations, not inspired by people's aspirations. However some painters of Indonesia regard him as a great and creative artist.

PAKISTAN

ART:

Ali Sheik Riaz (Sialkot, W. Pakistan):

A Pakistani photographer of international recognition; born in Sialkot; age 30; educated at the government school, Sialkot;

studied photography on his own, beginning with a box brownie camera; has participated in various exhibitions, member of the Royal Photographic Society and the Photographic Society of America; life member of the Photographic Society of Pakistan, has a preference for pictorial landscape photography and is keenly interested in photo journalism and portraiture. "Girl and Goat" published in *Photography Year Book* 1963 brought him international recognition. Won the first prize in the Gavert All-Pakistan Photo Competition. For some specimens of his art see *Commonwealth To-day*, No. 98, pp. 18-19.

PAINTING:

Agha, Zubeida (Pakistan):

Pakistan's woman painter. "Zubeida Agah is perhaps the most popular among the abstract painters in Pakistan. Holding an exhibition of her work soon after the establishment of Pakistan, she aroused in Pak artists an interest in the abstract technique. A long study at Beaux Arts in Paris, however, has widened her interests, and although she returned to abstract art with renewed vigour, not all her recent work has been utterly non-representational". (*Cultural News from Asia*, May 1962, p. 6).

SECTION V : EXHIBITIONS

"A LITTLE INDIA IN MOSCOW," INDIAN NATIONAL EXHIBITION IN MOSCOW, 1963

The first Indian National Exhibition held recently at Soloniki Park in the heart of Moscow was indeed an epitome of India in all its ancient glory and modern achievements. In a message the Prime Minister, Mr. Nehru said: "I am happy that an Indian National Exhibition is going to be held soon in Moscow. This will bring India and her products nearer to the people of Moscow and others who attend the exhibition. Apart from the increasing co-operation of these two countries in trade and culture what is even more important is the strengthening of the bonds of friendship which unite India and the Soviet Union. We attach the greatest importance to these friendly bonds and I believe that they are of high importance not only to the two countries but to the peace of the world." The great exhibition was a pioneering venture in the export field for several reasons. Though India has participated in many fairs in various parts of the world, this is the first time that a completely Indian exhibition has been organized. The Fair displayed the products of over 800 private firms and no less than 150 businessman were on the spot to provide information about their wares.

The total number of visitors who saw the exhibition was over two million, a record entry for any foreign exhibition held in Moscow.

Two life size elephants, sculptured by Russian workers in plaster of Paris flanked the main entrance hall. A bust of Mahātmā Gandhi with his sayings on banishing poverty and providing equality of opportunity for all people greeted the visitor as he entered to see the little India in Moscow.

The Textiles section artistically displayed India's famed handloom silks, textiles and other fabrics in all their rainbow hues. Indian and Russian mannequins participated in a fashion parade wearing the dresses of the two countries made from Indian textiles. Large pictures of some of the sculptures from the temples of Khajuraho covered an entire wall. The classic embrace of Śiva and

Pārvatī, and Delhi's Qutub Minar were also portrayed in another enlarged picture. Independent India was reflected in the development of her small and big industries, developing pañcāyats, river valley projects and progress made in agriculture. A large picture of Premier Khrushchev with the Rājasthān Chief Minister, Mr. Mohanlal Sukhadia at the Suratgarh farm, an Indo-Soviet venture was put up in the agricultural section. India's unity in diversity was symbolized in dolls draped in the country's different costumes and dresses from various states. In the field of heavy industry an important feature of the exhibition was the pictorial display of Indo-Soviet collaboration in steel, oil and other spheres. Huge murals depicting Indian motifs gave a unique touch to the exhibition. Painted by Mr. K. S. Kulkarni the murals showed progress in industry, agriculture and other facets of Indian life. Indian handicrafts were arranged in a separate section and included articles from almost all parts of India, especially the brassware of Moradabad, the Bidri of Hyderabad and ivory figures from Kerala, Mysore and Delhi. As a result of this exhibition Russia is ready to open its market to the products of Indian factories. The present limits are fairly narrow but the prospects are vast. "The Soviet Premier Mr. Khrushchev, and the Minister for Trade have commended the Fair and sampled its products, Mr. Khrushchev confessing that he was unable to resist the appeal of roasted cashew-nuts"

(Compiled from notices in *The Hindu*, 19-7-1963).

MAJOR EXHIBIT OF INDIAN MINIATURES TO TOUR U.S., 1963:

Washington, September 12—The Smithsonian Institution travelling exhibition service has announced a major fall exhibition, Indian miniatures which will tour the United States for a year. The 80 works in this own show have been selected by the well-known British authorities on Indian painting, Mildred and W. G. Archer from their own outstanding collection, assembled during many trips to India. The exhibition, sponsored by the Ambassador of India, offers a rare opportunity to study the full variety of styles in Indian painting of the 17th, 18th and 19th centuries.

It will open on September 24 at the Cleveland Museum of Art, and from there will travel to the John Herron Museum of Art, Indianapolis (November 15—December 15); the University of Michigan Museum of Art, Ann Arbor (February 14-March 15,

1964); the Virginia Museum of Fine Arts in Richmond, (May 15-June 15); the Currier Gallery of Art in Manchester, New Hampshire (August 15-September 15) and the National Gallery of Canada in Ottawa (October 1-31).

"The art of the Indian miniaturist," Dr. Sherman E. Lee, Director of the Cleveland Museum, has said, is "unpretentious as to size and invites and requires the pleasure of sympathetic and unhurried scrutiny."

Since at least the 13th century, when the country was under Persian influence, miniatures have been a leading form of painting in India following the rise of the Mughual Empire in 1526, their number increased significantly.

In his scholarly introduction to the exhibition catalogue, Dr Lee described their subject matter as "coming from at least three principal sources; sacred Hindu literature, including the epics, and especially the devotional type of lyric invoking the Lord Krishna, the demand to record the appearance of the ruling class; and the romantic poetry and plays of the Gupta period, whence derive Indian traditions of love, fulfilled or unquieted, physical or spiritual." Usually the pictures were executed in gouache of a prepared ground.

The availability of the miniatures to musuems and private collections has revolutionised the history and appreciation of Indian painting. During the last 20 years, great advances have been made in isolating styles and determining their geographical area and period. That the Archers themselves have played an important role in this field is reflected in the present exhibition.

Six works from the 17th and 18th centuries represent several distinct categories of Mughal painting. The Mughal style was formerly thought of as one kind of painting, which incorporated without sub-divisions all miniatures produced for the four Mughal emperors between 1556 and 1707 and for their 18th century successors, their countries and governors. Also included in the show are handsome work in the courtly Deccani and Central Indian styles, with four pictures from Malwa illustrating a century of bold, dramatic experiment. Two 18th century miniatures exemplify a fascinating type of Indian "cityscape" that developed in Jaipur following Raja Jai Singh II's experiments in city planning.

An unusual feature of the exhibition is a group of miniatures depicting everyday life, commissioned by the British in the period

of the East India Company's rule, about 1689-1858. This is the first time these items have been exhibited anywhere.

Rajput painting in the Punjab foothills, bordering the western Himalayas, is the focus of the Archer collection. In this enchanting, poetic style, Mr. Archer has pointed out, "colour is employed as a means to emotional intensity, shapes are simplified and there is often a willful cultivation of the truculent, the harsh and bold." Rajput painting continued into the 19th century in relative freedom from Muslim influence, but it had many local inflections.

On view in the exhibition are paintings from Basholi, Kangra, and Garhwal, and others in rare, or previously unknown, styles of the local schools whose characteristics have been clarified through Mr. Archer's scholarship.

THE COLOURS OF INDIA

Neither snow nor cold nor slippery streets have hindered the Parisian from attending an exhibition of a very special type. It was named *"Les Couleurs de l'Inde"* (Colours of India) and was held at the Bernheim Gallery, on the same side of the Faubourg St. Honore as the Elysee Palace and some 150 metres away from it. The exhibition was held for the benefit of the Indian Red Cross. The idea came from Krishna Riboud, an Indian girl married to a Frenchman. For the choice and presentation of the masterpieces shown, she was helped by the very competent Jeannine Auboyer, Curator of the Guimet Museum. The architect Jean-Louis Veret who, when in India worked with Le Corbusier, built galleries inside the Bernheim Gallery to provide smaller show-rooms with more walls to hang the master-pieces—all Indian exhibits from Western collections (private or state-owned in New York, London, Brussels, Paris). The whole show was sponsored by Andre Malraux, the French writer and minister, Nawab Ali Yavar Jung, the Indian Ambassador in France, and Andre Francois-poncet, Former French Ambassador and President of the French Red Cross. As was to be expected, there were magnificent pieces of sculpture from the 10th century and 17th century Mogul miniatures. But what were more unsual were the folklore pieces, the spider's web-thin gold tissue gauzes, the 18th century Bengali saris, the 19th century Baluchistan coats and tunics, the Bengali peasants' purses., the betel-nut slicers....the articles, in short, which go to the making of an Indian home, ancient or modern, gorgeous or simple. But mainly, the exhibition was a tribute to

the Indian weaving industry, in which the handloom continues to play so important a part. Andre Francois-Poncet and Andre Malraux both paid long visits on the opening day. Malraux was especially interested in the *kasida* embroideries, the Chamba *nimals* and *kanthas,* admiring the vitality of a popular inspiration which never errs in its choice of colours, and closely examining the toy horses from Gujarat and the Bengali peasants' purses. The success of the exhibition has been beyond all expectation, 300 tickets being sold each day, and 700 on Saturdays. As for the Press it was wholly enthusiastic. From the few excerpts I have before me, I read: "a background of daily life of a magic beauty, the mark of a very high civilization and refined culture, going far beyond what one might expect from folklore art....the past is maintained in a living tradition...." All this affords one more proof of the ties and affinities between the French and the Indian cultures. At two minutes' walk from the Bernheim Gallery (and 10 minutes' ride, (since in that section of the Faubourg St. Honore walkers can proceed much faster than cars), as the Charpentier Gallery, is to be found the most arresting exhibition of the year, "Treasures of the Bulgarian Museum'.', from the 10th century B.C. up to our times. This, too, brings new examples of the constant mutual influences between East and West, the treasures being so valuable that French and Bulgarian police are on the watch at all points. Bulgaria, and especially the Thracian plain, has been a cross-roads from the most ancient times, not only for Persians, Scythians, Greeks, Celts and Romans, but also for the peoples of Eastern Europe and India. When Alexander went to India, he took with him Greek statuary from Thrace to inspire Hindu sculptors. At the exhibition, among other sculptures, a young Greek man's head (second century B.C.) is strongly reminiscent of Buddha heads from the pre-Gupta period; and the magnificent gold pieces from the Panagurichte treasure (4th century B.C.—discovered only in 1949) are not only reminiscent of the work from Mycenae but also of the Luristan gold masterpieces in Iran. It is hardly necessary to insist on the links between Persian and Indian art, but these have been once more made apparent in one of the most beautiful art books of the year, *L'Art de l'Iran* by Andre Godart (published by Arthaud). It offers not only, thanks to its perfect reproductions, an artistic trip through Isfahan, Persepolis, Shiraz, but also, thanks to the erudition of the author, a masterly history of the Persian civilization through the ages, tracing its influence on Eastern Europe and India,

and *vice versa*. The vogue of art books is constantly increasing in France. Even when they do not reach the perfection of Godart's, they are of great interest to a vast audience, an audience by no means restricted to scholars and specialists. In view of this, a new collection has just been created. It is called *Life Around the World,* and the first volume of the collection has been devoted to India. The photographs, whether of old temples or new buildings, are excellent and the author, Joe David Brown, who has been correspondent of *Time-Life* in India, has managed to evoke in 160 pages the essence of India's history and its living present, with its problems, its evolution, its statesmen and its artists. It really brings India within reach of everybody. As I was going through the volume with the Calcutta artist and teacher Paritosh Sen (who, coming from London where he has had two successful exhibitions of his works, was making a visit to Paris), he said: "Nothing important about India has been left aside. Nothing better could be produced in this kind of work."

Annie Brierre in *IWI* 31-3-1963, p. 17.

SUMMER SHOW OF ARTS, CALCUTTA, 1963

The Summer Show of Art, organized by the Society of Contemporary Artists at its gallery at 157B Dharamtola Street, Calcutta, consists of paintings, sculpture and graphics by 15 of its members. These young artists have broken away from the straightforward type of work in which the primary interest is in the representational aspect of reality. The exhibits show their interest in a variety of styles and techniques. There is a strong current of romanticism in the art of a few; several pieces reflect the abstract-expressionist trend and stress the formal business of line, colour and particularly space.

The precociousness of the group once raised questions; it all seemed early, easy and quick and might not, in the long view, be good for budding artists just Graduated from student status. But several of them have made names for themselves, won awards and national and foreign scholarships, have been invited to participate in distinguished international shows and sold works to State galleries. One is impressed by the absence of a dull stamp of conformism and by the high proportion of promise fulfilled. The Society seems to have been successful in helping widely disparate talents to consolidate their individuality, and in its atmosphere of

freedom and experiment there has been much mutual influence and fruitful exchanges of ideas.

Somnath and Reba Hore, who are now settled in Delhi, offer etchings and drawings of very high standard with fresh and vivid colour patterns. The etchings, which have been rewarded by the Lalit Kala Akademi, will be exhibited soon in two representative shows abroad. Sudhi Ranjan Bhusan and Suhash Roy are represented by a few dazlingly fluent graphics. Shyamal Dutta Roy gives glimpses of pleasantness in his two pictures boldly executed in a mixed technique. Anil Baran Saha presents the superficial view of a landscape through the simplification of forms. Sanat Kar and Sailen Mitra are still interested in a kind of dream vision and creates some impressive patterns. There is a carefully drawn and interesting street view by Sukumar Dutta. The exhibits from Arun Bose and Deepak Banerjee have been seen before.

Talent and ideas abound in the sculpture section. Ajit Chakravarti, who has joined the Baroda College of Art, shows a unity of thought and feeling in sympathy with material in Lunate Head in stone and Mother in plaster. He creates his images out of the medium and does not force preconceived ideas in them. Although the surface glaze in his ceramic piece is not very satisfactory, Madhab Bhattacharjee's direct welding of a composition in iron is notable for the use of subtle hollow shapes and certain pleasantly surprising factors. Uma Siddhanta and Madhusudan Chakravarti are also alive to the requirements of the medium.

The Mail, 3-6-'63.

MODERN INDIAN PAINTINGS AT THE JEHANGIR ART GALLERY, BOMBAY, 1963

The Modern Indian Paintings now (June 1963) on view at the Jehangir Art Gallery are of special interest as they are back from Moscow after an exhibition there. The selection was made by Mrs. Ruzena Kamath and Mr. S. N. Gaitonde (not the artist) at the instance of the Indo-Soviet Cultural Society, in consultation with several artists and art critics.

The procedure they adopted was to draw up a list of 50 artists and to request each to send two of his paintings. The response,

with some modifications, constitutes the selection, which means that it is no selection at all.

The sponsors must be considered lucky that so much excellent work was sent in by the better-known artists; they must also take the blame for the score of inferior pictures that turned up.

That modern Indian art can be represented in this way for foreign appreciation is a delusion. It only amounts to announcing that like all other countries we have artists practising a variety of styles, with talent ranging from zero to near-genius. A group exhibition must at least claim to reveal significant trend and major achievement, which demands substantial representation of the selected artists and ruthless exclusion of those who do not make the grade.

A few more of Har Krishen Lall's strongly organised landscapes would have increased his own impact and that of the exhibition. How to make room for them? By excluding Jyotish Bhattacharya's "Bengali Girl" and "A Study." Gulammohamed Sheikh's haunting horses must be seen in larger numbers to add up to an inner vision, which means there can be no room for V. B. Parab's "Buxom Past" (what a title) or G. Bhanwada's "Composition," an obvious example of weak draughtsmanship and timid colour handling.

I wish Satish Gujral had been represented by one of his recent abstractions instead of the melodramatic and crudely symbolic "Pilgrimage," as bad a painting as he has ever produced. On the other hand, the two paintings of Badri Narayan are among his best, "The Beggar" being particularly expressive.

Prafulla Joshi did well to enter "Three Sisters," a tender, lyrical picture of truly feminine feeling. Ara's trick-photography 'nude' is carefully handled. I liked Biren De's Icon and Ram Kumar's "Simla Landscape."

A commentary on the exhibition is that Husain was seen in Moscow with only one painting, which is not on display here. Gaitonde submitted two, also withdrawn.

Nissim Ezekiel in *Times of India*, Bombay, 9-6-63.

SECTION VI: ARTS AND CRAFTS

MARANOW'S SYMBOLIC CARVING
SARI-MANOK

The Sari-manok is a unique woodcarving of a strangelooking bird believed to be wild rooster. This used to decorate the rooftops of Maranow houses. It is no more used for this purpose; this peculiar motif is now-a-days used for brass, silver and gold articles. It is claimed in Maranow mythology that Sari-manok was a real bird which was brought to the Philippines by an Arab merchant called Sharif Ali who came from the Middle East and settled down in Johore. He married a daughter of the local sultan. Sari-manok was a very intelligent bird. When Sharif Ali or his children travelled by sea, they made the bird perch on the top of the pole that held the tail of the ship and the bird gave them warnings of oncoming storms. When the bird died he made a wooden replica of it. In course of time the Sarimanok became a symbol of royalty, courage and wealth. It came to be displayed on rooftops of the houses of descendants of Sharif Ali. Many Maranows, who were interviewed by a writer in the 'Philippines International', believe that the motif was inspired by the eagle, who is so powerful that it can catch fish in the lake even while flying. It should be noted that the Maranow Sari-manok is often shown with a fish either in its beak or in its paws. Many other Maranows, however, believe that the name suggests a wild rooster. *Manok* is a general term for fowl. The Sari-manok is a symbol of wealth, power, and prestige. The bright colours used in the wooden Sari-manok reveal the Maranow image. The bright colours symbolize his volcanic temper; the elaborately carved designs show his love of ostentation, while its flowing lines convey his concept of this world and of God. The Sari-manok carving is today valued in the Philippines not only for its aesthetic qualities but also for its cultural significance—*Cultural News from Asia*, April, 1963.

INDIA'S LAC USED IN MANY AMERICAN PRODUCTS

One of India's village industries—cultivation and production of lac—contributes an essential material to dozens of products in everyday use in the United States. Ancient product of an ancient insect,

lac for centuries has found new uses as old uses disappear. India is the world's largest producer, and the United States is India's largest foreign customer.

A tiny insect, performing a chemical process science never has been able to duplicate, gives India an export familiar to American families in scores of articles they use in their everyday lives.

Pills, pianos, printing paper and protective paint are only a few of the products to which *laccifer lacca,* the lac bug, contributes her unique talents. And the lac she manufactures in her body—one of the world's ancient materials of commerce—has a brightening prospect in the American economy.

Laccifer lacca would be an insect pest if she did not provide an essential product. Cultivated in India on banyan, soapberry, acacia, and other trees, she digs her long beak under the bark, sucks out the sap for food, puts the residue through a chemical change, then exudes it over herself and her larvae as a protection against natural enemies.

With her hundreds of thousands of companions, the lac mother builds her protective shell into a honeycombed, resinous substance covering twigs and branches up to a half-inch thick. The Indian cultivators move some of these twigs to new trees, so that the emerging larvae will provide the future crop. The rest they harvest. After cleaning and treatment, the resinous secretion becomes the granular "seed lac" or the flaky "shellac" of world trade.

India is by far the largest producer of lac, and the United States (which takes about a fifth of the crop) is India's largest foreign customer for the product. In 1961, American buyers imported nearly 10,000 tons of lac and shellac, paying the Indian producers just under $ 4,500,000.

Lac is unique in that it resists most common solvents except alcohol—a quality imparted to the original resin by the lac insect. Being a resin, lac has a natural affinity for wood. Electrically, it is an insulator. It is these properties which account for the great variety of its uses.

As an adhesive insulator, shellac is used in electric wire covering, and for protection of the electric motors essential to every American factory and office building and to nearly every American home. It can join glass to glass and glass to metal, for this reason

shellac is used in the manufacture of light bulbs and radio and television tubes.

In another form, shellac stiffens the felt hats worn by many American men, sometimes by women. Without it, the hats would fail to hold their shape.

In still another form, it contributes to the oil industry. Shellac is insolvent in petroleum and its derivatives. Mixed with iron oxide, it makes a tough red paint which is used to protect the inside of tankers against the action of gasoline and, on the return voyage, against the erosion of salt water ballast. Ladders and catwalks at oil refineries are treated with the same paint. It protects the metal against erosion, and prevents it becoming slippery under foot.

In printing and publishing shellac is a common material. Photo-engravers use it in the production of colour plates. It is an ingredient in the coating of "slick" printing paper used in most magazines and some books. Because it dries almost immediately, shellac is employed in printing inks. Indeed, its quick-drying quality made development of high-speed printing presses possible in the first place. New inks being developed by American chemists make heavy use of shellac, and this industry is becoming one of the more important American users.

Toymakers use shellac, as an adhesive and as a coating. It is an important ingredient of shoe and leather dressings. Candy-makers use it; a thin coat of an edible shellac protects chocolates against melting. Aeroplane manufacturers employ it; and so do the manufacturers of automobiles, abrasives, ships, and sealing wax. Once, years ago, sealing wax was one of shellac's main uses.

It is as a wood filler and finish that shellac is most widely known in the United States. A fine piano may have as many as ten or twelve coats, each hand-rubbed to a soft gloss before the next is applied. Better furniture is treated the same way, and restorers use much shellac in bringing antique wood back to its original sheen. As a finish for oak floors, commonly used in American homes, shellac is unsurpassed, due to its affinity for wood and its ability to penetrate and vitrify the pores. The first coat of shellac on a new floor actually becomes part of the wood, and subsequent coats provide a tough surface to resist wear.

In medicine, shellac has one of its most unique applications. Resistant to turpentine, gasoline, and other liquids, shellac also is

impervious to the acids of the human stomach. But the liquids of the upper intestine will dissolve it. So that a doctor, if he gives a medicine which he wants to remain intact until it reaches the intestines, will tell the pharmacist to provide it in a shallac-coated capsule. When the pill reaches the upper intestine it is still whole and dissolves there to release the medicine.

The ancient product of the tiny Indian insect has a way of keeping up with the times. Originally, it was used as a colouring material. So the ancients kept the dye and threw away the lac.

Nowadays, aniline dyes have replaced lac, and the process is reversed. Part of the production process is flushing away the colouring matter with hot water. The orange colour of the finished product can be further lightened with chlorine bleaches, to provide the white shellac used for some purposes. Lac as a colouring material appears only as the base of a few pigments employed by artists.

People say of shellac that it does a lot of jobs well, but that a synthetic resin can be developed to do a single job better. Gradually, in recent years, several synthetics have been replacing shellac.

But research has not been idle, either in India at the Indian Lac Research Institute, Ranchi, or among the chemists working with lac in American industry. New refinements and new uses constantly are being sought. Only recently three American firms announced new processes which, they say, remove the yellowing characteristics of shellac floor polishes, and restore it to a competitive place for use in these products.

Scientists over and over have attempted to duplicate chemically the transformation performed by the lac insect in the sap it ingests. As far back as the early 1900s, the Belgian-American Dr. Leo Baekeland sought the answer; he couldn't find it, but in the process he did invent bakelite, one of the first of the plastics used so widely today.

American importers, in general, feel that the Indian lac insect and its product are heading into a livelier future. For shellac, they point out, has qualities which cannot be artificially produced and which meet the needs of an ever-widening variety of American products.

(Press Feature, USIS)

BAMBOO CRAFT OF TRIPURA

The tiny territory of Tripura is an ancient hilly land. Of the total population of 11,42,000, about 30 per cent belong to the Scheduled Tribes. There has been in the last ten years a great influx of displaced persons who have been rehabilitated here. All these people together have greatly contributed to the development of Tripura's handicrafts. What deserves special mention is the fact that more often than not goods are made of unsophisticated materials such as, bamboo, bamboo roots, cane, palm leaves and ordinary yarn, and with the help of tools of very simple nature.

The former Royal Family was a great patron of indigenous handicrafts. Veteran skilled masters passing their days in oblivion were called out, stationed right inside the royal compound and given the scope to pursue the profession of their life. Some descendants of the Royal Family are keeping alive the tradition even today. It is relevant to point out that the former Ruler had always a very close contact with the Tagore family of Bengal and generally speaking, the Bengali culture as emanated from the spirit of Santiniketan played not a little role in energising the creative talents of Tripura. It is on record that during the Calcutta Congress in 1928 an exhibition of Tripura handicrafts was organised which roused a great amount of interest in the City.

Of all the handicrafts of Tripura cane and bamboo works occupy prominent place. Although cane is not grown locally in sufficient quantity, the industry does not suffer for want of materials, because it can be easily imported from the neighbouring State of Assam. Bamboo is available in abundance, and this forest wealth of Tripura is one material that is used in numberless ways—from building homes to making toys. Many an artistic thing is made of bamboo or its roots, for example, toy, tray, vase, photo frame, human figure, casket, calendar, pen-stand etc. Then again split bamboo in different shapes and sizes is used with cane to make beautiful things of daily use, such as, 'modo,' arm chair, easy chair, shelf, basket, table, etc. All these articles reflect a refreshing approach to technical perfection and creative originality. Toys are an inseparable link in the development of folk art, and Tripura toys made entirely of bamboo or its roots have an ingenuity of their own in respect of both life-representation and fantasy.

Tripura is very rich in forest resources—more than 20 per cent of its revenue comes fom the Forest Department. Bamboo grows

here in abundance. From time immemorial the tribals of Tripura have been making this easily available raw material into various utility goods (such as a water pot, or a hooka or hubble bubble, etc.) and decorative goods such as a pen-stand, a doll or the figure of Radha and Krishna or other deities.

With the integration of the State, the Government of India came forward with their vast resources to help Tripura develop in various fields. And with the impact of the Five-Year Plans a fillip has been given to the cottage industries. Various schemes are being implemented for the development of handicrafts. Skilled artisans have been entrusted with the task of imparting training to semi-skilled workers. Training-cum-production centres have been set up in different parts of the territory. If some of the artisans are sent to Japan for expert training in the line, the handicrafts industry of Tripura will grow still further and will be a good foreign exchange earner in future.

(Anil Bhattacharjee in *HWM* 25-8-1963).

BEADS—THEN AND NOW

Feminine vanity and flair for personal adornment have been expressed in beads since the dawn of civilisation. Indian women to-day with their great heritage and modern taste can experiment with various types of beads to suit their taste.

The history of beads in India extends to the mysterious past of the Mohan jo Daro, Harappa and Indus valley civilisation. The jewellery finds of these places show that ladies of those periods wore beads of all types, shapes and sizes—strung beads of pearl, lapislazuli, shells, stones, terracotta. And even pottery, which has come into vogue recently in Italy, was in use as far back as 3,500 B.C. in India. These were worn as armlets, bracelets, necklaces, girdles, pendants and ear studs. The greatest number of them were made of steatite. In addition to gold, silver, copper and bronze, beads were made of an alloy called "Electrum," a mixture of silver and gold. There were also beads of silicate stones, like Agate, Jasper, Carnelian, Chert and black Chert, Mesopotamia had the most advanced culture of beads of that period.

Beads discovered in these places reveal such a diversity of shapes and materials, that one is left wondering at the ingenuity and skill of the craftsmen of those days. The jewellery finds of

Harappa and Mohan Jo Daro also show different colours-painted steatite beads, as blue green glaze and lemon glaze.

There were long barrel, cylinder, irregular beads, double convex, hollow discoid beads made by soldering two edges of convex discs, globular beads, tapered cylinder beads and so on. Among the rare varieties, there were beads which were cut in the shape of a cross and discs with median tube hole raised equally on both faces, and beads with four points representing a tooth. Most of the steatite beads received a special heat treatment, to whither the surface. Such beads were called 'burnt' steatite beads and they were harder than the untreated beads.

Next to steatite and silicate beads, beads of Faience were popular. Faience was originally a material used in the town of Faenza, but in present days the term is used to denote ceramic products. In archaeology, it denotes material consisting chiefly of quartz grains with a glaze. The most remarkable beads of this type found in Harappa were beads with the different colours, dark brown on the outside, greyish white on the next zone and red at the centre.

Coming down south, we find the fashion in beads was as pronounced as it was in the Indus valley civilisation. The civilisation (Circa 300 B.C.) of the south was abundant in beads made of materials which were used in the Indus valley. Andhra culture (Circa 150-50 B.C.) yields beads of the above material and in the same forms and sizes; thereby showing that they were in great demand by men and women alike in those days. The beads show that human tastes were not very different even when social intercourse was extremely limited.

Although the Indus valley civilisation left no scope for discovery of new shapes in beads, the highly developed technique of to-day has helped to produce a fine variety of beads in glass, porcelain, stone, wood, metal and ivory.

The tribal population still depends on Harappa shapes and materials, but the methods of manufacture have been modernised. Tibetan beads of turquoise amber and other stones are extensively available in Himalayan regions. From Assam, Bhutan, Sikkim and Kangra Valley (Kashmir) are got beads made of semiprecious stones which are increasingly in vogue to-day.

Czechoslovakia produces the largest portion of the World's beads, the material used being mostly glass. From Venice comes the Venetian beads with ornamented bright colours, "Jugbeads" are from Bavaria, and porcelain beads from Germany and Austria. There are also "Loofa beads" which are noted for their lightness and mosaic and pound beads famous for their extremely small size.

There are variety of Indian beads, the famous place for beads being Saurashtra. The diversity of form, durability and with-in reach price have made beads one of the most desirable articles for rich and poor alike. Further to satisfy a woman's whim, what could be more pliable than a string of beads Gold beads filled with shellac and finely engraved take very little of gold, but are highly attractive and keep up with the modern austerity taste in jewellery. Pearl necklaces intercepted with emerald and ruby coloured beads strung in several rows form a very handsome multi-purpose ornament, as a necklace, bracelet and for hair decoration.

A very smart choker made out of threaded small white beads with silver bars and clasps studded with artificial white stones can replace any expensive diamond, platinum jewellery for any occasion. Tibetan beads of turquoise amber and other colours are very handy and elegant to harmonise colour and contour. Apart from these, imported glass and plastic beads are quite cheap and are available in various colours. Attractive costume jewellery as well as decorative domestic articles, handbags, jug covers, table mats, curtains, laces, toys and many more utility articles are made out of these.

Superstition in India has credited the beads with certain protective powers too. Nuts of *Putranjaiya* (so called because they give long life to sons) are hung round the necks of children to ward off disease. Stones of neem fruit are associated with the goddess of small pox. Apart from these, beads of sandalwood, *Rudraksha, Tulsi,* coconut and various seeds and berries go in the making of rosaries worn by the pious all the time.

Thus the simple bead, whose antiquity we oft forget because we see them so much and so often, is a great heritage from the past which connects us with Egypt, Babylonia, Persia and with Asoka and Akbar. The lady of taste to-day carries this heritage.

elegantly, but carelessly into the future, and one can be certain that the vogue for beads will live for ever.

(Devi Krishnan in *HWM*, 21-7-63).

THE ART OF WOOD CARVING[1]

Though almost extinct now, the art of wood carving had reached its highest development in India during the 17th and early 18th centuries and it was given equal importance along with stone and bronze sculptures.

South Indian wood carvings occupy a special place among other aspects of Indian fine arts, as they had remained purely Indian in spite of Muslim invasion. North India was so much affected by Muslim influence in arts that in the wood carvings the grotesque and extravagant fantasy gave way to cold and geometric severity, the deeply under cut Hindu work was replaced by the Muhammedan work which is characterised by flatness of relief. The canons of Muslim art forbid the portrayal of human forms and of most animals, whereas the central theme of Hindu art is the portrayal of gods and heroes with their devotees and vahanas. Hence in North India where Muslim influence was great, Hindu art lost its characteristics. Sir George Birdwood observed in 1903, "So deep has the Muhammedan influence sunk that even in Ayodhya, the birth place of Ramachandra, the carved woodwork presents no image of the ever popular hero with the bow" and he has stated that South India is the best place to study about wood carving.

In South India, the most ornate and intricate carvings are found in the temple cars, though a few palaces, temples and houses have ornamental doorways, beams and cross-beams. Temple cars are usually lavishly decorated with prodigious carvings in refreshing varieties. The *Mānasāra,* a treatise on architecture written in the 10th century A.D., prescribes the types and measurements of temple cars and has devoted a separate chapter entitled *Ratha Lakshana Vidhāna* to the art of temple car construction. It also specifies the wood to be used for various parts of the car, and the method of decoration is also meticulously described Wood carvings of unrivalled artistic merit delicately carved in low relief usually adorn the temple cars, and as a rule the carvings are made of *iluppai* (Bassia Sapotacea) wood.

Usually most of the temple cars have five layers only and all the five layers from bottom upward *upapidam, Adistanam, Nadhakam, Devasanam* and *Simhasanam* display wood carvings exquisitely carved—generally bold, yet aesthetically perfect. The carvings may be classified into images, narrative scenes and symbolic decoration (I owe this classification to Dr. Stella Kramrish). The panel separating different layers of the car bears narrative scenes usually from *Mahabharata, Ramayana* and the *Krishna Lila.* The various incarnations of *Vishnu* are also chiselled out in a lively and authentic manner. Turret like pavilions come in intervals along the ornamentally carved panels in all the five layers. The various layers present different themes at times without any coherence; however, in Saivite temple cars the Saivite theme dominates, whereas in Vaishnavite, the various incarnations of Vishnu are given prominence. Besides these, huge wooden horses, as though drawing the car are also fixed at the third layer. Demon-like gigantic *Dwarapalakas,* and flying angels (Maruts—the wind Gods) also are fixed. The *Dwarapalakas,* stand near the deity while the *maruts* fly above, and so they are fixed in the *Gopura* of the car. Another important figure is the chariot driver, Ravana with his imperial figure holds the reins in Vaishnavite cars and Brahma in the Saivite cars. In temple cars of both the sects, the Yali takes its legitimate place of ornamentation, and the corners of various layers invariably have horsemen fixed for decoration.

Apart from these carvings of mythological significance, mithunas (images of lovers) were also fixed in large numbers. The erotic figures though they look highly sensuous have profound philosophical significance. There is no religion that is different from life, and "there is no higher truth than man", and that which man experiences in everyday life cannot be antagonistic to the canons of religion. The mithunas should be viewed with reverence from the angle of those eminent men who made them, who were devoid of inhibitions and complexes. Further these carvings are so skilfully made that they are, though nude, chaste; though voluptuous, divine. Being a miniature replica of the temple the car also had all these carvings.

In Tamil Nad, Tirupati, Madura and Ramnad are considered the best centres of wood carving. The temple cars at these places proclaim the skill of the craftsmen that once made them. However, of these three places the wood carvings taken from the temple

cars of Ramnad District excel. The Tirupati carvings are heavy and sometimes uncouth, those of Ramnad are comparatively smaller minute and delicate (The Madras Museum is very rich in its collection of wood carvings of both these places). At some places even to-day old temple cars bear these carvings but their beauty is hidden to the public, because every year before the ceremonial processions the carvings are coated with oil, and little trouble is taken to wipe off the dust first, and in course of time a thick layer is formed over the carvings that the original beauty completely disappears.

It is unique in the case of the temples of Kerala, that they possess unrivalled huge wood carvings inside the temple, which one sees rarely in the temples of Tamil Nad—with the possible exceptions in Ramnad District. Bracket figures. *Dwarapalakas* and friezes are all made of wood at huge dimensions. The temples of Tiruchur especially bear some of the excellent pieces. Though executed according to the rigid and strict canons of the *Silpasastra* they successfully bring out the feeling and tone of the figures and evoke religious fervour in the devotees' heart and strike chords of appreciation in the connoisseurs' mind.

The reasons for the decay of wood carving are not far to seek. Perhaps the most important and apparent one is the growing tendency of the present day society which is highly utilitarian and materialistic in character. The artists who executed those pieces at which we marvel now made them with a religious fervour and considered it as an offering they make to the God. The artist was in communion with the Supreme Being through the products of his hand which took form in his devotional ecstasy. But such devotion and fervour are nowhere to be found in the present society geared with its utilitarian precepts and economic motives. Spending money and time in producing a marvellous piece of art is scoffed at, and the tendency to produce anything beautiful—'that which gives the soul a sense of satisfaction without any sense of utility'—is drastically being discouraged. As the art has almost ceased to be a living one, only the old pieces can be preserved to show posterity the heights our ancestors reached in this sphere, even in this aspect the prospect does not seem bright, as the old temple cars and other precious wood carvings are being dismantled and are sometimes sold to antique dealers who ship them to foreign countries, thus leaving India void of her glorious possessions. The unfortunate effect of this practice is that the younger generation

grows without any knowledge or pride of the country's great artistic heritage.

(I. Job Thomas in *HWM*, 1-9-63).

BOAT-BUILDING AT BEYPORE

The boat-building industry has a bright future on the Malabar Coast. From time immemorial country boats had been used to carry to foreign countries Indian spices like pepper and ginger produced in Wynaad in Kozhikode district. This tradition is being handed down from generation to generation and there is no sign of the country boat vanishing with the advent of fast-moving mechanised vessels. The only innovation that has been adopted to move with the times is that big boats are now fitted with engines so that they need not depend upon wind alone for power in the sea or in rivers. Further, Malabar has many canals and rivers on which country boats are plying to move various articles from the interior areas to the nearest towns for trade purposes. Ferry boats are also a common sight in Malabar as many rivers are still unbridged.

One locality in Kozhikode district, where, for the past several decades boat-building has been going on is Beypore which is also a port, situated seven miles from Calicut. Traders from Arab countries come to Beypore for construction of native craft for their use. They stay at the port for months together, and get boats constructed by the local craftsmen by purchasing timber from the adjacent area of Kallai. This is found more economical to them than if they build such boats in their country after transporting the required timber from Malabar. They stay during the rainy season in Beypore and by the time it is over they get boats constructed and use them for their return journey. This system has made local people think about establishing a centre for the boat-building industry at Beypore and the authorities are also considering the proposal. The large number of skilled workers and designers in and about Beypore is an asset to this industry. It has been estimated that on an average 300 vessels of all categories are built annually at Beypore.

Recently the District Project Officer who held an investigation into the scope of this industry, recommended its development in his report dealing with some of the industries in Kozhikode district. In his report he has stated that if this industry is organised and

developed properly at least 500 persons can be employed directly. At present only about 150 people are employed and even this only seasonally. The marketing of boats is not at all a problem and the present production is too inadequate to meet the demand for boats from Arabs, he says. While the chief customer is the Arab, the bulk of the money goes to the intermediaries in this industry and the actual workers who build the boats get only a small portion. The demand for boats internally for the fishing industry is also considerable and the industry, therefore, will have very good prospects if it is properly developed with several ancillary industries also.

(*The Hindu*, 20-8-1963).

COTTAGE INDUSTRY IN KANNARAPET

The traditional cottage industry in the village of Kannarapet about two miles from Cuddalore Old Town, has given its name to the village, being the principal avocation of the inhabitants. The place was once famous for the bell-metal industry and the temple bell at Mailam, in Tindivanam Taluk, is stated to have been produced by one of the skilled artisans of Kannarapet.

The village still retains a vestige of its past glory by the production of brass household utensils such as 'andas', 'deksas' and 'kudams', etc. The production is primarily in the hands of a sect of people called "Pattars" possessing high skill and craftsmanship. There are 100 such families in the village, which has a population of 5,000.

With a view to enhancing their per capita income a Co-operative Cottage Industrial Society was started as early as 1947 and 69 inhabitants of the village joined the society. From 1957 onwards the society is under the control of the Industries and Commerce Department. With Government assistance by way of finance and the services of a superisor-secretary, the society is producing quality utensils of various types and sizes for various needs. The society issues brass sheets and other material to the members for conversion into finished goods and pays them piece-rate wages. Every worker earns a minimum of Rs. 5 per day. The society's yearly production has exceeded Rs. 2 lakhs. There is a good market for these goods throughout Madras and Pondicherry States.

In order to develop the society with more facilities like a common workshop, hand-operated machinery and necessary improved equipment, a reorganisation scheme has been drawn up at an estimated cost of Rs. 3.5 lakhs. The scheme is now under the consideration of the Government.

Because of its limited financial resources the society is not able to give work to a large number of people. Including the share capital loan issued to members, it has a paid up share capital of Rs. 30,338. A working capital loan of Rs. 43,138 has also been given to the society. Its present production is to the value of Rs. 24,000 per month. If additional funds and supervisory staff are made available after the adoption of the reorganisation scheme there is scope for increase in production and enrolment of more members and the possibility of providing them all with work. It is stated that power-driven machinery is not favoured since it would cause unemployment to many workers.

The marketing is done on the spot on a wholesale basis. Retailers go to the society for the purchase of goods since they are allowed a commission and goods are sold at competitive prices. The 'kudam' produced by the society is in great demand in the market because of its quality.

(*The Hindu*, 8-7-1963)

ART OF CARVING VIGRAHAMS

The magnificent sculpture of South India has always been an object of great fascination for people, not only in North India but all over the world. The districts of Tanjore and Tiruchirappalli have been famous from time immemorial, for their beautiful temples with rare pieces of sculpture. Normally, the stone idols (vigrahams) are carved and fashioned by individual skilled craftsmen in the quiet seclusion of the countryside, according to traditions and desings, handed over from generation to generation. But, unfortunately, despite all encouragement given by the Government for the promotion of arts and handicrafts in general, this particular kind of sculptural art does not seem to be progressing.

There are only about 200 families at present engaged in it all over Tamil Nad and Bhadrachalam (Andhra Pradesh). And even out of them, only a few are reported to be experts, capable of carving any kind of idol. They too are suffering from lack of en-

couragement and patronage. The services of a few sthapatis, as they are commonly known, were requisitioned recently by H. H. Sri Sankaracharya of Kanchi Kamakoti Peetam for carving out on about 40 slabs, incidents from the Mahabharatha, the Ramayana and other Puranas, for installation in the newly constructed Sankara Mutt centre in Rameswaram. One among them, Sri Vairavan Sthapati, has now gone to Bhadrachalam, where about 50 sthapatis are reported to be engaged now in renovating the famous Rama temple there. Several of them had migrated from these parts, attracted by daily wages ranging from Rs. 4 to 6 and with the prospect of having work for about five or six years continuously.

In Tiruchi district, there are about 30 sthapatis engaged in carving vigrahams of Vinayaka, Subramania, Siva, Vishnu, Mariamman, nagas (serpents), lingams, etc. They are scattered in Woraiyur, Srirangam, Tiruvanaikoil, and Tiruchi town. The raw material, namely, suitable stones for carving idols, is got from rocks in Nagalapuram, near Perambalur, Okkarai near Thuraiyur and Namakkal (Salem district). Transport of these stones by lorry or double-bullock carts costs a great deal. The poverty of the craftsmen is sometimes exploited by middlemen, who offer advances to the tune of hundreds of rupees to be deducted in the form of daily wages. Some of these idols are kept on show in shops, (pattarais) in Tiruchi town to be inspected by intending purchasers. The purchasers are few and infrequent. One of the pattarai proprietors told me that some three months ago, a foreign visitor purchased a Mariamman stone idol (normally worth about Rs. 35) for Rs. 55.

The craft needs special implements, which have to be made by the sthapati himself. Sri Vaithilinga Sthapati (68), a renowned craftsman of over five decedes' experience, at present living in Tiruparaithurai, came from Devakottai three decades ago for the renovation of the famous temple in Tiruparaithurai and has settled down there.

The Sthapati told me that he was rather sceptical about the future of this fine art. He explained the art was a hazardous and exacting one, which had to be learnt from a very young age, since the hand and the eye had to be trained from a tender age for sticking to the formulae and measurements laid down in ancient sastras on sculpture, about the form, design, rhythm, grace and refinement of expression, with perfection of craftsmanship.

Sri Vaithilingam said that he had allowed his three sons to take to building, with bricks and cement, temple-towers and vigrahams. In ancient days, temples were mostly built out of stones and sculpture could play a dominant role. But, nowadays, cement was the basis of all construction, he pointed out. He expressed some satisfaction at the fact that some training institutions with a stipend of Rs. 40 for each trainee, had been started for promotion of the art, under Government auspices in Mahabalipuram, Swamimalai, and Tirupati. He felt that it would provide a fillip to the art, if the trainees were taken to all temples, where there was renovation work in progress, so that they could get valuable practical experience.

(*The Hindu*, 1-7-1963).

THE MYSORE SILK INDUSTRY

Mysore is famous for its silk, the queen of textiles. Sericulture is perhaps the State's oldest industry, but even now it cannot stand on its own legs. It made some progress since the introduction of tariff protection in 1934. The present period of protection expires at the end of this year. It is absolutely necessary that continued protection should be offered, and representations have already been made to the Tariff Commission in this regard. The industry is vital to the State's economy. Mysore today produces 21.78 lakhs pounds of silk annually to earn Rs. 7.5 crores. The industry provides employment, directly and indirectly, to about two lakhs people—double the number in the Kolar Gold Fields undertakings. Silk-making in Mysore has prospered and suffered off and on. It has still to make rapid strides if it is to achieve self-sufficiency and stability. The history of silk in India dates back to the first century, but it came into prominence in Mysore during the reigns of Hyder and Tippu in the 18th century. It was then that steps were taken to improve the industry. In 1866 it had almost died out owing to disease or deterioration of silk worms and was temporarily restored by the importation of Japanese seed. Due to favourable natural conditions the industry survived. The imported worm disappeared around 1920 and the Mysore worm became established. In 1914, when the acreage under mulberry went down to 25,000 acres, a separate department for sericulture was formed and since then active steps have been taken by the department to improve the industry in all its branches.

As a result there was some progress after the first war. In 1926-27, the State had an area of about 53,000 acres under mulberry, yielding about 11.60 lakhs of pounds of silk valued at Rs. 1.10 crores. Conditions changed for the worse in 1929 as a result of the depression and dumping of silk from China and Japan at a price far below that of Mysore silk. This had its impact on the Indian silk industry as a whole. Despite all the efforts of the department, people in the industry began to lose courage. The area under mulberry came down to 36,000 acres in 1932-33. It was at this stage that tariff protection was introduced. The second war gave an impetus to the industry as silk became an important war material for the manufacture of parachutes. On the Allied side, India was the only country that produced silk, Mysore contributing more than sixty percent of the total output. In the absence of imported silk, the Indian silk industry played a really important role then. The price of silk shot up and the area under mulberry which stood at 25,000 acres at the end of 1937-38 rose to 80,000 acres at the end of 1945-46.

Now, mulberry gardens cover a total area of 1,90,000 acres. Out of this only 21,000 acres are under irrigation. Mysore rears only the mulberry silkworm. This variety is better in many ways than others such as worms that live on castor leaves and Muga and Tassar reared on oak leaves. The type being reared in Mysore is multivoltine and the ryots take five to six crops a year. The Sericulture Department is engaged in promoting the industry through education, expansion, research, improvement of seed supply, control of silk worm diseases, loans, formation of co-operative societies, establishment of filatures, and popularisation of Mysore silk, market investigation, production of high class silk fabrics, and utilisation of silk waste and other by-products. Its chief concern now is introducing new races and combinations of the silk worm to increase the average yield and improve the quality of cocoons and thus reduce cost of production of raw silk. Attempts are being made to introduce high yielding mulberry, which accounts for about sixty per cent of the cost in the production of silk. The gradual increase in production of cottage basin silk was a noticeable feature of progress during the Second Plan period. The cottage basin silk is decidedly better than the charka silk and compares well with steam filature silk in quality and price. Steps are being taken to replace the production of charka silk with that of cottage basin.

India has been maintaining her pride of place in the world market in regard to exports despite many difficulties. Sarees, blouse pieces, dress materials, stoles and scarfs, besides beautiful brocades of artistic designs constitute our main exports. The incentive scheme of the Government allotting imported raw silk at concessional rates to exporters of pure silk fabrics has had its encouraging effect in that the value of exports has been steadily rising. The Central Sericultue Research Institute set up at a cost of Rs. 14 lakhs, now shifted from Chennapatna to Mysore, is carrying on a series of experiments in producing high yielding varieties of cross-bred silk worm eggs. The Sericulture Training School at Mysore where sericulture is a post-graduate course is also playing a useful role. The State Government took over six branches of the Mysore Silk Filatures Ltd., during 1956 and has now under its control eight factories. Seven of them are in Mysore district and one in Bangalore district. In these factories, 1,200 basins are producing at present about two lakh pounds of steam filature silk. Besides this 200 basins are run by the private sector. The department has a programme to raise production to four lakh pounds annually. The Government, which acquired the erstwhile Mysore Spun Silk Mills, at Chennapatna, in 1961 is now running it with 6,000 spindles. The mill by using up silk-waste is affording relief to the silk reelers. It has also 15 looms of which nine are producing silk fabrics for civil and defence consumption. The Chennapatna Mills was the only one of its kind in the whole of South-East Asia till recently, when another was started at Assam with 3,000 spindles. It uses 7,20,000 pounds of silk waste a year now, and produces about 84,000 pounds of spun silk of all counts besides noil yarn and silk carpets. The outlay for sericulture in the State has been substantially increased over the years to finance new development schemes, Rs. 16 lakhs in the First Plan, Rs. 80 lakhs in the Second and Rs. 125 lakhs in the Third. When all the schemes have been implemented the sericulture industry in Mysore, with modern techniques, will play a vital part, not only to meet internal demands but also as a foreign exchange earner.

(S. Narasimhan in *Sunday Standard*, 11-8-1963).

SECTION VII: FOLK AND OTHER ARTS

PUPPET THEATRE IN GERMANY

(An old art which still retains its vitality)

The puppet theatre in Germany is many centuries old. As in any other country, it has had a great fascination for the young and old alike; the puppets, little figures made of wood and coloured rags, play their roles so effectively that the strings and rods through which they are manipulated are forgotten and the puppets sway the imagination of the spectators.

In Germany, the puppet theatre was known as an important form of art as early as in the 13th century; it was mentioned in contemporary annals as an entertainment. During the late Renaissance epoch and the baroque period, that is, roughly the sixteenth and seventeenth centuries, the puppet theatre and the stage shared alike the people's favour. The wooden figures of the puppet theatre travelled the length and breadth of the country. In course of time, the stage rose to higher levels of artistic expression, and the puppet theatre continued to wander the highways, erecting its stages in the villages and towns it passed through; it remained the theatre of the little man. In the face of the wireless, television, and the highly developed stage, the puppet theatre is now just the remnant of a forgotten Romantic age. The most important types of puppet are: (1) marionettes which are jointed dolls hung on strings. Other strings attached to the "control", a wooden cross-bar held like the beam of a scale, enable the operator to manipulate the puppet's head, body and limbs from above; (2) hand-puppets which consist of a solid head attached to a loose garment. The operator places it over his hand like a glove. The index finger is placed in a hole in the puppet's neck; the thumb and middle finger (in some cases, the little finger) are placed in the arms of the garment; (3) rod-puppets which are controlled from below the stage by a thick rod, or by a mechanism held in the operator's hand, which controls the movement of the head. The arms are controlled by light rods or wires; (4) then there are puppets with internal controls. These are similar to rod-puppets, but the arms are manipulated from within by bent rods,

levers or wires; (5) stick puppets are another form of puppetry. These are mounted on a thin iron rod encased in a thick wooden rod reaching down to the floor on which the operator stands below the stage; only one of the two arms of the puppet is operated by a wire. Sociologically, the year 1858 marked a turning point in the fortunes of the puppet theatre in Germany. In that year the first permanent puppet theatre was founded in Munich. The theatre troupe became popular and the municipal authorities had a special theatre built for its performances. This theatre founded by J. L. Schmid, popularly known as Papa Schmid, served as the model and inspiration to many other puppet theatres subsequently established both in Germany and abroad. Munich honoured the memory of Schmid in 1950 by naming a street in the city after him. After the First World War, new creative forces made themselves felt, and new puppet theatres were founded, the majority of them eclipsing the previous achievements in this field of art. New aspects of the art of puppetry revealed themselves, and the hand-puppet became an accepted means of dramatic expression. In 1923 appeared the "Puppet Theatre", the first periodical devoted to the subject. The artistic development and the professional solidarity of the puppet theatres were fostered by various congresses, and representatives of the German puppet theatre played a part in founding the International Marionette Union in Prague in 1929. German puppetry was acclaimed afresh at the world exhibition held in Paris, in 1937, when the performances of two companies, guided by two great directors in this field, won gold medals. In September 1956, the Federal President awarded Max Jacob, one of these two directors, the Federal Cross of Merit, an award for distinguished services. During the Second World War, many puppet-players found a rewarding task in providing members of the Armed Services with a few hours of relaxation. After the war, the number of puppet theatres declined, but quality and vitality survived. In recent years there has been a marked increase in the number of amateur puppet groups. Puppetry has found a permanent home in youth organisations, convalescent homes, children's camp and youth hostels. The Church is recognizing its value in educating young people through the medium of performances of a religious nature. Puppetry has also found a useful place in hospitals and sanatoria as a diversion of therapeutic value. Furthermore, it has been developed as an aid to publicity and as an effective form of advertising. Puppets fulfil a particularly important mission in furthering traffic education

among children. In certain *Lander* (provinces), puppet troupes travel from place to place giving demonstrations to school children.

(*German News*, 9-6-62, No. 23).

THEATRE OF MIME AND GESTURE

The very name implies something out of the ordinary. And that is what this theatre really is. Not a word is spoken by the actors on the stage, and yet the audience fully enjoys the humour of an old vaudeville, responds to Ostrovsky's dramas, and is carried away into the sparkling, cheerful world of Shakespeare's comedies. In this theatre the language of gestures and not words is spoken. It is the only theatre of deaf actors in the world, and the first one in the Soviet Union. Although it is very young, and has only been established as an independent theatre company a few months ago, the theatre has already gained renown. Its guest performances in Russian and Ukrainian towns Ufa, Chelyabinsk, Sverdlovsk, Perm, Kirov, Kharkov, Kiev, Dniepropetrovsk and Zaporozhye, were acclaimed by the audiences and theatrical circles. The novel undertaking aroused interest abroad as well. Many foreign guests have been to see the performances, and their reviews have appeared in the press of their respective countries. Here is how the theatre originated. Five years or so ago a group of enthusiasts in the All-Russian Society of the Deaf decided to start a theatre for the deaf. A studio was opened under the patronage of the Shchyukin Theatrical School in Moscow and the guidance of B. Zakhava, People's Artist of the R.S.F.S.R. a prominent producer and pedagogue. In this studio school, where Stanislavsky's realistic method is taught, the future actors receive excellent training with special emphasis on body plasticity, rhythm and gesture. At present, the company comprises twenty actors and actresses who formerly belonged to different professions: for instance, Sokolov and Chebyshev were fitters, Tretyakova was an archivist historian, Bondov an engraver, and Shubin—a factory worker. And now they have become professional actors, bound by a common desire to work in the field of stage art. New blood is to flow into the company soon: seventeen graduates of the studio are to join it. They are to have their own producer as well in the person of Zinaida Solyanik, an actress who combines her work in the theatre with study by correspondence at the Shchyukin Theatrical School (producers' class). A text is read out during the show to explain the action.

So far the company has but a small repertory; Ostrovsky's *Talents and Admirers,* Shakespeare's *Twelfth Night,* Lensky's old Russian vaudeville *Lev Gurych Sinichkin,* Shur's *Factory Fellows,* and Gorbatov's *The Youth of Our Fathers.* The last two named are Soviet plays. At the moment they are rehearsing Rozov's *On the Way* and Shvarts's *Cinderella.* L. Kalinovsky, the chief producer, also plans to put on some purely pantomimic shows.

(*Culture and Life,* August, 1963.)

BALINESE ART IN DANGER

The world has known and appreciated the value of Balinese painting. But the real Bali and the Bali for the tourist are widely different. To meet the real Bali, one has to go to the villages where the tourists have not sown the commercial spirit. At present Bali's artistic paintings are in danger. Everybody who visits Bali sees thousands of art shops along the street especially in the vicinity of Den Passar. These collect paintings of touristic value in Balinese style. These art shops collect painters and give them painting materials together with a little commission if their paintings are sold. Sometimes the art-shops even finance their living. Their main duty is to produce paintings in the style currently in demand on the market. Due to the politics of the art-shops, prominent painters do not in general come under the art-shops' protection but more or less paint in a self-supporting way. But at present painting materials are not available in the market and only the art-shops have them by importing them from abroad. The result is what seems to be a war between the art-shops and the idealistic painter. Sometimes the urge to paint forces the artist to surrender himself to the art-shops in order to obtain materials. One fears for the development of the young generation. If the difficulty in obtaining materials persists, painting and art in Bali will develop into art-shops' art. The Government has not taken any steps to prevent this negative force, though President Soekarno has remarked on the backward trend in art in Bali, which in reality is a very serious issue needing immediate help.

(*Cultural News from Asia,* April, 1963, p. 3.)

SIN—THE ELEPHANT FESTIVAL

When we talk about Kyaukse—a town 32 miles south of Mandalay—we should not fail to mention the Sin Pwe. In other words, the story of Kyaukse will not be complete without Sin Pwe.

Like the Taungbyon Nat (Spirit) Festival, Sin Pwe is one of the famous festivals in Upper Burma. Moreover, the origin of Sin Pwe is related to King Anawrahta's regime, just like the Taungbyon Nat festival. According to the story, King Anawrahta stopped over at a place near Kyaukse on his return from China. The King brought some Relics of Lord Buddha along with him. He wanted to build a Pagoda and store the Relics in it as repository. He, therefore, put the Relics on the back of his own elephant and set the animal free so that it might go anywhere it wished. Before freeing the animal the King uttered a wish: "May this elephant lie down at the place where the intended Pagoda should be built".

In short, the elephant lay on the top of the hill which is to be found on the eastern part of Kyaukse. There the king built a Pagoda. The Pagoda is known as Shwe Tha Lyaung. By virtue of that Pagoda the hill is also called the Shwe Tha Lyaung Hill or Tha Lyaung Hill. Now the people celebrate the Elephant Festival or Sin Pwe on the 14th Waxing day of Thadingyut (during the month of October) every year in honour of the said elephant.

On the day the festival falls, each group of performers entertains the public with its elephant dance. The elephant is not an actual living animal but an image. The image is constructed of bamboo, paper and cloth. The structure is made of bamboo. The 'elephant maker' sticks paper to cover the whole bamboo structure. The artist implements the detail figure of an elephant with his paint. Almost the whole figure is painted black, with the exception of vital organs like the eyes. These are revealed in different colours. The trunk is made of cloth and the tusks are of paper. Cylindrical clothed poles represent the fore and hind legs of the elephant. The head of the elephant is separated from the body. But the detachable head is connected with the body by means of bamboo steering during the time of performance. The two persons who take their places in the empty figure, make it dance. The person in the fore part handles the bamboo steering. Then the two men move their legs forward and back. Thus the lifeless figure dances like a living elephant. The elephant dances to the music played by the local Burmese Orchestra or *Dhobat waing* (long drum troupe).

The residents in the district, including Government servants and students, take part in the happy festival with their respective elephants. The atmosphere is filled with loud singing and noisy

sounds of the musical instruments. In addition to the elephant dancing, the performances of the jesters and the role of the acting *mahawks* are seen in the dust under the glaring sun. The mahawks with artificial goads in their hands and the jesters in coloured chesses dance in funny ways in front of each elephant figure. They do not dance grotesquely but also make fun of the irregularities of the present age with their funny and rhyming slogans. They would perhaps make fun of the craze for suicide by means of jumping off the bridge, which has recently been a fashion in the world of desperate girls. In this way the people of Kyaukse district hold their happy, funny and historic festival.

(Pe Than in *The Guardian*, Jan. 1961, p. 45).

THADINGYUT: THE FESTIVAL OF LIGHTS

With the coming to an end of the monsoon and the ushering in of the festive season, the people of Burma find themselves busily engaged in preparing for the celebration of Thadingyut Festival which culminates in setting almost every town and village ablaze with variegated lights on the Full-moon day of October and the day before. Unlike other monthly celebrations of religious or social origin, it has been held in high esteem and regarded by devout Buddhists as being the most important of all the seasonal festivals. Since the days of Burmese monarchs, the Buddhists have celebrated this grand annual festival without regard for expenses.

It will be recalled that on the night of the full-moon day of Thadingyut our Lord Buddha descended from Tawadeintha to the human abode, accompanied by His disciples. On His way the heavenly beings, as a token of their reverence, brightened up the whole sky with celestial torches. One of the heavenly beings happened to be His mother in her previous existence, to whom He had just finished preaching the Abhidhamma in Tawadeintha. Terrestrial beings likewise paid homage to Him.

This kind of paying homage to the Lord Buddha on the night of this auspicious day has been traditionally observed by successive generations up to the present day. In the days of Burmese monarchs, the royal courtyard was thronged with princes and princesses, ministers and royal attendants led by the King himself together with his Queens, under whose auspices the celebration was held

in joyful reverence. The courtyard was illuminated and decorated with the magnificent scene of the Buddha on His way from the cloudless sky. Such a grand celebration was also formerly called the Myintmo Festival.

Thadingyut being the end of the Buddhist Lent, the Buddhist monks find themselves free to move about the country. For four months they were confined by the Winaya to the precincts of their respective monasteries. At the end of the Lent, too, the Kah Htein (offering to the monks of yellow robes) is annually held during the following thirty days or so, starting from the first waning of Thadingyut lasting till the Full-moon day of Tazaungmon, accompanied by the general feeding of the public and offering of *soon* (morning meal) to the monks. Many fire-baloons can also be seen ascending gradually to the cloudless sky at nights. Such a phenomenon is so wonderfully beautiful that it made great poets like Pothudaw Oo Min and U Kyin Oo lay much stress upon the splendour of the full-moon day of Thadingyut.

One of the contemporary poets, while he was abroad, had dwelt at great length on eulogizing the full-moon night of Thadingyut in one of his well known poems, revealing a glimpse of the village couples with Kadawpwe (a tray of offerings) on their way to pay homage to their poor parents just after sun-set. His poem excites our emotions as it recalls nostalgically the time during which both young and old married couples took part in the celebration of the lighting festivals in Burma.

Just as some Buddhist monks show signs of relief as a result of getting away from certain restrictions at the end of the Lent, similarly many young men and maidens cannot conceal their joy and thrill, especially the latter, who can again look forward to the matrimonial market in which their opposite sex (men) seem very likely to be making an intensive search for the brides.

The paying of homage to the aged and elders has been traditionally made. Yet it is painful to note that quite a few young men, lacking in discipline and respect for elders, behave as what one might call "hooligans". As if being fully unaware of the elders, who just ignore the misdeeds, they go through the crowd, some of them driving cars and some on foot, throwing fire-crackers at the passers-by. The hooliganism reaches its climax at night in just the same way as is usually done in the Nat Festival of Taung-byone and the Water Festival of Thingyan. The news-

papers and radios have made unfavourable comments on the behaviour of these young men and have drawn the official attention to these provocation practices which often end in court cases.

Many of the youths, paying no attention to propriety and decorum, make numerous attempts to frighten young and handsome women by excessive letting off of fire-crackers, when the latter turn out to see streetlightings and enjoy themselves during the festival. Those foolish, nay, criminal activities have been almost country-wide and have aroused public indignation from various quarters. Such unbridled recklessness, which never took place before the war, has become worse and worse after the war. It is quite certain that it would lower the prestige of Burma, if it were allowed to go unchecked. The use of crackers in this great religious event is not of indigenous origin, but an imported custom. No one can think of how it has become so widespread and popular in the celebration of the Thadingyut festival.

It is fortunate that since the army's Care-taker regime the Government has been putting a ban on the sale of crackers, thus preventing hooliganism. We all are thankful that the Revolutionary Council has taken a similar effective measure towards the security of the public participation in the festival this year.

(K. M. Zaw, in the *Guardian*, Dec. 1962, p. 46.)

KŪCHIPŪḌI NĀṬYAMELA

Divi Taluk in the Krishna District in Andhra Pradesh is well known for its hoary traditions of dance, music and drama, fostered for the last seven centuries in the villages, Kūchipūḍi and Movva. About 1400 A.D. Siddhendra Yogi seems to have organized the village theatre of Kūchipūḍi and ordained that every Brahmin boy of the village should dedicate himself to the arts of Dance-Drama and Music according to the principles of Bharata and undergo training to enact the role of Satya Bhāmā in his Yakshagāna entitled Bhāmākalāpam. The Kaifiyat of Machupalli mentions Sāluva Narasiṃharāya, the Emperor of Vijayanagar, in the year 1502 A.D. being entertained by the Bhāgavata Mela of Kūchipūḍi by performing a 'Kelika'.

Nurtured in Lakshaṇa and Lakshya, Dance-Music and Drama flourished in Kūchipūḍi for centuries. Besides running itinerant troupes, families of Kūchipūḍi Nāṭya Mela crossed over to the

South in the middle of the 16th century and obtained from the Naik kings and Mahārāshṭra kings of Tanjore, as munificent gifts, villages like Melattur, where they domiciled subsequently, furthering their traditions of Dance and Musical Drama. Veerabhadrayya, Kasinathayya and Venkatrama Sastri of Melattur and Pallavi Gopalayya were some of the great composers and scions of those settlements.

With such a hoary past and extensive links, Kūchipūḍi tradition to-day is going through a revival, after a short set back, of life and activity, under, the stewardship of Nāṭyāchārya Śrī Chinta Krishnamurty.

Kūchipūḍi is situated in the heart of the Krishna Delta—about 10 miles on the right from Pamarru which is on the Vijayawada-Masulipatnam bus-route, (32 miles from Vijayawada and 15 miles from Masulipatnam). In literature, the village is also called Kuchelapuram.

'Gajje Kaṭṭu' Utsavam or the ceremony of wearing the ankle-bells is performed to every boy of these families of Kūchipūḍi Naṭṭuvanārs along with the other usual religious ceremonies like Chaulam and Upanayanam, at the temple of 'Rāja Gopāla' the presiding deity of Kuchipūḍi. Women are excluded from this privilege, as the motive of their preceptor, Siddhendra Yogi was to maintain standards of pure character and dedication to spiritual values of life, through the practice of these otherwise amorous type of arts of Dance and Music.

In Kūchipūḍi there are two temples one, that of Rāmalingeśvara, a Śaiva temple, and the other that of Rājagopāla, a Vaishṇava temple. Their preceptor being an Advaitin or a monist, the Kūchipūḍi Naṭṭuvanārs are not fanatic either in Vaishṇavism or Śaivism but their fans belong to both the sects. As most of their plays and particularly Bhāmākalāpam have their themes from Bhāgavata, their performances are usually called Bhāgavatam and their troupe is popularly known as the Bhāgavata Mela.

The Kūchipūḍi stage is the embodiment of simplicity itself. It is either a Rangamaṇṭapa in a temple yard or a temporary Pandal raised with a few bamboos and palmyra leaves. Two village dhobis with their medieval torches made of rags provide the stage lighting, and they stand patiently throughout the performance which as a rule lasts a whole night. They hold a multi-coloured

curtain too across the stage, taking it off and holding it on when an actor leaves or enters the stage, revealing the character from a temporary smoke screen sudden flash of light caused by the incense powder 'Guggilam' thrown on the glimmering torches.

Kalapām

Kalāpam is the most ancient form of Dance play enacted by the Kūchipūḍi players and Bhāmākalāpam of Siddhendra Yogi is the earliest of their plays as well as the last word for any lyrical play of the type. Satyabhāmā's pangs of separation from Krishna owing to a love-quarrel, sending a maid attendant as a mediator with a letter and final reconciliation and reunion of Krishna and Bhāmā form the original treatment of Siddhendra's Bhāmākalāpam.

'Āhārya'

According to Bharata, Āhāryakam or make up formed one of the four important types of Abhinaya, (Chaturvidhābhinaya). In Kūchipūḍi operas a lady in the title role like Bhāmā is decorated with Makarika Patras on the forehead and temples, with hair combed and twined into a long pig tail and decorated with glittering stones of all colours wearing ancient ornaments like Chandra Vanka (Crescent) Rāgidi, Nagaram and Papatacheru or Papata Pinde. In addition to the ear rings, a nose ring or the Nattu is quoted to be the most essential of all the ornaments of a woman—in the words of Satyabhāmā. The hero has the Bhujakirtis or the arm wear, Kirīṭa or the crown, while men in secondary and minor roles wear various grades of helmets and turbans called the Śiroveshṭas. The Sūtradhāra and his retinue wear the Śiroveshṭa and cover themselves in Kashmiri shawls. The Sūtradhāra takes a crooked stick or a vakra daṇḍa symbolic of his clownish pranks during the play, for comic relief.

Wicked characters like that of Hiraṇyakaśipu and Bāṇāsura, who belong to Āsuri Prakriti or demoniac nature, are given a ferocious type of make up with ruddy faces, and teeth overdrawn and eyes painted with black borders to look fierce. Characters like that of Vināyaka, Tumburu and Narasimha have masks specially made for the purpose.

In short, make up is given to each character, in accordance with the Rasa he is intended to portray.

Like most other Yakshagānams of the South, the Kūchipūḍi Yakshagānams and Kalāpams also invariably start with a Kīrtana

in praise of Ambā (Ambā paraku) and an ancient type of devotional composition called Todayamangalam starting with the words "Jaya Jaya" and followed by Birudas or titles in praise of the deity to whom the play is dedicated.

The Sūtradhāra narrates the story in verses of Dvipada metre or prose sentences delivered in a Rāgam like Nāṭa, Ārabhi or Saurāshṭra or the Rāga that is to be taken up by a character just introduced.

Dāruvus

The *Sankīrtanalakshaṇam* of Annamāchārya reveals that the 'Dāruvus' or 'Dāru Padams', as the songs in the Yakshagānas are called—are but derived from the various Dhruvas or Dhruva Padams mentioned by Bharata Muni in the Dhruvādhyāya of his Nāṭya Śāstram.

Dāruvus sung by the main characters at the time of entering the stage are called the Praveśiki Dāruvus and are usually sung in well known Bakti Rāgas like Saurāshṭram, Pantuvarāli, Kalyāṇi, Bhairavi and Begaḍa. Entrance Dāruvus of romantic heroes and heroines are sung in more attractive Bhāshānga Rāgas like Aṭhānā, Huseni and Mukhāri. Poignancy of love is indicated by Rāgas like Āhiri, Mukhāri, Kāmbhoji and Ānanda Bhairavī.

Melattur and Kūchipūḍi Styles of Singing

Kūchipūḍi 'Operas' rarely have any Dāruvu sung in Vilambakālam and mostly their Dāruvus are sung either in Madhyamakālam or Drutakālam. Most of the Dāruvus in Melattur Operas are sung either in Vilambakālam or Madhyama Kālam. Drutakālam is comparatively rare. Both the schools have common heritage in many respects as the Vilambakāla Dāruvus in Triputa Tālam have a similar musical structure to that of the Padams of Kshetrayya and other composers.

Āditāla Dāruvus sung in Madhyama Kālam are always composed in a similar Tāla pattern to that of the Kritis of Patnam Subrahmanya Iyer, starting the Sāhityam after an interval of three aksharakalas (crochets).

Some Dāruvus in Bhāmākalāpam contain the 'mitras' or Sāhityam sung in increased double tempo and sometimes traversing and changing the Trisranaḍai to Khaṇḍam, Miśram, Chaturasram and coming back to the original tempo. All these manipula-

tions of gati are there to facilitate the movements of the various parts of the body, limbs, etc., in dance and abhinayam.

The pattern of Rāgas sung in the Dāruvus of Melattur Operas is the same as they are sung in the South even to-day. But, the same in the Dāruvus of Kūchipuḍi operas is set in the traditional styles of medieval Andhra. In the Melattur Dāruvus and their rāgas, we find notes with Gamaka Prayogam whereas in the Kūchipūḍi Dāruvus and rāgas, we find pure notes with more *birkas*.

Comparatively, the Kūchipūḍi style of singing is more akin to dramatic and emotional technique and the Melattur style, more musical.

The Kūchipūḍi show begins with a sudden flash of Jati on two Mardalas. Equivalent to this is 'Melaprāpti'—which is usually played in the 'Bharatanāṭyam'. In the terminology of the Nāṭya Śāstra, this act is called 'Pratyāhāra'. Next follows 'Avataraṇa'—in which, the Mardangika and the Jhallari player enter the stage, and set the Mardalam to the required Śruti—which act is called 'Ārambha Āśravaṇa'.

Under what follows as 'Vaktrapāṇi' is performed either Ambāstuti or Vināyaka Prārthana or both. Next comes 'Parighaṭṭana' in which, 'Mangala Kalaśam' or 'Pūrṇakumbha' and 'Mango leaves' are brought to the stage by two actors, who dance to the tune of a 'Todaya Mangalam' which is composed in praise of the particular deity to whom the play is dedicated by its author. This is followed by 'Indra Pūjā' and 'Naivedyam', and 'Mārga Sāritam', when the 'Dauvārika' or the Pari Pārśvaka enters the stage singing his dāruvu. The last of this series is called 'Āśāntam' in which the Sūtradhāra enters the stage and announces the title and beginning of the story proper with the words 'Kathā Prārambhambu Ettidanina'. As all these acts are performed behind the curtain before the entrance of the main character of the play, all this procedure is called 'Pūrvaranga' or the 'Prologue'.

Bhāmā's Entrance

The dance steps occurring in the 'Pūrvaranga' resemble the pure Nritta in 'Alārippu'. Here occurs what is usually called *jaḍapaṭṭu*. The coiffure pigtail of Bhāmā is placed over the curtain and scholars in the audience are challenged by the actor of Bhāmā Vesham to have a śāstracharcha, an academic discussion. In Bhāmākalāpam, Bhāmā performs a series of items before

she actually comes out of the curtain, under the heads (1) Mukhadarśana, a peep from the curtain, showing only the face to the audience, performing Rechakam and Addiyam, types of Nrittam similar to those performed in Alārippu; (2) She exhibits herself only upto the waist from top when she does Abhinaya for the entrance Dāruvu and sings a Jatisvaram and while actually coming out of the curtain, enters the stage singing a Varṇam.

In the Yakshagānams not only the rhythmic Dāruvus. Varṇams, etc., but Padyams, and prose, which are recited in set patterns of rāga, are also interpreted with various types of Abhinayam like footwork, hand manipulation and gesticulation of eyes, eyebrows and facial expressions in accordance with the Rasa bhāva.

Vrittams in Sanskrit metres like Matta Kokilam, Bhujanga Prayātam and Pancha Chāmaram or Deśi metres like Dvipada are all sung in their usual Trisra, Khaṇḍa, Chaturaśra and Miśra Gatis and danced.

Notable Names

A hundred and twenty years ago, Paśumarti Sītayya was a great scholar, sūtradhāra and Vidyāguru, Chinta Venkataratnam and Venkataramayya were his pupils. The elder of the two was a great Vedic scholar and able portrayer of the role of Nārada. The younger brother Venkataramayya specialized in the dance dramas. He revived the Vīdhināṭakams which were about to decay in his time. "He gave a new shape to the rendering of Śabdams and dāruvus and made the dance drama attractive and popular. Among his contemporaries, Vempati Venkatanarayana, Chinta Narasimhamurty and Vedāntam Lakshminarayana Śāstri became famous as good actors portraying the role of Satyabhāmā and also as ideal Nāṭyāchāryas. The famous T. Balasarasvati had her initial training in Bharatanāṭyam under the late Vedāntam. Lakshminarayana Śāstri. As Prof. Vissa Apparao says. "Chinta Krishnamurty, the son of Venkataramayya mentioned above, is the only active organiser of the Kūchipūḍi school, who is now trying to keep it alive."

Under the able coaching and direction of Nāṭyāchārya Chinta Krishnamurty, his nephew and disciple Vedāntam Satyanarayana is able to portray the roles of Satyabhāmā, Gollabhāmā, Ushā, and Śaśirekhā in a very impressive manner. All those, who are against

the idea of a male in a woman's role, will revise their opinion when Satyanarayana enters the stage in the role of a heroine. Mahankali Satyanarayana, a senior member of the party, portrays characters like Hiraṇyakaśipu, and Baṇāsura.

When Śrī Chinta Krishnamūrty's party performed their show in Delhi recently both on the stage and on the Television, the critics in the capital hailed it as a new augury for the revival of an ancient Indian art form still preserved in its pristine purity.

(Reproduction of an article by B. Rajanikanta Rao in the *HWM*, 13-11-60 and 20-11-60).

TERUKKŪTTU

The "Terukkūttu" of the Tamil country is a folk art which has not been able to withstand unscathed the modern pressures of the cinema and the radio. Last week-end we had the pleasure of seeing a performance—"*Draupadi Vastrāpatharaṇam*"—by the Raghava Tambiran troupe from Purisai village in North Arcot District. I must say we all enjoyed it and were thankful to the Tamil Nad Sangita Nataka Sangham for giving us this opportunity.

The costumes, glittering tinsel, were reminiscent of Kathakali. The urban stage certainly circumscribed the prancing, posturing and parading. A *'Kūttu'*, traditionally performed in connection with Draupadi Amman festivals, goes on for hours till the dawn. It is repetitive and full of asides meant to captivate a rural audience. To cut it down to about a couple of hours and a half must have been quite a task. But this has to be done, as in Kathakali, if we in towns and cities are not to be served with too much of a good thing. The music has its rude attraction; the dancing measures are simple. To appreciate folk art we have to be of the folk; or rude as the Elizabethan gentry when enjoying plays like Bottom's. Most of us fall between these two stools. One factor which struck me was the vitality of this folk drama. The ranting and the crude comedy which still infest our cinema—and even our stage—can be traced to the *'Kūttu'*. In the *'Kūttu'* these ingredients add to the simple charm of the performance: on the screen they make us feel somewhat embarrassed that our films have not caught up with the advances made in other countries.

The music of the *'Vastrāpaharaṇam'* was mostly choric, set in rāgas which one could vaguely recognize. It had a rude Minstrelsy; we would spot out a form of Nāṭai and, more surprisingly, a ver-

sion of Sahāna. A short wind instrument (mukhaviṇai) and two drums provided the accompaniment. Their exuberance had to be toned down to suit the needs of the sound system. The dancing was brisk, and the gestures very lively indeed. While the chief characters used a high-flown style of Tamil (incidentally this style died hard upon our stage) others like the women and *'Kāval Kāran'* used a familiar vein. This watchman is to the *'Kūttu'* what the Vice was to the mediaeval English plays. In him we have the germ of a genuine clown. His *obiter dicta* won rounds of laughter. Like the chorus in Greek drama he provided also the link between the various scenes. Sometimes he did some stage direction as an aside.

Quite often in drama it is the bad characters who win the affections of the audience. Duryodhana (Raju Tambiran) and Duśśāsana (Vedachalam) were splendid especially the latter. The scheming Śakuni won our appreciation if not our hearts. Poor anaemic Yudhiṣṭhira and Vidura have no chance against characters of this evil calibre! It is only at the end that virtue triumphs. The mills of God grind slowly. Bhima should have been equally effective but one fears that the unaccustomed "editing" of the *"Kūttu"* and the circumscribed stage cramped his style somewhat. He, we saw, was madeup to look somewhat like Hanuman; perhaps this is because they are both sons of Vāyu. Sometimes these characters get carried away by the fervour of their own performance—what we call *āvēśam* seizes them and there are men handy to restrain their frenzy. Sometimes they put on an effective semblance of such a fervour.

Though I have never seen a *'Kūttu'* in its authentic surroundings I have hidden myself inside our house in the village while a Bhiman made a noisy and triumphal progress along the *agrahāram*. Copra, paddy and pulses and even chillies drying in the sun would be removed in a tearing hurry; otherwise the person masquerading as the Pāṇḍava hero might eat it up. Coconuts would be placed in front of the mummer and with one swoop of his herculean club he would smash it. Sometimes he would eat it or drink the juice, somewhat like Vrikodara drinking the blood of his enemy who had humiliated Draupadī, the eternal feminine who seems to have fancied brawn more than brain.

The story of the *Kūttu* is familiar. Our art forms owe an eternal debt to the *Mahābhārata*. It has a moral and underlines the importance of faith in God. Kṛṣṇa, blue as only the Tamil stage can

make him, appeared as a *deus ex machina*. He had responded to the cry of distress from his devotee. Yards and miles of sārīs were removed from Draupadī but she remained as chastely clad as ever. The evil Duśśāsana, unequal to the task, and frightened by the turn of events, gives up. There is in store for him, as we know, a terrible nemesis in the future.

In the version presented on the stage, undoubtedly Sri Vedachalam as Duśśāsana was the most outstanding player. His eyes rolled in a fine frenzy, his limbs twitched with evil anticipation and anger. He spoke his lines as if to the manner born. All the while he kept time to the music. We were all interested to know how this simple troupe would handle the stage mechanics of the actual disrobing. It was masterly in its simplicity: as the Kaurava prince unrolled the saree length off Draupadī, she would re-roll herself into it! Beneath this sārī, which was like the rope in a tug of war, she wore another. All feminine roles, incidentally, are played by men; but their very unattractiveness adds to our enjoyment of the *'Kūttu'*. Thus must Thisbe have roused the ribaldry of the Tudor audience.

To enjoy the rustic simplicity of folk art we must have a childlike faith in tradition, in the religion of our forefathers and lay aside our cynical appreciation of the harsh realities of life. But—"for this, for everything, we are out of tune." The simple life is no longer possible. I, for one, would any day prefer to live in a tower'd city, full of the busy hum of men—and women. But our traditional arts are lively examples of the unbroken continuity of her national heritage and fully deserve to be preserved. There is certainly something artificial about this. But artificiality could never have a better justification than in attempts like the one made by the State Sangita Nataka Sangham to preserve and maintain what might otherwise share the fate of the dodo.

(Atri in *HWM*, 22-7-62).

PRESERVATION OF WORKS OF ART

An antique is irreplaceable. The passage of time confers immense value on anything that we grasp out of the mists of the past. When, added to this, it has the stamp of artistic beauty on it, it becomes priceless. As an early archaeologist put it, "within no very distant period, the study of antiquities has passed, in popular esteem, from contempt to comparative honour. This is true not only of

their study, but their preservation also. The bigger museums have been consecrated to these twin tasks. To these antiques are added the equally irreplaceable works of art which give us endless pleasure and which we would like to keep in all their pristine loveliness.

The problems that these antiquities and art objects present in conservation are no less complex than what corrosion and fatigue cause to materials in industry. These antique materials have lain underground for centuries and how they are suddenly exposed to a set of conditions altogether different. Moreover the factors causing their decay are more varied and less predictable. Their uniqueness is also a factor which complicates the matter.

Take, for instance, the Dead Sea Scrolls that were discovered just after the War in caves high up on the mountains near the Dead Sea. These proved to be manuscripts of parts of the Old Testament. But when they were found, they were just so many leather pieces—sometimes continuous long strips—desiccated, brittle, even crumbling to powder at mere touch. These were carefully detached from one another, cleaned and strengthened with a coat of a suitable oil, and then the several pieces were assembled together patiently to make readable matter. The result: whole chapters of the Old Testament have been found in original, authenticating in every respect the available texts.

Some of the bronzes discovered in South India, are found on excavation, covered with thick, heavy, strong, crusts, their artistic details totally concealed under these disfiguring crusts. To remove them by mechanical means would be unsafe, for, as the crusts are forced away, the surface of the object might be greatly damaged. This problem has also arisen elsewhere, and the solution to it lies in softening the crusts slowly, gently through the action of nascent hydrogen in an electrolytic cell. Once softened, these can be brushed away. This method has been in use at the Government Museum at Madras from 1930 onwards.

If copper forms green verdigris, iron rusts, silver tarnishes and lead falls to white powder. In the case of some iron objects, the decay is so far gone that there remains only a mass of rust. Since even this gives an idea of the form of the object at least, it is generally consolidated with paraffin or even embedded in plastic. The object found and to be preserved may be a plaque of ivory, an artifact of bone, an image of wood, a bead of glass or sculpture in stone, and each of these undergoes a treatment of its own; and innumerable have been the objects which have been thus preserved.

Such is now the intense cultivation of this subject that as certain new techniques and new materials are introduced in science and industry, they find apt application in conservation. The most interesting instance of this is that applied to wooden objects found in damp surroundings. Such articles are water-logged and keep their shape only because of the water within the body of the wood. If they are dried in the normal way, the wood shrivels up considerably with the exit of the water. So if such a wooden antique is to be dried without losing its shape, then the water has to be replaced completely by another material which will not evaporate. Such a material has been found in carbowax, a new synthetic substance which moreover dissolves in water and the concentrated solution of which sets to a hard mass when the solvent evaporates. This principle has been spectacularly employed in the saving of many water-logged wooden objects.

Similarly the modern technique of ion-exchange has been successfully adapted for the cleaning of lead objects. Nylon and terylene nets are used for the repair and strengthening of old textile fabrics which have become fragile through chemical decay. In archives housing precious historical documents and manuscripts cellulose acetate sheets have been used for dependable and quick lamination of the old paper of the documents.

Paintings, as art objects which command and demand most attention, have benefited greatly from modern techniques. A painting complicates conservation because it is generally a composite structure of two or more layers: the support, the ground, the pictorial and varnish layers. Now methods have been developed for rectifying defects in any one of these layers and, if necessary, the very canvas on which a painting has been done, may be removed completely and replaced by a new one. The cleaning of paintings has invariably proved to be an exciting task on account of the strange facts which emerge therefrom. For instance, when the "Night Watch"—the huge Rembrant masterpiece—was cleaned, it was found that the lantern in the picture was a later addition and that the theme of the original picture was wholly different: it represents a company of militia setting out on a march.

If an antiquity or an art object is to be cleansed, it is necessary to know the nature of its material and the decay it has undergone. Accordingly, the latest techniques have been brought to bear on the study of antiques and objects of art. This includes examination

under X-rays, ultra-violet and infra-red radiation and Gamma-rays. In the Research Laboratory for Archaeology and the History of Art at Oxford even more advanced techniques like X-ray fluorescent spectrometry are being used to know more about antiques as accurately as possible. In recent years, chemical conservation has come into such importance that two international organisations have been set up to foster its development. They are the International Institute of Conservation at London and the International Centre for the Protection of Cultural Property at Rome.

In India, the Government Museum at Madras was the first to have a laboratory devoted to this task. It was established in 1930, and on account of the importance of the Museum's bronze collections, it set up an elaborate electrolytic equipment for restoring bronzes in a scientific manner. Dr. S. Paramasivam, now a member of the Council of the International Institute of Conservation, was the first Curator in charge of the Laboratory. Some of the most extensive and earliest work on the technique of Indian paintings at various centres like Ajanta, Ellora, Bagh, Tanjore, etc., was done in this Laboratory by Dr. Paramasivam.

With aid from the Centre under the Five-Year Plans, the Laboratory is now again expanding its scope and facilities to study better our antiquities and objects of art. An extension of the Chemical Conservation Laboratory of the Madras Museum is being opened along with the Bronze and Natural Science Gallery Extensions on September 16.

(N. Harinarayana *HWM*, 15-9-63.)

SOUTH-EAST ASIAN CULTURAL FESTIVAL 1963

Singapore concluded recently the first international cultural festival held in the island state. Eleven South-East Asian countries —India, Thailand, Cambodia, Laos, South Vietnam, Hongkong, the Philippines, Malaya, North Borneo, and Pakistan—took part in the festival that lasted eight days during which nearly 200,000 people saw about 40 items of Asian culture. During the festival there were also exhibitions of musical instruments, paintings, handicrafts, books and photographs.

The festival was planned since April 1961 to commemorate the opening, on August 8 of the Singapore National Theatre built at a cost of about Rs. 35 lakhs.

The Singapore Minister for Culture, Mr. S. Rajaratnam, described the festival as a "revival of the traditional contacts, temporarily suspended with the advent of colonialism. between the countries of Asia and South-East Asia."

Mr. K. C. Lee, Chairman of the National Theatre Trust, said the festival was an attempt to restore the greatness of the arts and cultures of the newly emergent nations of South-East Asia which have freed themselves from the fetters of colonialism and have also gradually regained their dignity.

During the festival not only the dignity and greatness but the variety of Asian dances presented over five stages every night drew immense crowds. Tickets for the shows were sold out many days in advance.

Indian dances were admired by all sister delegations and most of the audience. The items included 'Andal Charithram." "Kannappar Kuravanji," "Paduka Pattabhishekam" and "Thillana."

Though *Bharatha Natyam* shows are common in Singapore, it is many years since shows of such merit as performed by the Indian delegation were staged in Singapore.

Bharatha Natyam is recognised in South-East Asia as an art of supreme beauty and science. But most of the performances in Malaya and Singapore have lacked presentation. The Indian delegation's show was also similarly handicapped, to some extent.

The Indian delegation, under the leadership of Srimathi Rukmani Devi, consisted of 18-members 11 dancers, four musicians a technician, a stage director and the leader. It was the second smallest delegation. The Pakistan delegation of three male musicians was the smallest. The Government of India, in the early stages, did not want to participate in the festival. Only early this year and after meeting a Singapore cultural delegation in Delhi, the Government thought fit to join the festival.

Cambodia sent in the largest troupe of 60 artistes, including five children of Prince Norodom Sihanouk—three Princes and two Princesses. The props and the troupe were flown in by four planes. The Cambodian delegation participated in the festival with such enthusiasm that it composed a special Khmer-Singapore friendship dance. Small sized Cambodian and Singapore flags needed for the dance were specially made at short notice in Cambodia and were flown in by a special plane. The audience thought Cambodia topped

in costume, grandness and artistry. Cambodian items presented by the Royal Ballet, of which the Cambodian Princes and Princesses were a part, presented such items as Mani Mo Kaala (Manimekalai), white Monkey Dance (from *Ramayana*) and dances of "Apsaras."

The Thai delegation which included the Minister of Fine Arts also excelled in artistic exposition of items from (the compere said): "Rama Kriti, popularly known as *Ramayana*, presented according to the *Natya Sastra* of Bharatha Muni." Thai dances were highly commended. The Laotian delegation included the Minister for Civic Action. The Lao items were also mostly from *Ramayana*. Lao music had faultless sruthi. The Vietnamese topped in presentation, Paris-fashion, in costume and folk dances. The Vietnamese drummer who played on 18 drums, and the opera singer drew great applause.

Among others who took part in the festival were Hongkong Chinese singers. Philippino dancers, and a troups from Malayan east coast which staged an ancient Malay Muslim court scene in which *kalasam*, coconuts, incence and oil lamps were prominent as props.

(V. T. Sambandan in *HWM*, 15-9-63).

THE HORSE DANCERS OF TANJORE

"Vira Rasa" the sentiment of valour and heroism is depicted in many Indian dances, but the Dummy Horse Dance of Tanjore elaborates exclusively on a note of bravery in such studied simplicity as to attract equally the naive and the sophisticated mind. The skeleton framework of the Dummy Horse is designed in bamboo, then covered with paper and cardboard to suggest the contours, before it is painted in bright colours. It weighs up to 50 lbs. The dancers are usually a man and a woman, attired in shiny costumes. Stilts are at times strapped to the legs so as to keep the upper part of the dancer's body on a level with the horse's back, thus achieving the illusion of riders in the saddle. The horses do not have any legs, and this default is discreetly hidden by a draped cloth, that descends to the ground. The dance is performed to the accompaniment of music provided by the South Indian wind instrument, the Nāgaswaram, and the twin drum. The music activates the movements of the dancing couple, who mime scenes of courtship or war. The performance often takes several hours and, therefore,

demands not only skill but stamina on the part of the dancers. The stories portrayed are concerned largely with the exploits of patriotic kings such as Shivaji and well-known love episodes from mythology. In between major items, to provide comic interlude a peacock or some other bird or animal is introduced. Though not refined in style, the Dummy Horse Dance plays a notable role in dramatising popular folk legends, for it easily captivates the mind with telling gestures and vigorous movements.

(*IWI*, 9-6-1963).

KINNAUR HILL FOLK

Amidst the high Himalayan ranges bordering Tibet lies the Kinnaur District of Himachal Pradesh. The daughters of the Himalayas there are different from the other belles of the hills, subjected as they are to a peculiar social set-up.

The Kinnaur woman has found a reference in Sanskrit texts for her sweet and melodious voice. A woman with a very sweet voice used to be called 'Kinnaur Kanthi'. The tranquil valleys and dales still echo with the songs of the women from Kinnaur.

One of the aspects of the Kinnaur social set up is polyandry. Brothers in a family share one wife. This custom is as old as the hills, and may be attributed to the geo-economic conditions of this region.

In these hills the land holdings are very small. Polyandry has succeeded in keeping a check on the fragmentation of land, since all the male children in a polyandrous family inherit the property jointly which is passed on intact from generation to generation.

Although the people generally profess Hinduism, their customs and manners are distinct from those usually ordained by the scriptures. The main reasons for this appear to be that, for a long time, they could not get religious guidance from priests, very few of them being found in the region.

Marriage customs also deserve mention. A bride can still be whisked away from her family. The young man removes the girl of his choice to his house with the help of a few friends. The youth's father deputes two elderly persons in the village to act as mediators.

They go to the girl's father to beg pardon for the youth's conduct. The girl's father, after showing some ceremonial resentment, asks them to make amends in terms of money for the injury done to his prestige. This amount is known as 'izat'. The amount of 'izat' is dictated by the bride's father. Finally the father-in-law, after some minor rituals, accepts the youth as his son-in-law.

Besides this form of marriage, there is another in which both the contracting parties open negotiations and arrange the marriage in the accepted way involving a number of lengthy and expensive local ceremonies. Thus the marriage does not carry religious sanctity in the absence of the procedure prescribed in Hindu scriptures and is reduced to a simple social contract.

In matrimonial alliances it is the eldest brother who brings home the bride and she automatically becomes the wife of the rest of the brothers. In a polyandrous set-up the eldest brother, being the head of the family, commands respect, the wife acting as the unifying force.

In case a woman does not wish to live with her husband(s) she is free to seek divorce and to remarry according to her choice. If a woman happens to elope with some other man, the husband(s) will send a message to the new mate and demand a refund of the expenditure incurred at the time of the first marriage. The former husband(s) are usually paid this amount called 'haari' as mutually decided upon. The woman of the Kinnaur district thus has freedom of choice in matters of romance.

The Kinnaur folk wear warm clothes throughout the year because of the climatic conditions. They prepare cloth for their needs from the sheep's wool. The women's dress consists of the 'dhori' (a woollen sari), the choli (a full-sleeved jacket), a shawl, and a woollen cap called 'thepang'. The dhori is wrapped round the body in a slightly different way from the sari and its borders are beautifully and colourfully embroidered. The shawl is worn only on special occasions.

The cap has a coloured velvet border usually of a green, red, blue or crimson colour. This cap is also used by the men.

The Kinnaur woman is fond of heavy silver ornaments and flowers. At fairs and festivals she will come out adorned with ornaments, cap-a-pie, and perform dances with the men of her community.

In these parts of the hills all agricultural operations except ploughing are carried on by women. The hard work the women do in the field is incredible. Indeed, they have been carrying a great deal of responsibilities ungrudgingly, never losing their zest for singing and dancing.

Because of the practice of polyandry, the number of unmarried women in the tribe is large. Girls who do not marry devote their time to the study of Buddhist scriptures and are called 'jomos'. They live either in nunneries or in their own homes. They shave their hair and lead lives of renunciation. Buddhism has considerable influence over the people.

Tradition has taught the husband (s) to take it easy, both in the sphere of work and social life. The woman extracts and serves wine to the male members of her family yet she remains a teetotaller.

During the pre-independence period, Kinnaur was a part of a princely sate—Rampur Bashahr. Little attention was then paid to the development and uplift of the people of Kinnaur. The government of India is now taking a keen interest in the development of the area. A number of schools have been opened. Jeeps and wagons use the newly-made roads.

Socio-economic contacts of the community with the rest of the country are fast increasing. Age-old prejudices are crumbling down. With the spread of education, the people's outlook and tastes are also changing.

The younger generation is inclined to forsake the traditional dress in favour of salwar, kameez and other fashions. Polyandry is on the decline. Modern amenities are slowly making a way into their lives. The Kinnaur woman is now looking ahead to a new and progressive future.

(Chandra Kumar in *Sunday Standard,* 11-8-1963).

THE HAPPY VALE OF KAFIRISTAN

Far from the din and bustle of the town of Pakistan and beyond the tortuous hills of Chitral, where glacier-borne torrents move mazily, lie lush-green valleys within towering mountains, their floors carpeted with grass and studded with orchards of al-

monds, pears and apples, amid lofty pines and deodars. This is the home of the only surviving clan of pagans in this part of Asia.

Literally, Kafiristan means "the land of non-believers". But the term is applied rather loosely to a region embracing a triple range of parallel mountains to the south-west of Chitral. It is composed of three narrow valleys—Birir, Bhumberat and Rumber—and can be reached from Peshawar by road. Racially, the Kafirs—or the "Kalash" as they are locally called—represent a type distinct from the Chitralis and the Pathans who surround them. May be, they are a branch of the original Aryans who still retain their pristine individuality.

Nearly 400 houses are situated on the mountain slopes like pigeon-cotes and in them live some 2,000 people. The men are tall, hardy and tireless. Blessed with the radiance of health and a complexion clear and fresh, their women are noted for their beauty. According to their own tradition and those related in Chitral, the Kalash had occupied the entire area of southern Chitral in ancient times. The Kho people (Chitralis), who came from the north, pushed them more and more into the side valleys. The infiltration of the Kho people into the present area of the Kalash is still going on. Some 70 years ago, people from the Afghanistan area—the Bashgali—also came to these parts and occupied the upper reaches of the valleys. The valleys are very narrow and the slopes steep, going up to a height of about 15,000 ft. There is sufficient water around, and the slopes are covered with forests of deodar, pine and stone-oak.

In the valleys grow walnuts and mulberry and a variety of fruit trees. The men of Kafiristan wear big woollen trousers which are very long and reach up to the shoulders. In winter the chest is also protected by the trousers, while in summer the upper portion of the trousers, beautifully embroidered, hangs down over the belt. Gaiters made out of goat-hair are used to protect the legs. The feet are wrapped in pieces of goatskins tied by leather strings. Waistcoats of fur and coats made out of goat-hair are used during the cold season. The women wear big woolen gowns with belts or sashes. Their headgear is also made out of black woollen cloth. forming a sort of hood, and a long wig extending down the back. It is a highly ornamental piece decorated with cowrieshells, buttons, coins, trinkets and fine needlework. Shiny red feathers are stitched in the form of hackle on the crown of their *kopesi*—as the headgear is called by the Kalash women. Mirrors are still articles of

luxury and most women perform their toilet on the banks of rivulets and brooks looking at themselves in the crystal-clear water. The women wear bangles of brass, somtimes of silver, and necklaces of beads or brass or silver. Shoes (*kon*), which are worn by men and women, are not made by the Kalash themselves. They are obtained from the neighbouring Bashgalis.

The Kalash live in small hamlets of about 30 houses each. They are so situated on the mountain slopes as to make their defence easy. The cattle-houses are built above the hamlets. The houses are of the same type as in other mountain areas of northern Pakistan. The walls are made of timber and stone without windows. Four posts support the flat roof. In the centre of the roof is the sky-light which also serves the purpose of an opening for the smoke.

Every village has a "seclusion hause" in which women have to stay during their monthly periods or during child-birth. As women are considered to be impure, no man is allowed to enter this house. The "dancing house" (*jieshtak-han*) is built more elaborately than a common house and all woodwork in it is beautifully carved. Each group of close relatives is supposed to have a dancing house of its own. On the backwall of this house there is a large carved board with wooden horse-heads fixed upon it. Here the people pray to invoke the help of *jieshtak* (a deity) in all important matters of family life (marriage, child-birth or illness)

The Kalash are farmers and cattle-breeders. They have not developed any special handicrafts, though their women are skilled in weaving and basketry. A few men know carpentry and woodcarving. So the Kalash have to buy from outside most of the articles of daily use. They buy shoes from the Bashgalis, as they buy earthenware from the Kho people. They obtain metal objects from both Bashgalis and the Khos.

Farming is practised in the terraced fields with artificial irrigation in which the Kalash are quite skilled. Wheat, barley, maize and different kinds of millet are grown. Both men and women work in the fields, but ploughing and sowing are looked after by the men.

Cattle-breeding is entirely in the hands of the men. A woman is never allowed to enter the cattle-house. She may milk sheep but she cannot milk a goat since the goat is considered to be a "pure" animal and, therefore, everything connected with the goat

must be kept away from the "impure" women-folk. A goat can be milked only by a man who has never had sexual intercourse. The coat which he wears at the time of milking must be "pure" and the pot must be untouched by a woman's hands.

During summer the shepherds migrate with their cattle to the high meadows while in winter they stay in the cattle houses near their villages.

The Kalash believe in one God, and in fairies. Some of the fairies who are considered to be of high rank are called Dewalog. These Dewalogs live in the valeys and have fixed places where they are invoked for help. The Kalash have erected special altars called *malosh.* A *malosh* consists of a stone structure with a carved wooden board to which wooden horse-heads are fixed. The board is said to divide this world from the world of the Dewalogs, and through a hole in the board the sacrifices for the Dewalogs like flour, grapes, bread, and the blood of the animals are thrown as offerings. When an animal is killed near the *malosh,* the priest of the place falls into a trance to get into contact with the Dewalogs. He receives the Dewalog's orders, and conveys them to the supplicant.

The Kalash do not bury their dead. They put them in wooden coffins which are left exposed in the cemetery. The funeral ceremonies last three days during which the relatives of the deceased offer food to everyone at hand. People perform a ceremonial dance around the corpse, singing songs eulogising the brave deeds of the deceased, his marksmanship, his skill in growing maize and tending cattle, and his loves. A year after the death, there is another commemorative festival. If the relatives of the person kill animals for the community, they are allowed to erect a wooden statue near the cemetry in his or her memory.

The Kalash have three major festivals which are great social events and also fit into the simple framework of their pastoral economy. The festival of the grapes—*pore*—is celebrated in the month of September, when trees are decked with green foliage and laden with fruit. This is the time when the grapes ripen and the picking season begins with festivities. The whole tribe joins in collecting the grapes and crushing them into juice which is stored in large wooden barrels for making wine. Men, women and children join in the revelry with drums, flutes, songs and fantastic dances. Grape juice, which finally ferments into an exceedingly

potent wine, is the most common beverage in Kafiristan and replaces water during some of the coldest months.

The festival of snowfall takes place at the same time as Christmas. The object of this celebration is to select a sturdy young man to take the livestock of the entire tribe to graze in sheltered valleys which are below the snow-line. Despite the ordeal of a long and lonely winter in far-away areas, the young men of the tribe vie with one another for selection, for the chosen one's service to the community earns him the title and honour of "Budhalak"—the hero-boy. The choice of the year is given a great send-off with young girls singing and dancing round him in giddy circles, till he crosses the prectincts of each Kalash village and hamlet. While the Budhalak wanders from pasture to pasture in distant valleys, tending his flocks of sheep and goats, the girls of his tribe weave lyrics of love and passion in anticipation of his return.

Chirangash is the festival of spring to celebrate the return of the hero-boy. This is a wild, erotic occasion when wine flows freely and the hero of winter is allowed to choose any married or unmarried girl as his bride for the night. This is his reward for a dreary and lonely winter spent far away from home in the service of his community. This is also the night for which all the girls of the tribe wait ardently through winter and make songs of sweet expectancy and desire.

The people of these valleys are on the whole one of the happiest groups in the world. They are far from the worries and problems faced by the rest of the world. Neither time nor money has any meaning for them. Their life is simple, their needs are few, and consequently they have very few ambitions. Their conception of life is, therefore, quite different from that of the rest of the world. They are a peaceful, primitive people who believe in happiness within their limited resources and have little or no desire to go beyond their valleys which have provided peace and tranquillity to them for centuries. They are essentially a very simple folk, living in close contact with nature and responding, without any inhibitions, to its various moods. They are ignorant of modern amenities of life and this ignorance has proved a bliss for them. Their valleys have never been disturbed by the sound of fire-arms or the whirr of aeroplanes. They dance through life and dance out of it.

(A. B. Rajput in *IWI*, 7-7-63).

SECTION VIII : NOTES AND NEWS

10-4-1963. The manuscript of Akbar's Rajmanama—a Persian translation of the Ramayana and the Mahabharata—is a proud possession of the personal museum of the Maharaja of Jaipur. The Rajmanama was completed in 1588 by a team of Persian scholars, including historian Badayuni. Pictorial decorations were provided by sixty-three artists, led by the royal painter Akarija. The work, done at the instance of Akbar, cost about Rs. 600,000. The manuscript not only bears the seal of the royal library of Akbar but also of four successive Mughal emperors after him. Even after 400 years, the text and illustrations of this rare work look quite fresh. It is not known how the manuscript came to Jaipur.

25-4-1963. The East-West Committee of the National Commission Argentina organized a series of eight lectures in connexion with the major project. This series of lectures, held from 25 April to 21 May 1963, dealt with the art and culture of India; the earlier series had been concerned with the art and culture of China and Indo-China and with Indian thought. The topics dealt with were: 'An introduction to the culture of India', by Mr. Osvaldo Svanascini, a former Unesco fellowship holder under the major project and Chairman of the Argentinian East-West Committee; 'Indian epics', by Mr. Ernest Herzfeld; 'Women in India', by H.E. Dr. Tara Shing Bal; 'Graeco-Buddhist art', by Mr. Jose Pereyra Kafer; 'The influence of religions on Indian art', by Mr Harry Schalanger; 'Indian poetry', by Mr. Osvaldo Svanascini; 'Mediaeval art in India', by Mrs. Edith Desaleux; 'Indian miniatures', by Mr. Alberto Raul Beaux.

29-4-1963. A meeting organized by the National Commission, Federal Republic of Germany, with the assistance of Unesco, in connection with an international symposium on the role of universities in the diffusion of knowledge of Oriental civilizations in the west was held at Freiburg in Breisgau from 29 March to 2 April 1963 Unesco was represented by Mr. N. Bammate and Mr. N. Beg of the Department of Cultural Activities. The following participants took part in the discussions; Professors L. Alsdorf (Hamburg), R. Arnaldez (Lyon), A. L. Basham (London), E. Benz (Marburg), A. Bergstraesser (Freiburg im Breisgau), R. N. Dandekar (Poona), V. Elisseeff (Paris), N. A. Fares (Beirut), J. Filliozat (Paris), H. Franke (Munster), Sir Hamilton Gibb (Harvard), T. Grimm (Munster), A. A. Guber (Moscow), P. P. Hacker (Bonn) M. Mahdi (Chicago), M. Maruyama (Tokyo), F. Michael (Washington), H. R. Roemer (Beirut), J. Stepanovsky (Prague), and F. Wilhelm (Munich). Nine countries (Czechoslovakia, France, Federal Republic of Germany, India, Japan, Lebanon, Union of Soviet Socialist Republics, United Kingdom, United States of America), and various branches of knowledge (Philology, linguistics, history, philosophy, political science, social science, etc.) in the major areas of Oriental studies (South-East Asia, the Far East and Islam) were thus represented. Sir Hamilton Gibb, Professors R. N. Dandekar and A. Bergstraes-

ser and Professor V. Elisseeff were elected Chairman, Vice-Chairmen and Rapporteur respectively. The purpose of the symposium was to examine the standard reached and the methods employed in the study of Oriental cultures in Western universities, to consider ways in which a knowledge of Oriental cultures might be more closely integrated with teaching and research work in the principal university subjects and to determine how Oriental studies could be enriched by widening their scope and including material on modern conditions and present-day developments in the East. A number of important conclusions emerged from the discussions. With regard to the role of the university, it was first stressed that, since university system and administrative structures differ sometimes considerably from one country to another, there can be no common ruling as to how all universities should go about the task of spreading a knowledge of Oriental cultures; secondly, it was agreed that it was impossible to depart from the scientific research methods used in universities, and that they must be employed in Oriental studies as in other subjects; thirdly it was agreed that, if a course in Oriental studies is not part of the regular curriculm, students are less diligent and there are fewer enrolments for the course, and that Oriental studies at different levels should therefore be made part of the regular university curriculm, or, at least, if they constitute an optional subject, that subject should be an integral part of a student's programme once it has been chosen, since experience has shown that if no examination is held, attendance is usually irregular; fourthly, some participants conceded that it was advisable in some cases to entrust the teaching of Oriental studies to research institutes, although the universities should of course continue to be associated with this work; fifthly, since research institutes do not necessarily possess information about the curricula and activities of other institutes, machinery for co-operation between these bodies should be established, through Unesco, for example; lastly, it was suggested that European or American institutes of Oriental studies of long standing in the Middle East or in Asia should combine their efforts so as to form, as it were, a network of institutions for Oriental studies.

3-5-1963. Two exhibitions displaying art from Asian countries are at present being shown in the Federal Republic of Germany. The first, entitled "5,000 years of Art in Pakistan", is now on view at the Rheinische Landesmuseum in Bonn. The second, a collection of 300 art treasures from Thailand, has been exhibited for the past three months in Cologne. The displays, to be shown in other European countries, are part of a series of exhibitions on Asian art and culture which have been shown in the Federal Republic during the past few years. These have included "1,000 years of Chinese Art" in Munich, and "5,000 years of Indian Art" in Essen (1959); "Art and Culture of the Hittites" in Cologne (1961); "7,000 years of Iranian Art" in Essen and "Korean Art" in Frankfurt (1962). The German National Commission for Unesco is issuing sets of art slides in connection with these exhibitions. So far, two sets—"5,000 years of Indian Art" and "7,000 years of Iranian Art"—have appeared. Further sets on "5,000 years of Art in Pakistan" and "Masterpieces of Thailand Art" are now in preparation. The art slides may be obtained from: Lichtbild-Verlagsanstalt Lucas, Berlin-Lichterfelde-West, Fontanestr. 9 a (UNESCO FEATURES).

7-6-1963. Under the titles *Social Change and Economic Development* and *Social Research and Problems of Rural Development in South-East Asia* Unesco has just published two surveys, which though quite distinct, are nevertheless connected and in some ways complementary. The first is a collection of articles which appeared during 1951, 1952 and 1954 in the "International Social Science Bulletin" (now callled the "International Social Science Journal"). The backbone of this collection is formed by the group of reports drawn up for a round-table meeting on economic motivation and stimulation in underdeveloped countries, held in Paris is March 1954, under the sponsorship of the International Social Science Council. To these have been added surveys on economic progress and its social implications. The papers, which cover very diverse regions—South and South East Asia, Africa, Australia, Peru and even the Eskimos of Thule—are presented and commented upon in a hitherto unpublished introduction by Mr. Jean Meynaud who underlines their basic timeless interest, the reason for their reprinting. M. Meynaud stresses the "anthropological points of view" which play an important part and he quotes from the general report by Mr. G. Balandier who states that under-development is not primarily a matter for the economist. Similar contentions can be found in the surveys published in *Social Research and Problems of Rural Development in South East Asia* particularly in the paper by Father Alain Birou on "Problems for sociological research in the countries of South-East Asia". The documentation assembled in this paper comes from a meeting held under the auspices of Unesco and FAO: a seminar organized by the Vietnamese National Commission for Unesco in March 1960 in Saigon. This seminar, devoted to the introduction of new techniques in agricultural production in essentially rural and "traditional" regions, was attended by specialists from Viet-Nam, Thailand, Australia, Japan, China (Taiwan), the Philippines Laos and Indonesia (UNESCO FEATURES).

7-6-1963. Experts in teacher training from twenty Asian countries met in Manila, Philippines at the end of May for a five-day meeting to review the work of the Regional Centre for the Training of Teacher Educators, set up with Unesco assistance a year ago. After a speech of welcome by Dr. Carlos P. Romulo, President of the University of the Philippines, delegates heard an inaugural address by Mr. Alejandro Roces, Secretary of Education and guest of honour at the meeting. Discussions centred on problems of teacher training revealed during the first nine-month course at the Centre, and suggestions for improving the curriculum of the second course, due to start in July this years (UNESCO FEATURES No. 417).

7-6-1963. Over 3,000 school children, as well as students, teachers and the general public visited the exhibition "An Introduction to India and Its Social and Cultural Progress" with a special section devoted to the activities of Unesco, which was held at Jagadhri Workshop and at Yamunanagar, in the Punjab during May. The exhibition, organized with assistance from the Indian National Commission for Unesco, was arranged Mr. K. K. Nangia, founder of the local Unesco Club whose aims are to make known the Organization's objectives and enlist public participation in its activities. (UNESCO FEATURES).

June 1963. The next International Congress of the International Music Council will be held in Hamburg, Germany from June 19th to 23rd, 1964 on the subject of "the Contemporary Musical Theatre".

June 1963. The Association for Asian Studies, U.S.A. held its fifteenth annual meeting at Philadelphia from 25th to 27th March 1963. 'New uses for traditional structures in Asia', 'Asian Studies abroad', 'The evaluation of modern fiction in terms of traditional aesthetic values', 'Religion and Nationalism in South Asia', 'The traditional international order in East Asia', 'Music in Asian Cultures', 'Chinese literary history', 'Art and cultural identity in contemporary Asia' and 'Traditional authority and the Modern State in South-East Asia' were among the themes discussed during this meeting.

5-7-1963. Frescoes have been discovered in the Dharaseo caves, about four miles from Osmanabad in Marathawada region of Maharashtra where also are located the world famous Ajanta caves. The discovery was made by Dr. D. R. Amladi, Assistant Director of Archaeology, Maharashtra government in cave No. II.

12-7-1963. Inaugurating a three day seminar held at Rajaji Hall, Madras on "Impact of Tourism on National Integration" the Governor of Madras observed: Tourism "has certainly a great impact on national integration. Our endeavour should be to provide all facilities, not only for travel, but also for accommodation, sight-seeing, and for understanding and appreciating the art, architecture and culture in different places. The seminar was organised by the Madras State Branch of the Indian Conference of Social Work in collaboration with the Government of Madras and the Public Co-operation Division of the planning Commission, and was attended by delegates from a number of States.

13-7-1963. Prof. P. Sambamurti, Director of the Sangita Vādyalaya, Madras who represented India at the Unesco sponsored Fifth International Conference on Music Education held at Tokyo between 3rd and 10th July 1963 said that Western music had come to the point of exhaustion and that western composers were now trying to tap the resources of Oriental music. Discussions at the conference related to teaching of music, vocal and instrumental in the primary and secondary schools and training of the professional performer and the music teacher. Research in music education figured prominently there. India, he said, was in the happy position of being the one country in the Orient with a highly developed system of music. In Japan, the traditional music had been eclipsed by the impact of Western music. Prof. Sambamurti stressed the need for creating a musical inspectorate in all the states of India. He also proposed the establishment by Unesco of a world gallery of musical instruments, one in an Oriental country and another in the west.

26-7-1963. India's Little Ballet Troupe (see *Bulletin*, 1960, I, p. 96) has performed in Moscow before packed audiences 'Rāmāyaṇa' and 'Hungry Stones' for about a week. Muscovites liked "Hungry Stones" better and demonstrated it last night at the Muskovski Theatre with clapping and cheers lasting nearly 15 minutes. The intensity of clapping grew with every curtain fall. After the performance of "Hungry Stones", an old Muscovite approached

some Indians outside the theatre and said: "This is a 'Little Ballet', but great art". The singing, dancing, music and acting were superb and delighted the hearts of Moscow's theatre lovers.

28-7-1963. Sangīta Ratnākara Śrī Ariyakuḍi Rāmānuja Iyengar was the recipient of a chorus of tributes from eminent citizens, musicians, connoisseurs of art, music institutions, and his disciples at a special function got up at the Rajaji Hall to mark his 50 years of service to music.

30-7-1963. Shanta Rao, India's top dancer will in her six month tour of Europe, and the United States with her seven member troupe give performances of Bharata nāṭyam, Mohiniāṭṭam, Kūchipūḍi and Bhāmāsūtram (much older than Kuchipudi) of which, perhaps, she is the only exponent now. The present tour is being sponsored by Shanta Rao's friends through the Asia Society of New York. She will represent India at two world dance festivals in Israel and in Jacob's Pillar in the U.S.

31-7-63. An "Instant" process for aging rice has been invented by a U.S. Department of Agriculture Scientist, it was announced yesterday. The process takes only a few hours, compared with the 6 to 10 months for natural aging in storage. The new process will cost rice processors no more than the conventional method about 40 cents per 100 pounds. The new process involves holding freshly harvested rice in sealed containers at about 200 degrees F. for six hours. This gives the rice qualities equal to those of naturally aged rice. Aged rice loses fewer nutrients in cooking and is less sticky than freshly harvested rice.

2-8-1963. An international museum of dolls will be set up in N. Delhi by the end of this year. This was disclosed at the fifth meeting of the panel for toys and dolls held in N. Delhi yesterday under the chairmanship of Mr. Shankar Pillai, of Shankar's International Children's Competition. It is proposed to have a research-cum-training centre attached to the museum for developing traditional and other Indian dolls. The panel set up a standing committee to screen the designs prepared in the various design centres of the country and to select suitable toys and dolls for commercial exploitation. It also drew up the current year's programme of work which includes setting up of training-cum-research centre for dolls and institution of prizes for original designs of toys and dolls.

4-8-1963. Sunder Kabadi, London correspondent to the *Sunday Standard* writes that a group of English men and women is conducting classes on yoga with the help of Mr. Sundararaja Iyengar, a yoga teacher from Poona. Mr. Yehudi Menuhin, the well-known musicologist introduced Mr. Iyengar to many famous men and women in Britain. Other famous people who have practised yoga include Aldous Huxley, Sir Paul Duke, former Secret Service Agent, ballet dancer Moira Shearer, etc. Cures in certain cases through yoga are reported on such maladies as arthrities polio.

9-8-1963. The McGraw-Hill Book Company in the United States is organizing a prize contest for the two best manuscripts in English on any major aspect of international development. Each prize will amount to $2,500. Manuscripts should deal with problems of developing countries and books with a broad appeal based on experience are particularly sought. The

closing date of the contest is May 1, 1964, and further information can be obtained by writing to McGraw Hill at 330 West 42nd Street, New York, 36, N.Y.

9-8-1963. An exhibition on the theme of "The Image of Buddha in Oriental Art" was held recently at the Fine Arts Museum in Buenos Aires. Organized by the East-West Committee of the Argentine National Commission for Unesco, the display grouped art works from Burma, Cambodia, Ceylon, China, India, Indonesia, Japan, Korea, Laos, Nepal, Thailand and Tibet, lent by private collectors in the Argentine. At the opening ceremony the director of the musuem, Professor Jorge Romero Brest, stressed the importance of the exhibition in contributing to better understanding of Eastern and Western cultures. A catalogue distributed to the public contained a short history of the development of Oriental art forms followed by detailed descriptions of the objects on show (UNESCO FEATURES).

9-8-1963. Practical problems related to education for international understanding, particularly regarding Eastern and Western cultures, were discussed by young teachers from 23 countries at a seminar organized in Brussels in July by the Unesco institute of Education of Hamburg. Topics dealt with at the seminar included the role of schools in the community; technical assistance as a factor in international understanding; and the ways in which history, geography and language courses can contribute to better relations between peoples. A panel discussion on the work of Unesco National Commissions in developing mutual understanding of Eastern and Western cultures was held during the seminar. Secretaries-general of commissions in Belgium, Federal Germany, Sweden and Switzerland took part in the exchange (UNESCO FEATURES).

9-8-1963. A Peace Corps composed of young university graduates is being established in Thailand by the country's national council for economic progress. The corps will be composed of volunteers assigned to work in isolated rural regions after receiving specialized training (UNESCO FEATURES).

10-8-1963. The Rev. J. D. Pierce-Higgins, Canon of South Wark Cathedral, London, addressing the Modern Churchmen's conference at Girton College for Women on "The Bible, in the Age of Science" observed: "I consider that the present use of the Bible made by the average Christian Teacher to be one of the greatest obstacles to human brotherhood and inter-racial understanding which exists. I have come to the painful conclusion that for a very large number of supporters of religion their religious views are infantile psychological systems which have been under the stress of the early years of life, which gave emotional satisfaction to the particular psychological make-up of the individual concerned. Christian scholars must have the courage to state fearlessly that there is much in the Bible that, if taken literally at least, is just plain wrong".

11-8-1963. Kiyoko Wainai and Hiroshi Ohono, a Japanese couple came to India ten years ago and learned Bharatanāṭyam through Vidvān Chokkalingam Pillai and Yamini Krishnamurti. They took the great dance form to Japan. They believe that the Japanese 1200 year old *Pugaku* classical

dance is related to Bharatanāṭyam and must have got to Japan across China. The *Patāka hasta* (the flag hand) movement is basic both to Bharatanāṭyam and Pagaku. There is great similarity in costume, music and rhythm.

18-8-1963. Inaugurating the Lajaput Rai Centenary Committee at New Delhi, Prime Minister Nehru deprecated the idea of the installation of statues of national leaders and other great men because most of the statues installed in the country were so ugly, horrifying and unrealistic. He said there should be a rule that every statue that is installed in the country be approved by a committee of artistes. About writers, he observed that books were of second or third rate quality. "The biographies that are turned out in the country are hopelessly dull."

19-8-1963. Mrs. and Dr. Albert B. Franklin, American Consul General in Madras interviewed His Holiness Sri Sankaracharya Swamigal of Kanchi Kamakoti Pīṭham at Narayanavaram, Madura. The American dignitary put a number of searching questions to His Holiness about the Hindu religion and its future in India in the context of the developments that were taking place now. His Holiness agreed with the Consul-General in expressing the view that there could be no difference among the religions of the world especially in essentials as they all strove for the good of the people.

21-8-1963. A Roman Catholic Priest, Bart Mesottan, O. Praem of Belgium is the first to translate the *Rāmāyaṇa* into Flemish. The priest-scholar accompanied by his artist friend, Amand Van Rompney, is now on tour in India to find illustrations for his book. He has already given in his country a series of radio talks on the Rāmāyaṇa.

21-8-1963. An exhibition of facsimile prints of the paintings of the *Der Blaue Reiter* (the Blue Rider Group) of modern German Masters opened at the Government College of Arts and Crafts, Egmore. On view were 54 prints of paintings by seven masters and 15 paintings by different Madras painters, showing the influence of the German group of painters on Indian painters. Mr. Gerhard Fischer, German Consul, opening the exhibition, said the artists of the Blue Rider Group were all trying to break away from the straight-jacket of 19th century art, with its emphasis on photographic naturalness, rather than the natural expression of the painter. Dealing with the impact of social conditions on the emerging art form, he said the revolution brought about by this group was part of a revolt against the emerging materialism at the turn of the century in the West. Earlier, M. K. C. S. Panicker, Principal, said the influence of the Blue Rider Group had been far reaching. The *Blaue Reiter* school was founded by Kandinsky and Franz March in 1911. The works included those by Alexaj von Jawlensky. Wassily Kandinsky, Paul Klee, Alfred Kubin, August Macke, Franz Marc and Gabriele Munter.

21-8-1963. Under the immediate presence of His Holiness Sri Sankaracārya of Kāñcī Kāmakoti Pītham, a five day Vidvat Sadas was held at Nārāyaṇavaram, near Madura. Scholars, Śivācāryas, and experts in Śilpa Śāstras participated in the proceedings of the Sadas. The discussions related to Śivagamas, Vaikhānasa Āgama and Pāncarātra Āgama.

Programmes in Villupāṭṭu, Karagam and other Folk dances of South India calculated to impart religious instruction to the masses were put through. Learned persons like Dr. Filliozat, Director, Institute of Indology, Pondicherry, Dr. V. Raghavan, Professor of Sanskrit, University of Madras, Sri T. N. Ramachandran, Retired Joint-Director-General of Archaeology, Prof. P. Sambamurti, Principal, Sangīta Vādyālaya, Madras, Karaikudi Sa. Ganesan, Somanatha Sthapati of Devakottai and Dr. Sukla (on whom His Holiness conferred titles of honour) took part in the proceedings. In the course of his addresses His Holiness made several important suggestions: He deplored that sacred idols and temple sculptures were removed from their places of glory and were kept in museums and exhibitions. He deprecated the attempts made in some places now to draw temple chariots with mechanical devices. In order to preserve kshetra Purāṇas Sivacharyas and others must come out with any texts or manuscripts they might be possessing and get them published. His Holiness appealed to the people and charitable institutions to contribute liberally to the funds of the Sadas Society to enable it to give handsome subsides to the teachers and pupils engaged in the teaching and study of the Āgama and Śilpa Śāstras.

23-8-1963. The Edinburgh Music Festival August-September at Edinburgh was a notable event of the year. "The Indian musicians achieved more than any political or governmental delegation ever will to foster esteem and goodwill for their country in another. The western prejudice that Indian music is monotonous and repetitive was dispelled once for all. The British press particularly remarked upon the creativeness of Indian music. Dr. Narayana Menon, Secretary of the Sangeet Natak Akadami, New Delhi proved an able impressario who so persuasively initiated the Edinburg audiences into the secrets of Indian music. Brilliant artists like Ravi Shankar Sarodist, Ustad Ali Akbar Khan, Tabla player, Alla Rakha, Balasaraswati, the Bharatanatyam performer, M. S. Subbulakshmi, the vocalist, Palghat Raghu, the mridangam player, scored brilliant success. The infiuence of Indian music on the western system, and that of the western on the Indian were discussed at an informal press conference at which Mr. Yehudi Menuhin, Dr. Narayana Menon and Lord Harewood were present.

2-9-1963. Following the success of the scheme of encouraging young, talented musicians, implemented last year, the Madras State Sangita Nataka Sangam has now chosen a second batch of junior vidwans to give performances in various music sabhas in Tamilnad. Four vocalists, a *vainika* (veena player), a flutist, a *nagaswaram* set and two *bharata natyam* artistes have been selected this year. Each will give four performances in four different music institutions. Nine music sabhas-three in Madras City and six in the district centre—have also been selected for this purpose. A panel of accompanists has also been recommended from which the supporting artistes can be drawn by the sabhas. The sabhas will report on the reaction of the audience to the performance. Last year, four vocalists, one veena vidwan and one *bharata natyam* artiste formed the junior batch. The sangam will incur an expenditure of about Rs. 20,000 on this scheme.

3-9-1963. An All-India museologists camp on "In Sculpture", organised by the Union Ministry of Scientific Research and Cultural Affairs, was

inaugurated by Mr. R. H. Chishti, Joint Secretary to the Union Government, at the Government Museum, Egmore. The two-week camp, first of its kind, to be held here, is attended by Directors, Curators and Superintendents of Museums, besides professors and experts in the field of archaeology and cultural studies. They would make an intensive study of both the theoretical and practical aspects of the problems connected with Indian sculptures and their display. Dr. (Mrs.) Grace Morley, Director, National Museum, Delhi who presided, said India had a wealth of great art, especially in sculpture, and it had a length and continuity of tradition in art unique in the world to-day. The entire greatness of what India had to contribute to world art was still to be explored, explained and made more known, because, the importance, variety and length of its tradition, like its quantity, was only imperfectly understood and known outside India. Indications were available to show that growing interest was being taken in the study of Indian art she said. "It is for those of us who serve Indian art here to make our contribution to this expanding world-wide movement by our increasing scholarship and knowledge and skill in organising our museums," Dr. Morley said. About the outstanding needs of Indian museums, Dr. Morley said, ways to make large museums having principally regional collections more representative of the art of the whole country required study. Even small regional museums might well benefit, if a few examples from other regions pertinent to their own collections, and some documentary material explaining their own place in the total picture of Indian art, could be added to their exhibition resources. Mr. Chishti, said that in dealing with bigger problems connected with museums, there were one or two things that should not be lost sight of. They were the proper maintenance of museum records, verifications of stocks, and safeguarding of the treasures they already had.

6-9-1963. Museographers from all parts of the Federal Republic of Germany and from other countries are meeting at the Folkwang Museum in Essen from 3 to 7 September for a symposium on the theme "Museums in Public Life." Organized jointly by the German National Commission for Unesco and the Internatonal Council of Museums (ICOM), the meeting has also brought together specialists in adult education and representatives of teaching organizations, trade unions, the German industrial cultural circle as well as officials from the Federal Government, the "lander" and municipal councils. Topics for discussion include: "Museums and the Public", "Youth and Museums", "Adult Education and Museums", "Establishment and Structure of Museums", and "Museums and Information Media" (UNESCO FEATURES).

18-9-1963. The two-week All India Museologists' Camp on "Indian Sculpture" organized by the Union Ministry of Scientific Research and Cultural Affairs concluded to-day. The camp which was attended by 30 delegates discussed both the theoretical and practical aspects of the problems connected with the display of Indian sculpture. Presiding over the valedictory function held at the Government Museum Theatre, Egmore, Mr. A. K. Ghosh, Secretary of the Ministry said that periodical meetings of museologists in the State should be held for discussing various problems and exchanging views. When the world culture was changing fast with the peoples losing contact with their cultural roots, museums should provide

a living link between the past and the present and not just remain a collection of "dead" material. Dr.(Mrs.) Grace Morley, Director, National Museum, Delhi who acted as the Adviser, called upon the participants to communicate the knowledge gained at the Camp to others who had not attended. Dr. S. T. Satyamurti, Director and Dr. Anand Krishna then spoke. Mr. T. S. Krishnamurthi, proposed a vote of thanks.

24-9-1963. The Senate of the Annamalai University to-day approved and authorised its Vice-Chancellor. Dr. Ramaswami Aiyar to issue appeals, to heads of religious and charitable endowments in the country for funds to inaugurate a scheme in the University to encourage the study of comparative religion. The proposal is to award monthly scholarships of Rs. 50 each to students found proficient in the different religions by a specially appointed committee. Dr. Ramaswami Aiyar said that during his visit to various parts of the country in his capacity as Chairman of the Religious Endowments Commission, he had observed the idea had the support of various religious heads, including the Śankarācāryas. He said it was proposed to establish three prayer halls within the University campus, one each for Hindus, Muslims and Christians so that students may not be denied the advantage of religious and moral instruction which they could not get during college hours. A reorientation of outlook towards religion, morals and ethics in the University was aimed at.

2-10-1963. Bishop Leonard Raymond of Allahabad, India who attended the Vatican Ecumenical Council at the Vatican City said that the Roman Catholic Church should open a "Dialogue" with Hinduism. It is Pope Paul's intention to establish a Vatican Secretariat for relations with non-Christian religions because it will promote the dialogue between the Catholic Church and Hinduism. Such a Secretariat should choose the best available Catholic scholars from all over the world, Indian and non-Indian to engage in dialogue with Hindus at the topmost level. It would earn for the Catholic Church great respect on the part of the Hindus who sometimes have been led to believe that the Curch ignores the great spiritual truths which Hinduism has cultivated through the centuries. "If a faith" said the Bishop "had been embraced and observed with fidelity for 4,000 years, it demands our appreciation and study".

SECTION IX : REVIEWS

MARG, Vol. XVI., No. 3, June 1963. Aurangabad Sculpture.

The genesis of this special number on Aurangabad is explained thus: 'The inspiration behind this number, dedicated to the sculptures in Aurangabad caves, came from certain discussions between the two contributors, Dr. Mulk Raj Anand and Dr. Amita Ray, and with Prof. Nihar Ranjan Ray. During these talks, the need for a more comprehensive appreciation, with particular emphasis on the plastic situation of each sculpture, was considered essential to any progress of appreciation of the carver's art as seen in these last important Buddhist caves of India'. This work needed doing and has been done here with great competence and acumen. The illustrations are, as usual with Marg, excellent and cover not only the subjects directly under discussion but many allied subjects calculated to show historical development of motifs. There is no justification henceforth for the Aurangabad sculptures being placed in a lower class than those of Ajanta and Ellora as has hitherto been the case, and the authors deserve to be congratulated on the brilliant success of their attempt to present the case for Aurangabad sculptures with a plea for their revaluation in the context of the art and cultural ideology of their time.

The letter press accompanying the portfolio which is the opening section of the issue is replete with sensitive comments calculated to trace the development of carving from primitive art to the early mediaeval period to which the Aurangabad sculptures belong. The second part is a comprehensive contribution from Mulk Raj Anand on the Lesser Vehicle, the Greater Vehicle, and the worshippers of the many gods. The concluding section is a detailed description and evaluation of the caves and sculptures of Aurangabad. A historian will demur to the implication that Mihirakula was crushed by the Hindu kings of Thaneswar (p. 19); and to the sister of Harsha being called Rajesari (p. 21). But these are minor flaws in a production full of much striking good sense and understanding criticism.

K. A. N.

INDIAN ARCHAEOLOGY TODAY, (by H. D. Sankalia; Pub: Asia Publishing House; pp. 144; price Rs. 12.50):

This is a compilation of the three lectures delivered by Dr. Sankalia on 'Indian Archaeology today' under the auspices of the Heras Institute of Indian History and culture and in memory of his 'guru', Fr. Heras; and in them, the learned professor has tried to be 'useful to the students reading for the graduate and the post-graduate courses in ancient Indian History and Culture'; and the difficulties inherent to Indian authors in making abstruse and technical details in archaeology readable and intelligible are largely overcome by the author in this book.

His first lecture is a brief survey of the aims and methods of archaeology from 1861 to 1939. Interest in archaeology was aroused when the Asiatic Society was founded in Calcutta in 1784; and then followed the splendid work of several European pioneers in the field and the establishment of a central department of archaeology under Alexander Cunningham and later John Marshall. The excavations at Taxila, Nālandā, Sāñchī etc., and the discovery of Mohenjo daro and Harappa were epochal. Then came the exploration of the borderlands of Afghanistan and Baluchistan; and the several discoveries by Sir Aural Stein. The contribution to Indian prehistory made by the Yale-Cambridge expedition and various other individuals and institutions is then mentioned. Thus the gradual change in the aims of the subject from the study of things of artistic and aesthetic value to a study of man and his ancient environment is indicated. Then comes a mention of the novel and technical methods which are used to determine the dates of the excavated sites and the progress that is being continuously made in improving such methods.

The second lecture is devoted largely to a survey of Indian pre- and proto-history. These came from ice ages, and the first artefact of the primitive human occurred in the second ice age. The concurrence of the Soan and hand axe industries has necessitated re-examination of the early stone age in India. The similarity in the tools from India and Africa led to the inference that the former might have got the hand axe industry and the 'S-twist' ovate from the latter. More significant is the discovery of another stone age totally differing from the hand axe cleaver complex and the early Soan in shape and also in the selection of raw material like chert, jasper, chalcedony and agate. The currently available

knowledge of microlithic industry gathered from different regions would place it in the mesolithic age and thus increase its antiquity in India. A fair knowledge of the daily life in this period could be obtained from a study of the remains. Little is known of the life of the neolithic people except the recognition of several zones from the typology of tools. The carbon 14 date of the culture at Utnoor is around 2000 B.C.

The origin of the Indus valley civilization remains a mystery even after the excavation of several sites in the Punjab, Saurashtra, Rajputana, and Uttar Pradesh. From the results so far known it looks as if the Harappans were a maritime people with their port at Lothal. Further explorations along the western coast and more systematic digging at Kot-Diji and Harappa would surely reveal some possible link with W.Asia and the origin of the civilization itself.

In this third lecture, Dr. Sankalia discusses the megalithic problem. He disagrees with the theory of Prof. Haimendorf (of an eastern Mediterranean migration to South India) on rather slender ground and does not take note of the immense work recently done by linguists like Lahovary in positing an unmistakable connection between several Eastern Mediterranean tongues and the Dravidian languages.

Numismatics, architecture, sculpture, the regional survey of the temples are all discussed in short sections and in the section on epigraphy, the professor rightly deplores the current lack of interest in this branch of study.

Dr. Sankalia's appeal for planned and systematic horizontal excavations in important sites to find out the origin and evolution of various cultures is timely and apposite. He is certain that agriculture, townplanning and metallurgy all arose in Western Asia and gradually spread to India.

This work is a welcome addition to the very few books on archaeology by Indian authors; it is provided with a number of maps, diagrams, illustrations and plates. The author has given numerous references in his footnotes which will facilitate and provoke further study of Indian archaeology.

The Asia Publishing House have kept up their reputation for faultless book production, though the marked price of Rs. 12.50 for a book of less than 150 pages is staggering, and is bound to be a disincentive to Indian buyers.

N. SUBRAHMANIAN

RELIEF ORNAMENTED CERAMICS (An Historical Survey). The Nelson Gallery and Atkins Museum Bulletin, Vol. IV, No. 3, Kanses City, Missouri.

(Issued on the occasion of the exhibition organized in conjunction with the meetings of the Eighth Wedgwood International Seminar—April 1963).

The organizers of the exhibition have made a commendable effort in bringing together rare pieces of relief ornamented ceramics. They have attempted to give in a bulletin a brief resumé of the history of relief ornamentation in ceramics. It deals with three methods of relief decoration with illustrations, remarkably well chosen, to represent the various stages of development.

The writer traces the different stages through which applied relief ornamentation passed before it acquired the highly sophisticated refinement at the hands of the modern experts like Josiah Wedgwood, John Dwight and Eler brothers. The invention of moulds is aptly treated as the second major step in the development of the art, after the simple toothed design of the Neolithic period. The rapid improvement in styles and quality, as seen in the examples of intaglio moulds and the pitcher moulds used in salt glazed and lead glazed wares, is attributed to closer contact with the Far East and inspiration from the Orient, particularly after the Renaissance.

Hand modelling, classified as ceramic sculpture, particularly the individual modelling by Bernard Palissy in the 16th and 17th centuries is rightly described as having a unique value for it requires a separate model for each motif.

Similarly, the second method, namely use of full models, in which both the vessel and the decoration are formed simultaneously, is also given an important place in the evolution of this art.

The third method the process of carved ornamentation is not as easy and quick as the above two and the rarity of the specimens of this method is evidenced by the proportionately small number of illustrations. Specially noteworthy is the remarkable piece from An-yang, of the 12th-11th centuries assigned to the Chinese Shang dynasty. Of particular interest to the student of art is the suggested link between ceramic art and the moulds made from ceramic matrixes for the superb cast bronze vessels

of the same period. The indebtedness of western artists and craftsmen to the Orient, particularly to China, is adequately emphasized.

This 'bird's-eye-view' of relief ornamentation in ceramics, though mainly devoted to its modern phase, will certainly interest connoisseurs of art, private collectors and dealers in antiques. But to the archaeologist it merely provides some illustrations of representative pieces, without attempting an evaluation of the contribution made by the different civilizations of the world to this art. However, in as much as pottery remains are the only guage of the cultural level of prehistoric civilizations, such bulletins should be none the less useful to the archaeologist.

R. CHAMPAKALAKSHMI.

VISHVESHVARANAND INDOLOGICAL JOURNAL. Vishveshvaranand Vedic Research Institute P.O. Sadhu Ashram, Hoshiarpur (Punjab). Annual subscription Rs. 20/- 30 sh. 5 $.

The Vishveshvaranand Indological Institute has been growing from strength to strength from its inception in 1903 by the efforts of Swamis Vishveshvaranand and Nityanand. Extending its field of work from Vedic Research to studies and researches in the entire domain of Indian culture, it has now, under the able directorship of Acharya Visva Bandhu, the Director of the Institute from 1924 to the present day, been able to start a new Research Journal called Vishveshvaranand Indological Journal devoted to serve the entire field of Indology. Apart from sections set apart for publication of research papers in Indological subjects the journal includes sections of critical editions from original manuscripts, and translations of abstruse texts, Bibliographies and Research digests. Reviews of newly published works and Literary news also find their proper place in the journal. Each number containing about 225 pages is printed neatly in quality paper and issued twice a year. The numbers under review contain very useful research articles from eminent Indologists all over the world. A long felt need has been supplied by the edition of Sankarṣa sūtras Ch. I by K. V. Sarma.

S. SUBRAHMANYASASTRI.

KATHAKALIYATTAPRAKARAM (Part I, by K. P. S. Menon, publ.: Darpana, Ahamadabad, 1963, price Rs. 9/-, pp. 467).

Kathakaliyāṭṭaprakāram literally means the mode of acting Kathakali. Attaprakaram is a term borrowed from Kūṭiyāṭṭam, the classical histrionic art of Kerala, the mother of Kathakali. A few choice acts of Sanskrit plays, traditionally adapted by Chakyars to present on the stage (kūttampalam, the auditorium in temples) have been set to a mode of acting, or rather recomposed to be presented on the stage, and such compositions detailing the mode of acting are called by the term "āṭṭaprakāram". Even the minutest aspect of staging, comprising the movement of the actor, his gestural action, facial expression, the verbal acting, etc., etc., is written and preserved by the authors of 'āṭṭaprakāram'. Kathakali being a direct offspring of Kūṭyāṭṭam follows strictly the traditional mode of acting, very much modelled out of the acting of Kūṭiyāṭṭam, and thus each and every scene of a Kathakali is carefully reshaped and recomposed by the 'Āśāns', the preceptors of the art, and the same is handed down to the posterity to follow the tradition as it is, preserving the best of its pristine classical characteristics. One shall not forget that there are many schools in the art of Kathakali, and each has its own *modus operandi* although the fundamentals of all are almost the same. Thus, if an aspirant learns the 'āṭṭaprakāram' of a particular scene or story as per his preceptor's guidance, it is easily adopted and adapted by his colleagues and co-artistes, making it a universally accepted 'mode of acting' and sometimes monotonously uniform too. A careful study of this book will show that after all Kathakali is no more an histrionic art giving scope for any imaginative artiste to show his own 'manodharmam' diverging from the austere traditional style. So far and thus much only has it its own disadvantage which of course is more than enough to spoil the cause of a genuine art, as it was, had been, and perhaps is, in the case of Kūṭiyāṭṭam.

The savants of the art may frown at this too pessimistic a view we have taken about the undesirability of stipulating the mode of acting in Kathakali in the manner dealt with in this book. And they are sufficiently justified also when the issue is viewed from a different angle of vision. Kathakali is too symbolic an art to be understood by one and all. Even in Kerala, the birth place of Kathakali, in an auditorium of thousands of people wit-

nessing a performance almost every night during festival season, only a very small percentage can follow and critically appreciate this art, although every one present there may feel that he or she is well at home with all its aspects. This feeling, as far as our personal experience is concerned, is an illusion. The people at large know the story, the same being usually a puranic one; they may know a little of its gestural symbols, a bit of literature contained in the songs. All these bits of knowledge put together may help them to follow a performance and the rest of the unintelligible aspects is conveniently overlooked or looked upon as something mysterious or even divine. It is this mysterious hallowness that has kept this histrionic art *ipso facto* great and divine. Only a few have challenged the propriety of an actor resorting to a particular step or mudrā at a particular context, with the result that many of the unwholesome and unwelcome features in Kathakali go unquestioned.

The book under review is thus a welcome publication in so far as it serves as a hand-book for any one interested in Kathakali to understand and appreciate the art. The author is perhaps one among the few savants of Kathakali now alive, who can understand and appreciate Kathakali in all its aspects, and whose former publication "Kathakali Rangam" claims to be the best research work in the field. The present volume is, according to him, a compilation of the "modes of staging Kathakali strictly followed by great preceptor like Pattikkanthodi Ramunni Menon", and therefore its genuineness as an authoritative work cannot be questioned.

However, we wish the author had used his discretion in some places like that of the "Khanaka's scene" in Bakavadha, wherein the traditional method of representing 'Khanaka' as an ordinary carpenter is appallingly irrational. Neither the author of Bakavadham nor any intelligent reader of its literature would ever think of associating 'Khanaka' with a carpenter and himself being depicted in the "manodharma acting" as felling a tree and then measuring it, as the entire digression has nothing to do with the trend of the story. The author could have given a note at this place indicating the impropriety of this unwarranted interpolation.

Darpana's noble gestures in its laudable endeavours to popularise Kathakali deserve special mention. We believe it is the first time that an institution devoted to the study and propagation of Kathakali, either inside or outside Kerala, takes up publications of this type, which alone would serve the cause of popularising Kathakali on really healthy lines.

S. K. NAYAR

OUR EXCHANGES

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-do-, N. Delhi.	:	*Span.*
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Institute of Oriental Philosophy, Vrindavan	:	*Indian Philosophy and Culture.*
Lalit Kala Akademi, New Delhi.	:	*Reports and occasional publications.*
Kendriya Sanskrit Vidyapīṭha	:	*Bulletins.*
Khadi and Village Industries Commission, Bombay.	:	*Jagriti,* and other occasional publications.
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