

CULTURAL WEEK SOUVENIR

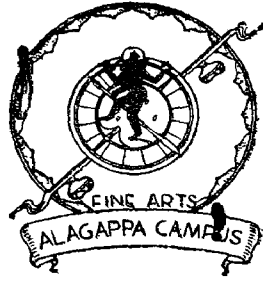
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**ALAGAPPA CAMPUS
1954-55**



CULTURAL WEEK SOUVENIR

ALAGAPPA CAMPUS

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Foreword

The efflorescence of art has always been the best means not merely of the expression but of the preservation and perpetuation as well, of the cultural progress of a country. Rather than through the achievements of the industrial or utilitarian arts as practised by the artisan, it is through the masterpieces of fine art produced by the artist, that the cultural greatness of a nation is gauged and its cultural legacy transmitted from generation to generation. The manifestation of the aesthetic sense through the plastic, graphic or rhythmic arts into something exquisite, in symmetry of shape or beauty of form, magic of word or colourfulness of sight, melody of sound or rhythm of movement, serves to delight the visual or auditory impression. And the thing of beauty that it becomes, proves a joy for ever and to one that comes to love it, "Its loveliness increases; It will never pass into nothingness." It makes life sweet and the world beautiful to live in.

The principal feature of this festival has been the putting on board of first-rate performances, in music, and drama, juvenile talent being specially encouraged by the award of prizes, medals and certificates of merit. Such an artistic background provided for life in general, lays the proper foundation for the edifice of cultural eminence, for "each art is part of that greatest of cultures, the creation of a comprehensive, full and many-sided life, which is humanity's climax and crown, its liberation and salvation."

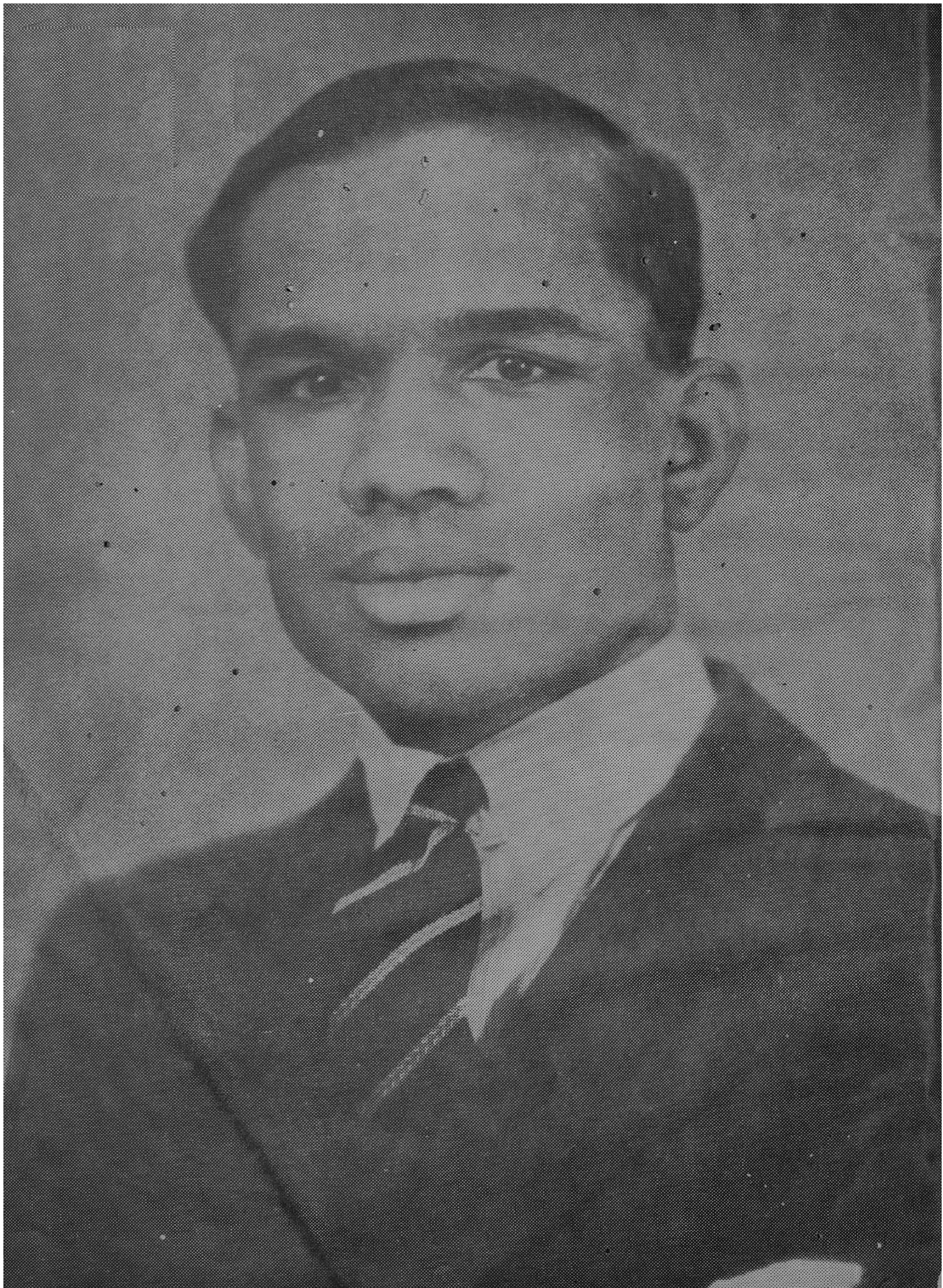
We are happy that it has been possible for us this year to rope in the artistic talents of the students of the various colleges within this campus during the Cultural Week Celebrations. To one who cultivates the art of

living an enlightened life, such 'goods in life's rich hand' as the yearning for the divine, the sense of oneness with one's kind, the thirst to know and understand the gains of science and the gifts of art, do elevate the cultural above any occupational efforts and effects. Our attempts have been to develop these ideals in the young undergraduates and to enrich their personality through art through which alone we could 'realize our perfection' and 'shield ourselves from the sordid perils of actual existence.' The talented artists who witnessed the Cultural Week Celebrations have paid high encomiums on the performance of the students and the staff in painting, music and drama.

A. N. Tampi

President, Executive Committee,
Cultural Week Celebrations.

KARAIKUDI
23 - 3 - 55



"...Culture calls for the best in every one of us. True culture must not stop with brilliant ideas, and laudable motives, but it must issue in the practical conduct of people. The man of culture strives for perfection in the little things which nobody notices as well as in the things that attract popular attention and applause. He who has not thought of making his life a fine art can achieve nothing in the pursuit of the arts, for to such a man the arts are merely social decorations, not matters of conviction, not a way of life. Music, dance and drama are all important, but not important enough to exclude those essential graces of life which must exemplify conduct rather than concept."

*From the Speech of
Dr. RM. Alagappa Chettiar
on the third day of the
Cultural Week Celebrations.*

It is through Art, and through Art only
that we can realize our perfection, through
Art and Art only that we can shield ourselves
from the sordid perils of actual existence.

OSCAR WILDE

Editorial

.SOFT, A WORD OR TWO

It was announced at the time the Cultural Week Celebrations were proposed that a Souvenir would be brought out in that connection and that this Souvenir would contain the articles of a large number of eminent thinkers and men of letters. We are glad that we have been able to make good this promise though a little belatedly. We are proud to have for publication in this issue articles from such eminent men as Sri C. Rajagopalachari, Sri S. S. Vasani, Sri V. Nagiah and Sri G. Venkatachalam. Our only regret is that others whom we approached in this connection were not able to find time to contribute articles. However, all of them have sent their best wishes for the success of this venture. Among these well wishers we have pride in mentioning Dr. S. Radhakrishnan, Dr. C. P. Ramaswamy Iyer and Sri P. V. Rajamannar. A venture begun under such distinguished auspices will, we hope, be a pointer to greater attempts and better success in the years to come.

The Cultural Week Celebrations and the Souvenir, though far removed in time, are not so removed in aim. The delay in the publication of the Souvenir was rendered unavoidable by many factors over which we had no control. At the head of a list of such factors must come our own inexperience. In the second place, we had planned the Souvenir so ambitiously that each setback, involving in its turn the progressive whittling down of our ambition, necessitated a longer spell of time in which we could digest our disappointment. And then there were other practical considerations, unconnected with our limitations or disappointments, which had to be taken into account, if the Souvenir were not to be a mere desideratum. What with one thing and another, we have been forced to make so long a delay.

Yet it is our hope that the quality of the Souvenir, the level of the articles published therein, the reputations that support the ideas expressed, and our own sincerity in offering you this maiden attempt are sufficient compensations for the delay. It is also our hope that for what we have achieved we may be found to deserve your encouragement just as for what we have failed to achieve we crave your indulgence. Sufficient unto the day are the achievements there of!

We wish to record here our grateful thanks to Dr. RM. Alagappa Chettiar, our Founder, and Mr. K. V. AL. M. Ramanathan Chettiar, our Correspondent, for their continued interest in our venture. To Mr. A. N. Tampi, the Principal of the Alagappa College, we owe, besides our thanks, our very success. To the distinguished contributors whose writings grace the following pages, again thanks, the exchequer of the Editorial Board.

Culture and Individual Conduct.

[The following is the facsimile reprint of the letter and article very kindly sent us by Sri Rajaji at the time of the Cultural Week Celebrations. *Edd.*]

Madras.

19. 11. 54

Winkler

Your letter of 12 Nov.

I am not sending a 'message,' but a whole big article for your Souvenir is enclosed.

Yours truly

Chayankalacher

The words 'Culture' and 'Art' and their grammatical variations go to make the double-branded names of numerous associations started in recent times in many of our urban centres. This leads to a certain confusion of ideas among young and old. It does not matter much what persons of advanced age think of themselves or of Culture, but it is very important that young men and women should not mistake what Culture is. The big future of India depends on the turn given to the ambition of boys and girls in this generation.

Culture is not music, dancing, painting or other such fine art. Painting, playing on the Veena, and the like are accomplishments some of which young men and women should not acquire. They make life pleasant for themselves as well as for others. They serve a very good and wide purpose in that way; but it is wrong to imagine

That if you possess the accomplishments or if you have read much English or Sanskrit literature you are a man of culture, or that if you cannot sing or play on the violin or paint or quote from Shakespeare or Kalidasa you are not a man of culture? Culture consists in something other than accomplishments in the field of literature or fine arts.

Para) A man of culture understands and shows consideration for the feelings of the person he deals with. [A man who is ^{not} truthful - cannot be a man of culture. Try and you will find this at once from what other people will think and say of you!]

Para) [If one wishes to be a man of culture he must abstain from excessive indulgence in sensuous pleasures. Restraint in regard to every kind of sensuous satisfaction is the very hall-mark of culture.

An inordinate craving for ^{physical} pleasure, or vice
puts a man outside the world of culture.

Cruelty, ~~to~~ is inconsistent with culture.
A contemptuous attitude towards man, child,
~~and~~ beast, and bird marks out the
man of culture. Unnecessary cruelty
~~alone~~ is the sign of a 'brute', which
is the common ~~word~~ name to
denote ~~a man~~ ^{one} who is the opposite
of a man of culture.

Clean habits are an external
quality, but culture is essentially
a social virtue and therefore is
largely external. To be true and good
Coin, ~~there~~ ^{your culture} should be no counterfeit.
There should be culture in the heart
to that ^{cultured} behaviour may automatically
flow ~~out~~ of it, such as I have
explained.

An uneducated person can be
a man of culture, but more is
expected of an educated man in
every respect ~~than~~ I have referred to,
than of those good men who have

not had the advantage of education,
 Any amount of knowledge cannot
 by itself make a man cultured.
 Any amount of fine arts, ~~any~~
~~quantity of memory~~ vast quantities
 of memorized literature, may be
 there but if there is no sincerity,
 if there is no compassion and
 consideration for other people's feelings,
 if there is no self-restraint, there
 is no culture.

All the qualities I have mentioned
 must be acquired by dint of habit.
 There is no time like youth for the
 formation of good habits, and no
 means better than maternal example

Can Indian Films Contribute to World Culture ?

Sri. S. S. Vasan

It is barely seven years since we settled down to an independent state of political existence. Within this short period our baby Republic has had to contend against enormous and unprecedented forces seeking to cripple its very existence. The problems of Pakistan, Kashmir, Foreign pockets, Food shortage, Refugees, Ceylon, Floods, Five Year Plans, and a host of others have left us dazed and gasping for breath. No wonder that we have had no time to take stock of ourselves. We have had no time to shake ourselves free of the results of the alien system of education which has caused much more damage to our national soul than even foreign political and economic domination. As a result of the last two cataclysmic world wars into which we were dragged against our will, we have lost our cultural and spiritual bearings.

The first world war was savage enough with its submarine and gas warfare — a war which is still painfully remembered every year on the 11th November, the Armistice Day. But the second world war went one better, with its “scorched earth” technique, culminating in Hiroshima. We are all painfully aware today, that Hiroshima was not so much the culmination of a dark age as the beginning of a new and glorious era of hydrogen bombs, said to be 700 times more deadly than the Hiroshima toy. No wonder, therefore, that the people of the so-called civilized countries are quaking in their shoes and leading a nightmare life, in constant dread of the H-bomb. But in this age of total global warfare, we in India will not be left in peace to enjoy the fireworks of an atom blast from a safe grandstand at a vantage point. It is this terrible prospect that had prompted Dr. C. V. Raman to exclaim in disgust: “We Indians are a peace-loving people. We want to be left alone.

Let those who make atom bombs throw them on each other, destroy themselves and be dead and gone."

But our mellow statesman, Mr. C? Rajagopalachariar, suggests a much cooler disposal of the atom bomb. In his special article recently contributed to the *New York Times* he has appealed to the United States and Russia to "throw all the atom bombs in the deep Antarctic and begin a new world, free from fear."

It is this universal fear that has compelled the world once again to turn its eyes to India for a message of hope and final salvation. It is not a mere accident that many of the greatest spiritual teachers of the world from Sri Krishna to Radhakrishna were born in India. We can therefore justifiably say, without any fear of contradiction, that ours is the country of destiny, destined to salvage the lost souls of benighted nations. The whole of South East Asia today is sustained by the spiritual message of the Buddha, who was born in India. No wonder, therefore, that some of the top-class motion picture studios in Hollywood are now seriously thinking of making pictures about the Buddha, Tagore and Mahatmaji. While we are no doubt profoundly honoured by the respect shown to our great men by the people of other countries, we must also remember, at the same time, that no foreigner, however sympathetic he be towards our culture, can convey that culture as faithfully and authentically as the sons of the soil who are the real inheritors of that culture. There is what is called a national "idiom", not only in language, but in all our other modes of expression and behaviour also.

Of course we all know what an "idiom" means. It is a term of expression peculiar to a language. Thus, for instance, when two Englishmen meet each other on the street they say: "How do you do?", though neither of them is really interested in knowing how the other performs the intricate feat of walking. Similarly when two Muslims meet they say "Salam Alaikum" (meaning "peace be with you") as if they had been quarrelling with each other till that time! These are just two different ways of expressing the same idea, namely, salutation. Not only does the oral expression of salutation differ in different peoples, but the physical gestures accompanying such salutations also differ - the Hindu will join the palms of both hands and raise them to nose level, the Muslim will bend low, making a sweeping gesture of the right hand over the ground, stand erect and raise

the hand to his forehead. These may rightly be called "idioms of gesture." Thus we have a whole host of idioms expressing the national characteristics of different peoples. Indeed, we may even go to the extent of saying that what constitute the essential differences between two peoples are their respective bundles of idioms, not only in language, but in their actions, reactions, behaviours and ideals. In this manner of speaking, therefore, there is or, at any rate, ought to be, a national idiom in films. And this is exactly the field in which Indian picture producers are in a position to make a vital contribution to world culture.

A Professor from the University of California happened to see my Tamil picture AVVAIYAR when he was in Pondicherry and wrote to me in the course of his enthusiastic letter :-

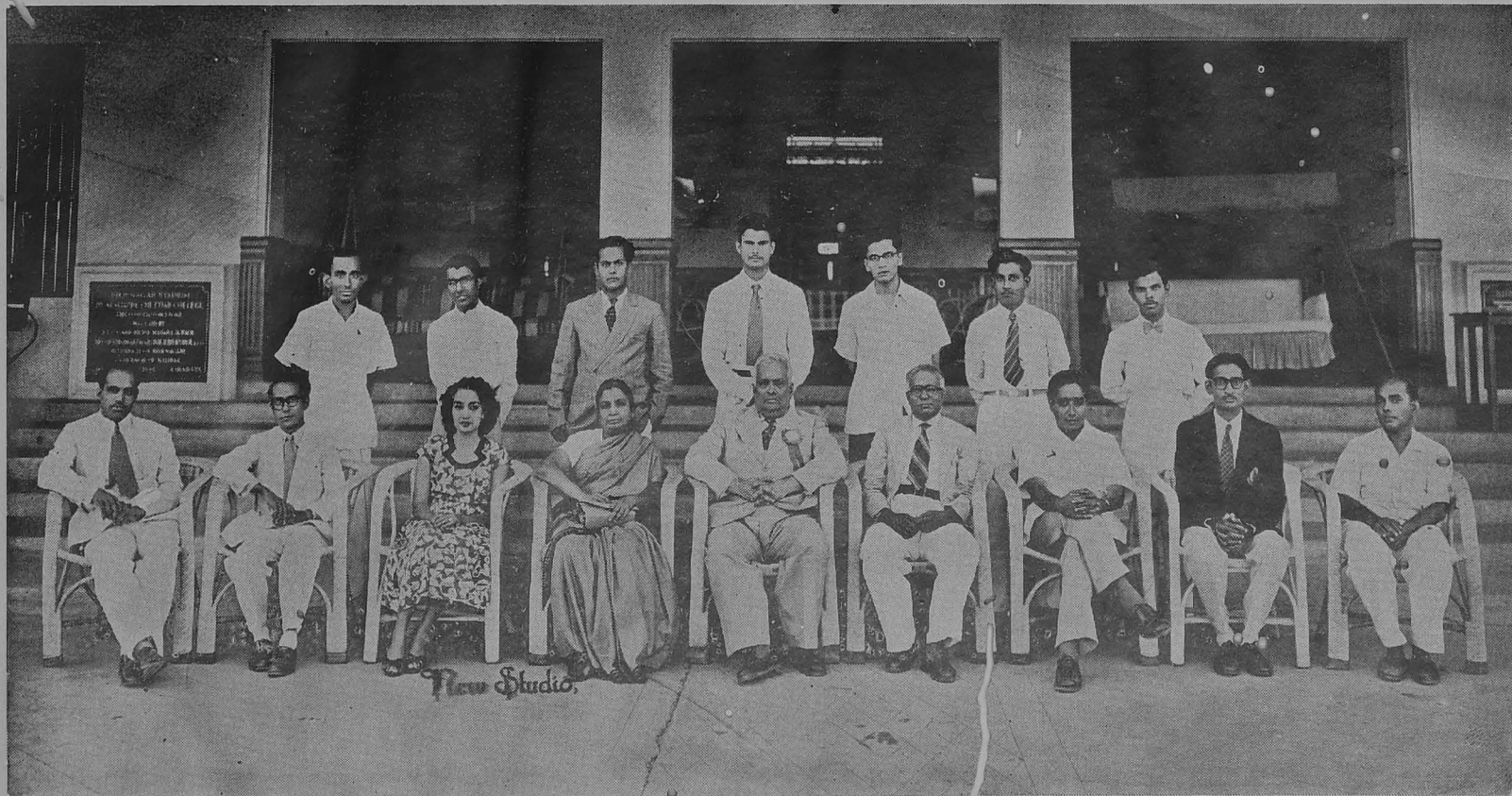
"Although I am French, I have been living in America (I teach at the University of California, in Berkely) for 27 years. And as I know the Americans, they would simply *love* such a picture, so different from the stuff that is usually fed to the American public by Hollywood. I am sure that you could make a smashing success with AVVAIYAR. Only be sure to *leave it as it is*; do not add a love story (as Hollywood thinks it is indispensable) and do not suppress the typical Indian scenes. English titles will be quite sufficient to make the whole story understandable.

"Hoping to see Avvaiyar soon in USA....."

I have taken the liberty of quoting the above extract (after considerable hesitation) not because it happens to be an encomium paid to one of my own pictures but because it is such a convincingly effective answer to the question posed as the title of this article. People all over the world are just now tired of war and war mentality. They are all earnestly seeking for a hopeful message of peace, goodwill and solace from the hoary spiritual and cultural storehouse of this ancient land. That is why Western producers are now so keen on picturising the lives of our great men. It is a significant fact that they are not thinking of their own undoubtedly great men like Churchill, Eisenhower, or Stalin as subjects for pictorial biography, but of Gandhi, Tagore and the Buddha. Why? It is not because Europe or America has lacked men of great calibre, but because greatness in the field of war, diplomacy or statecraft is not the kind of greatness that appeals to a war-weary world now.

CULTURAL WEEK CELEBRATIONS 1954 - 1955

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The world is now yearning for fundamentally spiritual personalities, and our country alone is in a position to respond to this heart-felt appeal. And no foreigner, as I said, can interpret our national soul as faithfully as the son of the soil. In order, however, that the Industry may play its proper role, it must itself be freed, first of all, from the innumerable and avoidable handicaps under which it is now suffering. There must be a fruitful, positive approach to the Industry, and not a negative, barren approach. I am glad to say that the recent Presidential Film Awards and the ensuing Film Seminar* seem to be the initial steps in that direction, and fill us with hope for more tangible encouragement in the future.

* The Film Seminar referred to by Sri S. S. Vasani was held in Delhi last month, and the greater part of its success must be attributed to Sri Vasani himself.

Nayaka - Nayika in Rajput Painting

Sri G. Venkatachalam

Love, both human and divine, was a subject of deep study in ancient India, and there is a profound science and art of love elaborated into a system of philosophy which is at once interesting and instructive. Its great exponent and authority was a great Rishi, Vatsyayana, and his *Kamasutra* is a standard work on the subject. The modern science of sex psychology is merely a tiny fragment of that old science which dealt not only with physical sex-appeal, sex-impulse and sex-attractions but with deeper founts of human nature. It is both a psychological and physiological treatise; a mine of information on one of the fundamental forces of life.

The rise and spread of Vaishnavism with its *bhakti* cult in the mediaeval times brought about strange psychological changes in the nature of the people. Devotion and service were held up as the modes of attaining salvation, and the union of the Divine and the human soul, which in their essence are one, was the aim and end of life. This path to union with God was made intensely personal and direct, and every devotee sought after his Beloved through song, music, poetry and worship. Outpourings of devotional songs and hymns considerably enriched the literature of the period and a new kind of mysticism influenced the life and arts of the people.

Love-songs, Love-poetry and Love-festivals were much in vogue and various new cults arose out of them. The central theme for painters and poets was the love of Radha and Krishna, symbolizing the love of the human soul for the Divine, and this, in its higher aspect, became a great elevating spiritual force and in its lower became a kind of degraded sex-worship. The painters of those days had found rich materials in this for their art, and the depiction of erotics in pictorial forms formed one of the strikingly interesting features of the Rajput school of painting. They are as significant as

the *Ragamala* series. In many respects, except for the theme, the pictures look alike in treatment and technique.

The ancient writers classified this subject into very many details, and clever psychologists, as they were, they analysed both men and women lovers according to their temperaments and their emotional nature, and categorically divided them under eight main headings; *Nayakas* and *Nayikas* they were called. A *nayaka* is a man-lover or hero and a *nayika* is the heroine. There are eight types of them, and these form an absorbing theme for the Rajput painters. Here, as in the *Ragamala* pictures, the interpretation was the artist's own, and to those who knew its vocabulary, grammar and idiom, its meaning and significance was quite clear.

One of the commonest of representations in this series is the *abhisarika nayika*, where the *abhisarika* or the young girl-lover goes in search of her lover in the night time, through dangers and difficulties. The picture is usually a study in nocturne. The timid figure of the young girl, dressed in coloured garments, stands out against the dark background of the night. The sky threatens with heavy clouds and lightning flashes, illuminating the dark spaces of the trees. A storm is brewing and the birds are in flight. The rain is pouring down and serpents are hissing about her.

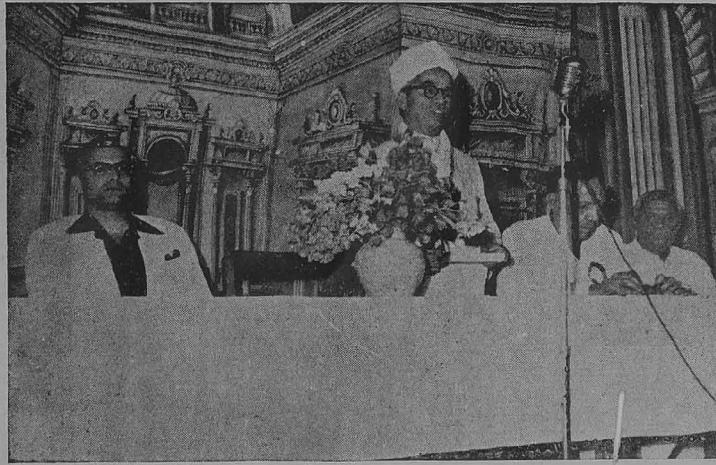
The picture is treated in a realistic manner but some of the significant motifs are symbolically treated. Another favourite theme is *virahini*. There are many versions of this subject. The girl-lover is consumed with the fire of love for her separated lord and she is seen lying on a couch of leaves to keep cool. Two maids are fanning her and at the same time offering her sandal paste and lotus flower to soothe and comfort her, but she is not consolable. In another version of the same theme, the girl is seen reproaching an artist, whom she had commissioned to execute a portrait of her separated lord, and the verse behind the picture is interesting and reads as follows. She says to the painter :

“From evening to morning and morning to evening, the days are passing and months go by. What do you know of the woes of another? I gave you clean paper, fresh and shining like glass. Ah! painter, how many days have gone by and you have not drawn the picture of my lover.”

In *utanayka*, we have the familiar scene of the heroine waiting anxiously for the coming of her lover at the place of tryst in a lonely grove

beside a bed of leaves. She is depicted in nervous expectation and is holding to the stem of the tree to support herself. There is a pond of lotus near by and a deer is drinking water. Mr. O. C. Gangoly has an interesting note on one of them, the *Vasaka-Savya*; "It is a picture of a white pavilion, painted on a background of deep Indian red, surrounded by a group of trees, with a single human figure, a lady, dressed in a diaphanous skirt, standing at the entrance to the pavilion. The bed, kept ready for the expected guest in the shrine of love, is emphasized by the blankness of wall, which in its turn is contrasted with the crowd of trees, which practically fill the space outside, poignantly suggesting that everybody is here but the beloved one. In the words of an old Vaishnava song; "My temple alone is empty". It is a vigil of love and she is waiting for her lover, standing motionless on the tip-toe of expectation. Her loneliness is laid stress on by the echoes of five straight perpendicular cypress trees, schematic in their rigidity. The monotonous red is the very symbol of prolonged agony of separation which is the burden of the song and the theme of the picture".

Some of the best specimens of this series are from the brush of Kangra masters and of exceeding beauty and charm. The *Ragamala* series are mostly from the artists of the Rajasthani School and, therefore, of an earlier date than the *Nayaka-Nayika* series. These pictures are more than mere paintings; they are not only pleasing to the aesthetic sense with their flowing lines and harmonious colours, and satisfying to the mind with their wealth of meaning, but they reflect in a great measure the idealism and the sweet serenity of Indian life. They are an index to the cultural level of the people, a mirror of their mode of life and expression, a commentary on an interesting phase of Indian history. Few artistic endeavours in the world can lay claim to such originality, variety, sweetness of conception and perfection of achievement.



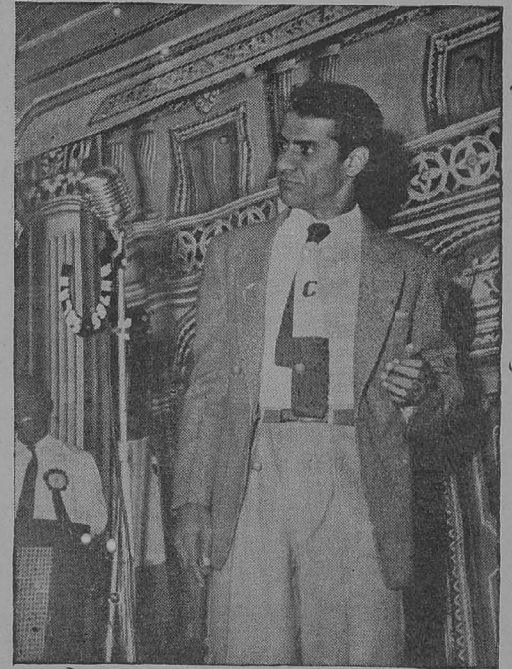
Prof Sambamurthi inaugurates the Celebrations



Mr. Balachander makes a sally of wit.



Ms. Seaharaman gives sage advice to young artists.



PUBLIC Mr. Chandrababu
in a characteristic pose

Art and Culture

Sri V. Nagiah

Art is the medium through which the human mind gives expression to its craving for communion with the Divine. It emanates from the inner self, and takes various forms consistent with the susceptibilities of the individual and the physical means applied for its expression and presentation. A careful study of all the great works of art, poetry, music, painting, sculpture, or dance, clearly testifies to this conception. The *Kritis* of Thyagaraja, the prince among poets and musicians, are completely soaked in his celestial longing to reach Godhead and ecstatic happiness when he realises his nearness to that Godhead. The great Bhagavatam of Potana which he refuses to dedicate to anyone except to God himself, surges with his innate desire to gain access to Divinity. The famous sculptures and paintings of Ajanta and Ellora, the beautiful artistic works on temples and stupas existing in many places, and the dance compositions of great dance-masters, indicate in an unmistakable degree the quest of the human being for that higher something, which seems to pervade the universe but which is away from the physical eye and the ear.

All people are not endowed with the same abilities and aptitudes for the expression of art. The bent of mind suited to artistic comprehension is one that is acquired from birth. The reason for this may be traced to the experiences that a human entity may be supposed to have, before he takes birth in this world. Whatever be our opinion regarding the validity of this explanation, it is a fact which cannot be denied that different persons have different kinds of tastes and tendencies which unfold themselves as the human being grows up. These abilities which a person possesses from birth receive sustenance and incentive from the environment, education and training he receives, and bear fruit as he applies himself to the work of unfolding the faculties lying in a latent condition.

The desire to unfold what is contained within comes as an urge from inward. The urge is irresistible. One cannot rest in peace unless one answers the urge, and gives concrete shape to what is coming out in the form of abstract ideas. This results in the creation of a work of art; maybe, a piece of literary work, a musical or dance composition, or a figure in painting or sculpture. What wonder is there, that such creations of fine art abound in beauty and enlightenment, and become a source of inspiration for all time to come!

A life dedicated to Truth and God is also a piece of art by itself. It is not possible for one to be firmly attached to Truth undaunted by the effects of deterrent forces, unless one is actuated by a tremendous urge in quest of Truth. For persons of such lofty ideals, Truth itself is a product of irresistible beauty. We can see in our own generation how Mahatma Gandhi dedicated himself to Truth, unmindful of any consequences. Verily, the lives of such great persons are themselves shining works of art and beauty, diffusing tranquillity and inspiration all around.

The culture of an individual or a nation is indicated by the elevation at which intellectual, artistic, and other lofty pursuits are carried on, in the life of the individual or the nation. Works of fine art which are movements of the workings of the inner self and responses to the call of creative genius, are the best measure of cultural attainment. Added to these the heights of intellectual ascendancy, the standards of social and moral behaviour, the absorption and practice of whatever is good and noble, the greatness achieved in any field of life, comprise a nation's culture and civilisation. When we think of India's glorious culture, our great teachers in religion, philosophy and sociology, our literary works in poetry and prose treating of all subjects from God to Man, our musical lore in various depths and tunes and Bharathanatya, Kathakali and other types of dances handed over from generation to generation, Ajantha, Amaravathi, Mohenjodaro and other monuments of art and civilisation, come into view one after another in an array of splendour and dignity. One can really be proud of such a beautiful heritage of culture and civilisation.

There are differences in the types of culture and civilisation of the different nations of world. But from ancient times, there has been a continuous intermingling of these different types due to various causes. When the

Aryans first came to India, they brought their culture and civilisation along with them. When Asoka and other Buddhist kings sent messengers of peace and religion to China, Japan, and other countries, India's art and culture travelled to those areas along with them. Conquerors from Greece and other parts of Europe and Asia, who came here for plunder or conquest brought their cultures along with them. Similarly, ambassadors going from country to country, visitors and merchants travelling from place to place, have slowly brought about an admixture of cultures.

Nowadays, when means of communication are developing at a rapid pace, and a person can travel from corner to corner on the earth in a short time, the vast opportunity for social intercourse thereby created may bring about a far deeper and speedier mingling of cultures. A new outlook is also gaining ground at the present time in the minds of statesmen and thinkers, that a more friendly and brotherly approach among the peoples of the worlds is necessary in solving mutual problems, if human culture and civilisation are to be saved from the destructive results of war. The principle of coexistence based on mutual understanding and goodwill advocated by our great Prime Minister Jawaharlal Nehru, is being accepted by the politicians and governments of the different countries of the globe, as the only means of avoiding war and saving the human race from extinction. Cultural delegations of different nations are paying mutual visits giving cultural and artistic performances, and thereby exhibiting the underlying unity among the apparent differences in various types of cultures.

Really, it is art and culture that are the most fitting vehicle to bring forth the idea of the unity of the human race, for art, comprising the essence of culture, is a quest for the Divine, which must be the same everywhere. Perhaps, the day is not far off when all the human beings of all races inhabiting the globe may settle down to live in a single family, and art and culture will play a prominent part in bringing about that happy consummation.

Reflections on the Meaning of Culture

Sri S. V. Seshadri

Culture in its true sense is the search for tradition and participation in it.

A statement of this kind cannot be a definition of culture, for it only substitutes one ambiguous term for another. Still, it has the negative virtue of not being too precise in a matter where precision is suspicious. If it has any affirmative content at all, it is more likely to be found in the fact that the word 'tradition,' in itself as ambiguous as the word 'culture,' relates culture to a wider area of meaningful perceptions than the word 'culture' can indicate. Culture in this sense is seen to be the organic equilibrium of many perfections. It harmonizes the many perfections of life into a purposive pattern, and is, besides, an ever-developing series of equilibrium-states. The laws of development of culture into tradition are inherent in the harmony and perfection of culture-patterns. Culture and tradition are related even as growth and life are related. Growth enriches life and life vitalizes growth; and in a similar manner, culture enriches tradition and tradition vitalizes culture.

Both culture and tradition envisage the recognition of certain values in life. They create forms and modes in which these values may be sought and realized. The question how man came by the recognition of these values is not so easy to settle as the other question how he may find out the validity of these values. The first question would take us into metaphysics and the second, into ethics and aesthetics. Whether we believe like Plato that the values of life are the shadowing of an archetypal perfection that will always remain an ideal, or like the mystics of the Upanishads believe that these values are only the progressive realizations of an order and harmony which underlies the apparent confusion of life, we are bound to



PRELUDES AND FINALES

admit that they are in the words of the poet,

“ those obstinate questionings
Of sense and outward things,
Fallings from us, vanishings,
Blank misgivings of a creature
Moving about in a world not realised;
High instincts before which our mortal nature
Trembles like a guilty thing surprised.”

They are the ‘truths that wake to perish never.’ They make the noisy years of our lives seem a moment in the eternal silence of existence.

When we think of culture and tradition as growth and life, we are perforce led to wonder if there is not behind these a governing Intelligence, as, with all apologies to biologists, behind growth and life themselves. To anyone possessed of imagination it would appear that growth and life, divorced from purpose, and from the Intelligence that directs them to that purpose, are inconceivable. The envisioning of such an Intelligence or such a purpose is not merely wishful thinking. And in the matter of culture and tradition the recognition of this Intelligence and this purpose is among the prime requisites for understanding or achievement. I do not suggest that a culture must be necessarily religious, but I do believe that all great cultures have been and must be theocentric. It is possible for us to think of secular cultures but neither history nor philosophy can evidence a culture flourishing without a belief in the workings of an Intelligence. And where history records of such cultures, it has also pointed out the regressive nature of such cultures.

Its place in a tradition, its enunciation of fundamental values and its recognition of the Intelligence that sanctions the truth of these values, these are the salient features of every great culture in the world. Most often the salients are lost sight of in a wilderness of less important details. Increasing emphasis on the artifacts of culture has blinded many people into thinking that the ultimate determinants of culture are the means of production or the material concomitants of a civilized life. While we cannot diminish the importance of such artifacts as the material proofs or even promoters of culture, it will be the greatest mistake to give them precedence over the subtler and more fundamental factors of culture. Translating our salients in a more general way, we may say that a comprehensive as well as

basic idea of culture can be derived only from Art, which fixes culture in a tradition; from Philosophy, which enunciates its fundamental values; and from Religion, which enables us to recognize the workings of the Intelligence that sanctions the values of culture. Art, philosophy and religion are the primary components of culture and everything else may be said to derive from one or the other of these. Art, in general terms, would include all the practical skills of the people, whatever the level at which these skills are practised. Philosophy, in general terms, would include all the intellectual pursuits of the people, whatever the level at which these pursuits are undertaken. And Religion, in general terms, would include all the manifestations of the Intelligence, whatever the level at which It manifests Itself. Thus Art may be the planting of trees in a row and the making of a new kind of pot, or a landscape by Constable and the acting of Irving and Olivier. Philosophy may be the process of addition and learning of grammar rules or the Summa Theologica and the Bhagavad Gita. Religion may be the druidic chant and the animistic totem or the Lord's Prayer and the communion with the Self.

Having arrived so far in our consideration of the basis of culture we must now find out what the terms of reference of Art, Philosophy and Religion are, and also, if possible, examine what harmony and perfection would mean in each. Let me, for clarity's sake, state here that Art endeavours in the field of creation, and has for its ideal Beauty, which is the harmony and perfection of its labours; Philosophy endeavours in the field of knowledge, and has for its ideal Wisdom, which is the harmony and perfection of its labours; and Religion endeavours in the field of conduct, and has for its ideal Love, which is the harmony and perfection of its labours. And the motive force in each field of endeavour is Joy, the 'joy in widest commonalty spread,' which is variously understood as pleasure in Art, happiness in Philosophy and bliss in Religion.

Considering the importance of the feeling of Joy in all cultural activities—and all human activities are based on culture—it is surprising to note that men have not thought about it as much as about the other things. In Hindu religion, however, this fact has been firmly grasped, for the highest deities in it are associated with the principle of joy. Siva, the great dancer, symbolises the principle of joy as a cosmic force. Krishna, the flute-player, symbolises the same principle as the magic bond in human relationships. The

greatest saint in the Bhakti cult, Sri Krishna Chaitanya, preached the gospel of joy, and revitalized Hindu culture when it had for long parted company with joy. Ramkrishna Paramahansa, the great mystic of the last century, was no Jeremiah, but bore witness in his simple and intense way to the principle of joy in the highest conceivable activity of man, namely the realization of God. If then a culture should be a living force, it must assert its faith in joy—joy in creating, joy in knowing and joy in realizing.

Joy is born of the freedom of the spirit. In its recognition of itself as free, the human spirit becomes filled with joy. Freedom of spirit is the central theme in all Indian art, philosophy and religion, and it is no empty formula. The greatest teachers in India and elsewhere have given us this message of freedom. They might have presented this fundamental truth in different ways. For instance, St. Francis found this freedom in poverty, humility and chastity. The sages of the Upanishads found it in the contemplation of the Self. Krishna taught it in the doctrine of disinterested action. Islam recognised it in the sense of community and the spirit of charity. But whatever the form in which this truth has been presented, all religions agree that this freedom of the spirit is the sheet-anchor of their faith. And culture, if it is to achieve its purpose of humanising men and showing them the way to a sense of purpose in life, must incorporate in everyone of its forms and modes this message of the freedom of spirit.

I have already anticipated a difficult problem in the last sentence, namely, the purpose of culture. I have at the beginning of this article said that culture is the search for tradition and participation in it. As stated there it might mean that the search and the participation are the means to attaining culture. But now I must extend the meaning of those words to indicate that they are also the goal of all culture. For in the matter of culture the distinction between ends and means is not such as it is in other matters. The ideal perfections of Beauty, Wisdom and Love must be understood to be the means to themselves. Beauty is to be achieved only through beauty, wisdom by itself and love by loving. The process of culture is self-generating and self-renewing. Perfection leads to greater perfection, and the human spirit realizes its beauty and freedom through wider and deeper perceptions. It becomes aware of itself as the beginning and end of all things. It penetrates through the veil that is drawn over life and finds in the centre of it the real meaning of existence. It is, then, 'at the still point of the turning world.'

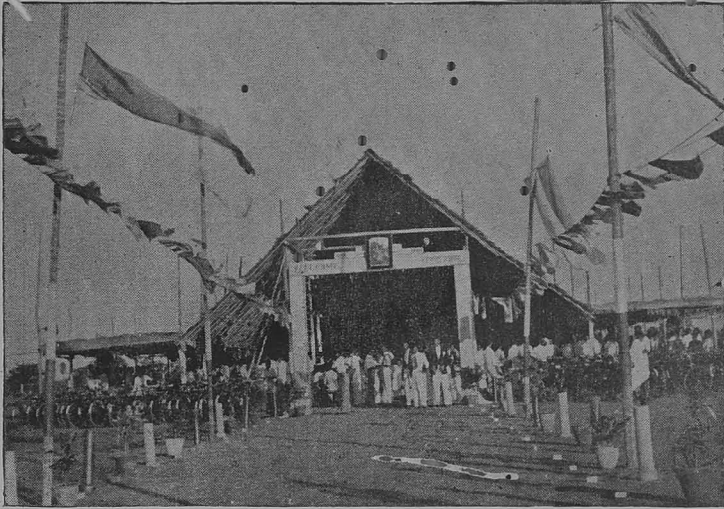
This state is not the state in which activity has ceased, but it is the state in which activity has found fulfilment. Like the noontide sea that has withdrawn into itself all its turbulences and reachings-forth, the human spirit rests in the consciousness of its own freedom and strength.

The humanizing influence of culture is only the 'objective correlative' of the inner peace that cultural perfection secures for the human spirit. There is more than mere worldly wisdom in the advice of Polonius when he says to Laertes :

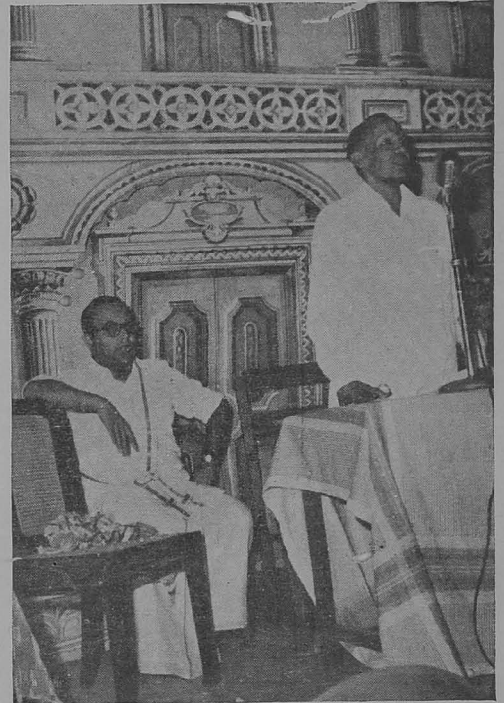
“ This above all, to thine own self be true :
And it must follow, as the night the day,
Thou canst not then be false to any man.”

The being true to oneself must not be understood merely as a reference to the moral qualities of truth, integrity and honesty. In a wider and spiritual sense, it would be seen to be a reference also to the essential dignity of the human spirit. When one understands one's freedom and strength and uses them both in the way in which the genius of culture demands them to be used, then the humanising process of culture is complete. The demands of the spirit of culture can be understood only through intuitive and not logical reason. The values of culture are not to be proved and demonstrated from outside the tradition. The seeker of those values must, by an act of faith, grapple with the values embodied and enlarged in the tradition, and this act of faith is an intuitive process. Such an intuitive process is possible only when there is no dissociation of sensibilities, as T. S. Eliot points out. When reason and passion are not unified in a single act of intellection, the resulting understanding may be either wallowing in a kind of emotional miasma or buried in the aridity of logical barrenness. This unification of sensibilities must be present at each level of cultural achievement, Art, Philosophy and Religion. Only then will the process of humanising in culture be complete.

In the field of Art, the aim of culture is to foster that kind of spiritual milieu in which the creative urges of a society would find an opportunity for development and fruition. The specific constituents of such a milieu would include the sense of togetherness, an identity of purpose, a community of ideals and tastes, and above all an exhilarating feeling of joy and sympathy that would bind people by mutual loyalties and responsibilities. While it is true that the final proof of culture must be sought in men and



Main entrance to the Cultural Week pandal



A Patrou of Art and Man of Culture
Dr. RM. Alagappa Chettiar addresses
the gathering



Rolling Cup goes to Arts College
for the best Tamil Drama



Visitors to the Art Gallery

women, in their well-regulated lives, in their probity of conduct and nobility of mind, yet we have largely come to associate cultural activities with the fine arts. The reason, however, is not far to seek. For while culture itself is undefinable in any very precise terms, the vehicles of culture, or rather the modes by which the cultural values are transmitted to us are identified in the fine arts. As at present pursued, the arts seem to be the preserves of the rare spirits of the age. It is forbidden by an unwritten law for ordinary people to dedicate themselves to the vocations of art. Bertrand Russell points out in his discussion of the role of individuality in the modern world, in his Reith lectures on 'Authority and the Individual,' how at present there is a decline in individual initiative because of the ruthlessness of a centralized and organized system of political and economic functions in the society. He says: 'In the ages in which there were great poets, there were also large numbers of little poets, and when there were great painters there were large numbers of little painters'. The Periclean Athens, Florence under the Medicis and the eighteenth-century German courts were examples of small communities where the spirit of culture manifested itself in fine arts not only through the great masters of drama, painting and music, but also through a great number of ordinary people who in their own forgotten ways created and kept up the spiritual and intellectual climate in which the masterpieces were produced. It is this aspect of art that I would like to emphasize. It is true that all of us cannot become great masters. But to say that we should pursue the arts only if we can produce masterpieces is the result of wrong thinking. We owe a responsibility to ourselves and to posterity to keep the flame of art and culture alive so that in its light some great thing may be created. In this sense we are all participants in a tradition. This tradition is intimately woven into our individual lives. The search for this tradition, of course, enjoins on us the necessity for a certain disciplining of the mind that would enable us to separate the essential and genuine from the casual and spurious.

Philosophy as an essential constituent of culture does not lend itself to communal participation as easily as the fine arts. Yet in a manner of speaking, the philosophic attitude is more widely applicable to the common activities of the people in a society than even the values of art. The fine arts must of necessity select phases of life and refine them if they are to be rendered in terms of beauty. But philosophy can permeate the humblest of lives

and the least noticeable of actions. In the words of the psalmist, wisdom crieth in the streets, yet there is none to heed its call. The important thing is not that nobody listens to wisdom but that it can cry in the streets. But while in the streets, the sound of wisdom is drowned in the other shouts and slogans that are raised by a thousand discordant voices. In the sober colours of reflection and contemplation, philosophy passes unnoticed by a multitude for which truth is indistinguishable from loudness. Yet this is not the tragedy of philosophy. In the specialist aims of a technology-ridden world even truth has come to be regarded as the goal of specialist methods. The statement of the truth about things in the world has become the business of the scientist in the laboratory, the psychologist in the clinic (often not even there, but in the house that Freud built), the economist at the statistical bureau and the politician both at Hyde Park and at the Whitehall. Between them they label and market all the available truth in neat but not very convincing theories and formulas. They might say as Auden makes them say :

“ Was he free? Was he happy? The question is absurd :

Had anything been wrong, we should certainly have heard.”

The dogmatism that characterises these *soi-disant* apostles make them anything but Pilates, jesting or otherwise. And in this welter of confusion created by the modern substitutes of the ancient ideas of ‘infallibility’ and ‘divine right,’ the purpose of culture would be to disengage our minds from the web of words in which they have been caught, and make them realize that truth has many ‘grades of significance’ and to set up one of these as the universal truth is to argue ourselves guilty of philistinism. Culture enables us to understand the truth in whole situations, not in the abstractions of them that we arbitrarily choose to deal with. The truth about John Robinson, the tailor, is modified, as Collingwood points out, by the truth about him as the man with a weak heart, as the father of a consumptive daughter, as the man with a passion for gardening and an overdraft at the bank. The ability to seize upon the truth of whole situations is given only to people with imagination and sympathy. Any philosophy not founded on imagination and sympathy is bound to fail as the mode of searching for truth.

The role of religion in culture is a very controversial subject on which it is possible to hold contrary opinions with equal sincerity. The divergence of opinion here arises from the fact that our understanding of

religion is confined to belief in a deity, personal or impersonal. But the essence of religion, in my view, is not so much in the belief in a deity as in the belief in the saving power of that deity. The saving power is a very demonstrable entity. I am not, of course, referring to miracles, though miracles themselves are not so imaginary as we think. But far more important than any thaumaturgic ability in a deity is the demonstration of his power in the personal conduct of people whose actions are related to belief in the grace of god. Grace is a very difficult idea to understand, but it is no chimera. The Hound of Heaven is about the most real thing for people who are sufficiently sincere in the quest for God. Our individual actions are all related to a divine scheme of things in which the beatitudes are not doubtful promises, but present realizations. In this scheme of things Love is not a verbal abstraction, but the tangible way in which the grace of God manifests itself to us.

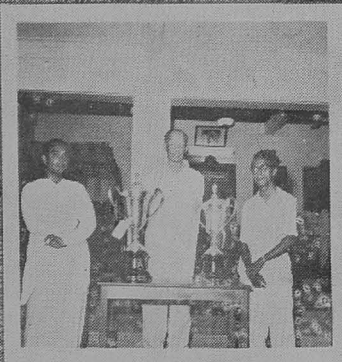
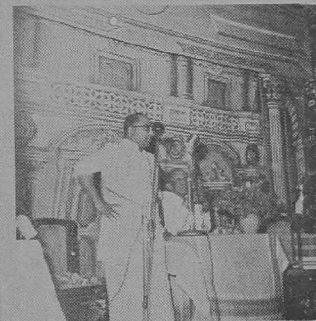
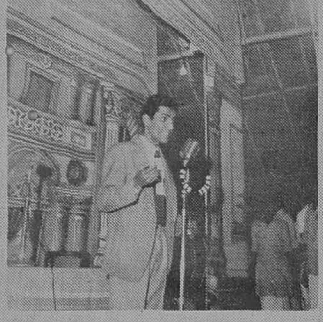
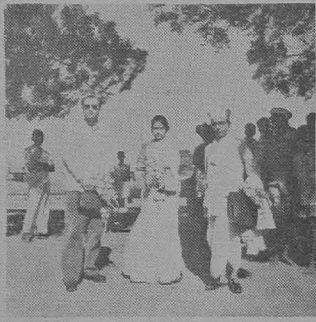
This brief consideration of the meaning of culture will not be complete without a mention of the place of humour in all cultural activities. The proper atmosphere in which culture can thrive is one of tolerance and sympathy. Any kind of extremism is detrimental to the development of cultural modes because extremism involves intolerance and exclusiveness. Against such intolerance and exclusiveness we have the surest guarantee in humour. Humour itself is based on sympathy and imagination, and it creates bonds of social cohesion, which, if they are not deep as those created by art, religion and philosophy, are at least broader than any that the others can create. When art loses contact with life and becomes a fashion, when philosophy is divorced from the common facts of life and becomes esoteric and when religion ceases to serve the spiritual needs of the community and becomes petrified into a cult, humour raises its banner of revolt against them, and by the aid of laughter, scares away the forces of pretence, purism and pedantry. However, there is the danger that humour itself may degenerate into flippancy and flambuoyancy. But there is a self-adjusting mechanism in humour by which it is able to correct its own follies and excesses. History records many instances of one kind of extremism giving rise to another as a powerful reaction. The solemn religiosity of the puritans during the Protectorate of Cromwell was followed by the licentiousness of the Restoration. But neither kind of extremism could last long because the spirit of culture in every society demands that the human spirit must seek

harmony and perfection, not discord and domination. The value of humour as a social-regulator can never be overemphasized.

I have in these few pages tried to indicate what the content and purpose of culture are. In trying to understand the meaning of culture, there is always the danger that one may talk of whatever appeals to one in one human activity or another, and say that it is all culture. In the best of men this danger has been a constant source of confusion and misunderstanding. Having set out to define culture in as dispassionate a way as possible, even great thinkers have fallen into the error of identifying culture with their own pet notions and prejudices. In the days of the ancient Greeks, culture had been identified with the latent order in the phenomenal world and hence the emphasis on harmonization of the functions of the body and the mind tended to be overdone. In the Christian community of the Middle Ages, the dominant feature of the new religion, namely ethics, held sway to the exclusion of the pagan elements of beauty and joy. The culture of the chivalric age strikes us as being too thin and rarefied to sustain the more urgent feelings of a newly awakened world at the time of the Renaissance. The Renaissance itself substituted norms of a different kind in the place of the religious values that had sustained the medieval culture. The New Learning ushered in by the Renaissance tended to shift the interest of the people from the erstwhile standards of conduct to the new standards of knowledge. Knowledge and conduct threatened to become divergent aims, and until now this state of affairs has been countenanced in the name of the fresh stimulus given to knowledge by science. Science has set up the false image of knowledge unrelated to conduct, and probably unrelated even to the pagan interest of pleasure and beauty. The technocratic culture of today has almost resulted in the denial of all those values that people in the former ages had accepted as the essential constituents of culture.

The danger being apprehended, it becomes easier for us to set even the new values of culture in their proper place in tradition. The meaning of any tradition must come to us only in the form of a revelation. For, the more we try to interpret a tradition according to set theories and opinions, the more false that kind of interpretation is likely to be. To justify the production of the atom bomb on the plea that only by doing so a way of life can be preserved, is to argue ourselves incapable of understanding what that way of life is. The anathema of such a destructive weapon is not

MADRAS



EVENTS AND PERSONALITIES IN THE CULTURAL WEEK
(Centre) Prize-Winning entry in Painting Competition by K. Arumuganandan



'Blow or snow, hot or wet, my task tomorrow
must be done'
Scene from 'Convict's Escape'



'I cannot, father; my mind is made up.'
Scene from 'Gautama'



'Oh, my lovey, shall I call for the lawyer?'
Scene from 'Scheming Lieutenant'



'...Only you have to enroll as a member
in our club' Scene from 'Potti Kalyanam'

countenanced by any value in that culture. Still, a hundred theories are fabricated every day to justify this menace to civilization and culture, and this is done in the name of civilization and culture. What we need today is a revelation, the vision of the toiling, suffering humanity; the kind of vision that the Buddha had. This kind of vision is possible only when we have chastened ourselves through compassion and love. Yet, this is not beyond the ability of men and women. We are closer to each other today than we have ever before been, but we are unrelated to each other by any bond above that of distrust and fear. We try to huddle together as frightened sheep do, and conceal our fear in talks of regional security pacts, guided missiles and positions of strength. But this is the way of self-deception. In our minds and hearts, where we need peace and trust most, we refuse to cultivate peace and trust. It may be that a clearer understanding of the purpose of culture and the meaning of tradition may enable us to achieve this new comprehensive vision of humanity which seems to be the only guarantee that mankind will not embark on that course of action of which the result will be the extinction of Man.

Thoughts about the future of mankind are no longer the feverish imaginings of an overwrought mind. We have come to the crossroads of history where the simple question: To be or not to be, is no longer the supposed soliloquy of a too sensitive Prince, but the all too real query that we have placed before ourselves. It is perhaps a little cynical to observe that in the past, when there was no need to fear that the world would come to an end, we devised ways to save our lives, through religion and the contemplation of our spiritual identity. The speculative nature of the truths that were enunciated were rejected by a new generation, brought up in the belief that anything that is not measurable and classifiable could not lay claim to being a verity. But today we find the very same generation rejecting the verifiable facts of atomic destruction for a speculative belief in the ultimate victory of the one side or the other. It is a measure of the changed circumstances in modern life that we are never sure about what we are doing, even if we disregard the consequences of our deeds. This change is the result of a progressive fragmentation of the personality of Man. The harmonious perfection of the many-sided personality remains more or less a dim and sometimes not even a sincere ideal with us. If this state of affairs is to be altered it is quite time that we devoted a little attention to the ideas of culture and tradition. Culture, in the last resort, is anything that unifies, but this unification must proceed from clear and humane ideals, and it must serve the ends of Beauty, Wisdom and Love.

Report on the Cultural Week

It was towards the end of October, 1954, that the idea of the Cultural Week Celebrations was taken up for consideration by the Executive Committee formed for the purpose of planning out the competitions and the Celebrations. The Committee decided that the competitions must start from the 9th of November and that the Celebrations must be held for three days from the 26th November. The organization of the Competitions and the Celebrations was left in the hands of the Programme Directors, who were to be assisted by the Secretary. Within a week from the date of the Executive Committee meeting, the whole programme was drawn up and finalised. Accordingly the first competition was held on the 9th of November.

The Tamil Elocution Competition was the first to take place. It was held in the lecture hall of the Teachers' Training College in the Campus at 10-30 a. m. on 9-11-54. After prayer and Saraswathi Puja, the principals of the four colleges in the Campus (Alagappa College, Dr. Alagappa Chettiar Training College, Alagappa Chettiar College of Engineering and Technology and Alagappa Women's College) addressed the students and explained to them the importance of such common cultural festivals. They pointed out that it was necessary for the students to have such common programmes of activity if a sense of participation in the life at the Campus was to be achieved. Such events as Cultural Week Celebrations, besides bringing out the best in the way of individual talents, also enriched the life of the members of the Campus. Then the principals extended their best wishes for the success of the Celebrations.

The Tamil Elocution Competition began exactly at 10-30 a. m. Altogether there were fifteen competitors drawn from the various colleges. The level of performance was sufficiently high. The panel of judges announced

three prizes. (The list of prize winners in each competition is given at the end.)

The second in the series of competitions was the Instrumental Music competition, held in the quadrangle of the Monkomp Aundy Iyer Hostel at 5-15 p. m. on 13-11-54. The quadrangle was tastefully decorated and illuminated on the occasion. There were two groups of instruments, the classical and the modern. In the classical group of instruments, there were two flutes, three vinas and two mridangams. In the modern instruments there were five harmonicas, two bulbul-tarangs and a portable pianoforte. Here too there was a high level of performance, which gave evidence of virtuosity and originality in the players. The panel of judges decided to give a prize each to the instruments in the classical group and one prize for the other. In the ranking, however, both the flutes got prizes. Altogether there were five prizes awarded.

On 14-11-54, the Classical Music (Carnatic-Vocal) competition was held in the special pandal erected in front of the Arts Block in the Alagappa College. The competition started punctually at 5 p. m. There were seven competitors on the whole. Each competitor was allowed to sing a Raga, a Krithi and also Kalpana-swara if he or she chose. The performance of the competitors was of a high order. The panel of judges announced four prizes.

The fourth competition in the series was the Malayalam Elocution Competition, held in the quadrangle of the Umayal Hostel at 5 p. m. on 17-11-54. The quadrangle, with its decorations and illuminations, wore the appearance of a fairyland. There were nearly fifteen competitors. There was a keen competition among the participants. The panel of judges announced two prizes.

On the next day, 18-11-54, the Light Music Competition was held in the quadrangle of the Veerappa Amman Hostel. The competition started at 5 p. m. exactly. The quadrangle was illuminated with a variety of coloured lights. As various as the lights were the songs that were sung. Film songs, folk songs, classical light music, bhajan songs ... all these were heard on the occasion, competing with each other for the place of honour. There were more than forty competitors for the light music competition. Till about

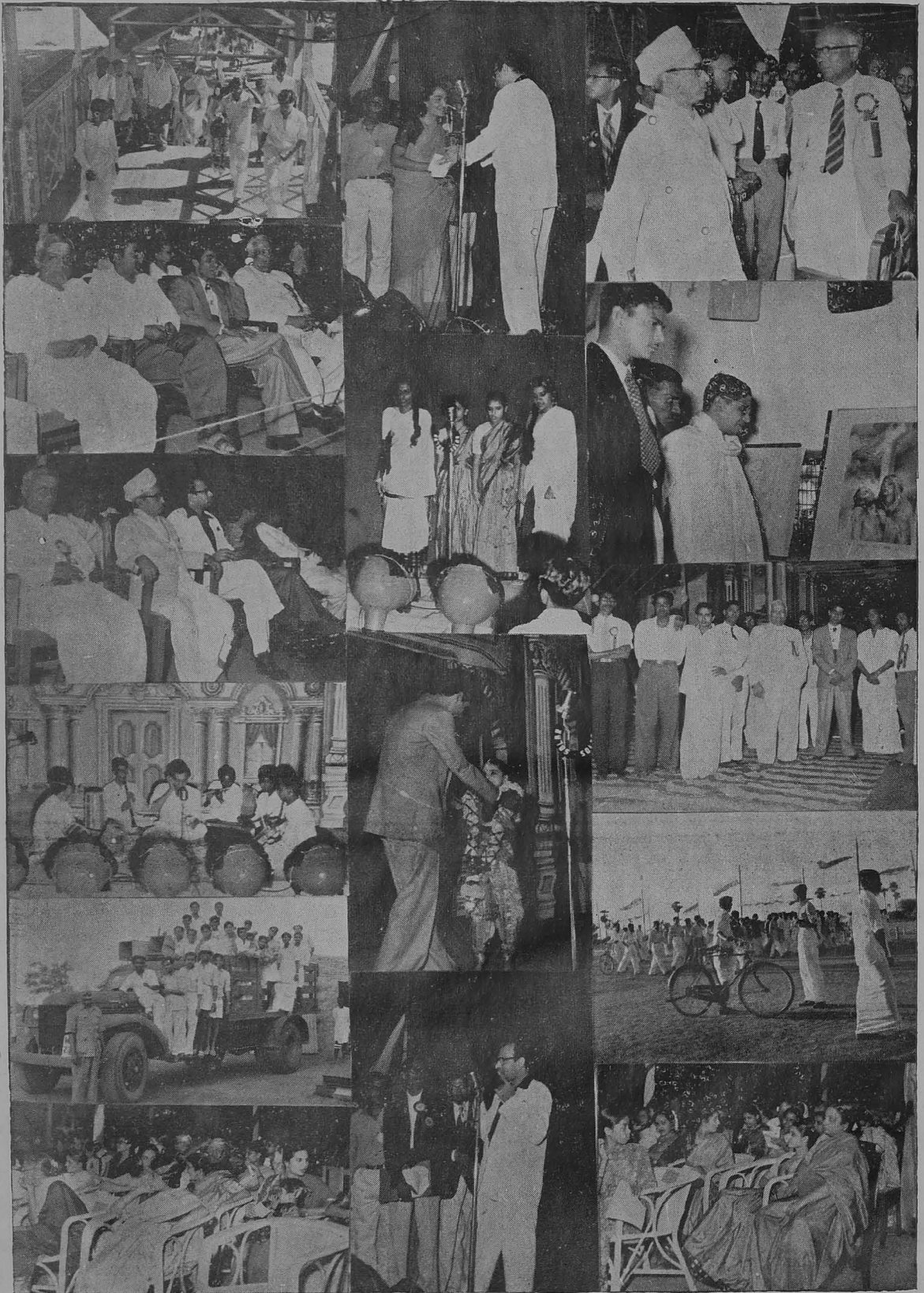
8 p. m. the songs were going on one after the other in rapid succession. The panel of judges announced four prizes.

... Friday, 19-11-54, the English Elocution Competition was held in the Arts Block of the Alagappa College. Since it was drizzling that evening, the competition could not be held in the open. Thirteen competitors turned up for the competition. Though the order of performance was not very high, yet the speeches were competent. The panel of judges announced two prizes for the competition.

On 20-11-54, at 5 p. m., the Mono-acting (Tamil) competition was held in the quadrangle of the Visalakshi Hostel. Here again there was gay illumination and pleasing decoration. There were three passages chosen for rendering. All the competitors, there were thirteen of them, acquitted themselves well. Their grasp of the dominant emotions in each passage was borne out by the ease with which they dramatized the situation of the passage. The panel of judges announced three prizes.

On Sunday, the 21st of November, two competitions were held in the well-arranged quadrangle of the Engineering College. The entrance to the side wing of the main administrative building provided a natural proscenium stage, and this effect of a theatre was enhanced by the lighting. The first competition to be held was the Fancy Dress competition. There were eighteen competitors taking part in it. It would indicate the variety of the performance if it is mentioned that there was no duplication of any character in spite of the large number of competitors. The panel of judges announced three prizes.

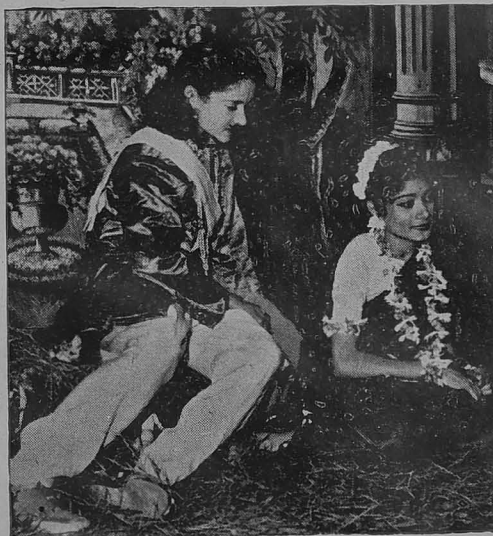
The same day and at the same place the English Mono-acting competition was also held. The passages chosen were all from the plays of Shakespeare. The quarrel between Brutus and Cassius in '*Julius Caesar*,' the borrowing of money from Shylock in the '*Merchant of Venice*,' the death of Desdemona from '*Othello*' and the soliloquy and the dialogue between Ophelia and Hamlet from '*Hamlet*' were handled by the competitors with a certain degree of success. Many of the competitors appeared in costumes. The panel of judges announced two prizes for the competition.



SO MANY AND SO MANY AND SUCH GLEE.



SCENES AND SIDELIGHTS



Dushyantha and Sakuntala



A young artiste from Isai Palli, Devakotta.

The success of the competitions was largely owing to the great work done by the convener for each competition. The conveners were :

Tamil Elocution	....	•Mr. R. Gopalakrishnan
Instruments	....	Mr. V. Ramachandran
Carnatic Music	....	Miss. Madhuri Chowdry
Malayalam Elocution	....	Mr. M. Venkatarangan
Light Music	....	Mr. M. V. M. Alagappan
English Elocution	....	Mr. D. Pandian
Tamil Mono-acting	....	Mr. C. Sivasubramanian
English Mono-acting	....	Mr. K. Vasudevan
Fancy Dress	....	..

On the 26th, 27th and 28th of November, the Cultural Week Celebrations were conducted in the specially erected pandal opposite the Bhavnagar Stadium. Concurrently, an Arts Exhibition was held in the Montessori School in the Campus. All the entries to the Painting and Photography Competition were exhibited along with many other interesting articles. There was a table or two for embroidery, a table for ingenious handicrafts like candle work, chalk models, plywood designs etc. The judges for the Painting and Photography competitions announced two prizes for each competition. The Arts Exhibition was entirely under the supervision of Mr. P. N. Shanker Raja. On all the three days of the Celebrations, there was a constant stream of visitors to the Arts Exhibition which was widely and warmly appreciated.

The Cultural Week Celebrations began on the 26th of November at 5-30 p. m. Presided over by Dr. R.M. Alagappa Chettiar, the meeting began with a welcome extended to all those who were present by one of the programme directors. Prof. P. Sambomurthy, Reader in Music, Madras University, inaugurated the function. In his speech, the Professor pointed out the graces in Indian music and showed how in certain respects the music of this country was without any equal elsewhere in the world. In particular he mentioned the mode of Gamaka as the peculiar feature of Indian music. Mr. S. Balachander, the well-known actor and musician, then spoke on 'Students and Films.' He described vividly the popular misconception about film career as being easy and open to anyone who could rant or storm on the

stage. The level of many of the Indian films supported this misconception. But serious acting was an art as difficult as any of the others. It was for the students, he appealed, to bring about a change in the popular attitude regarding the films. The speeches were followed by the English Drama Festival presented by the staff members of the different colleges. Each play took about forty minutes, but though the plays were short, the quality of performance was very high. The play presented by the Arts College staff members, "Convict's Escape" was adjudged the best. Five prizes were awarded also for individual excellence in acting. Between the plays, some delightful music was provided by Miss G. Saraswathy, the headmistress of the Elementary School in the Campus.

On the 27th of November, the second day of the Cultural Week Celebrations, Mr. Chandra Babu, the well-known actor of the Tamil screen, gave a demonstration of mono-acting both in Tamil and in English. With the help of the accompanists whom he had brought with him, he also treated the audience to some fine music. But the mono-acting and music were not merely items of entertainment, they were brought in to prove the thesis of Mr. Chandra Babu that the present day Indian films left much to be desired because of the exaggerated emphasis on vulgar passions and absolute lack of realism in story, acting, dialogue and almost every branch of film technique. Both the thesis and the illustrations of Mr. Chandra Babu were greatly appreciated. The realistic touch he gave in the rendering of some well-remembered episodes in the great films of the West like 'Marie Walewska' and 'Les Miserables' elicited thunderous cheers from the audience. The speech of Mr. Chandra Babu was followed by the Tamil Drama Festival presented by the students of the different colleges. All the plays were colourful and extremely well presented. The play presented by the Arts College students, 'Potti Kalyanam,' was adjudged the best. Four prizes were announced for individual excellence in acting. Between the plays, there was dance by the students of the Tamil Isai Palli, Devakottah. It was a treat to see the young girls interpret some of the complex rhythm-patterns of Bharata Natya and some popular padas.

On the third and last day of the Celebrations, Dr. RM. Alagappa Chettiar presided and Mr. (Javert) Seetharaman, the Gemini actor of repute addressed the gathering. Mr. Seetharaman said that artistic standards were

no where more urgent than in the films. The films were the most comprehensive and popular medium of entertainment today. The opportunities that the cinema afforded for cultural progress were as great as the opportunities it provided for the spread of falsehood and pernicious ideas. It was very necessary that the films produced in this country should reflect the highest cultural standards of the people. The speech of Mr. Seetharaman was followed by a music programme given by Mr. P. B. Srinivasan, the playback singer of the Gemini Studios. Later there were some variety entertainments. The Cultural Week Celebrations came to a successful close with the vote of thanks proposed by one of the programme directors.

The important feature in the Cultural Week Celebrations in the Campus was the enthusiasm and cooperation evinced by all the members of the Campus, both staff members and students. For nearly a month there was ceaseless activity in the Campus, with the competitions coming close upon one another, and finally the Celebrations attracting an audience of nearly 2000 people each day. Both the staff members and the students of the various colleges took part in the competitions and the Celebrations. Deserving particular mention was the work of Mr. B. V. S. Rama Rao, the secretary of the Cultural Week Celebrations Committee, who bore the entire burden of organizing the various programmes coming under the scope of the competitions and celebrations.

List of Prize-Winners in the Cultural Week Competitions

1. Tamil Elocution

- I Prize Mr. D Pandian, Arts College
- II Mr. K. Chellappa, Arts College
- Spl. Prize
Mr. C. Sivasubramanian, Arts College

2. English Elocution

- I Mr. Krishnakumar, Arts College
- II Mr. S. Jayaraman, Engg. College

3. Malayalam Elocution

- I Mr. K. P. Unnikrishnan, Arts College
- II Mr. K. R. Narayanan Nair, Arts College

4. Tamil Mono Acting

- I Mr. Karuppannan, Arts College
- II Mr. D. Pandian, Arts College
- III Miss K. Karthiyayini, Women's College

5. English Mono Acting

- I Mr. S. Suriyanarayanan, Engg. College
- II Mr. R. Natarajan, Engg. College

6. Carnatic Music

- I Miss. Sarasvathi, Headmistress Ele. School
- II Mr. V. Sankar, Engg. College
- Spl. Prizes
- I Mr. R. Muthusubramanian, Engg. College
- II Miss. A. Kamala, Women College

7. Instrumental Music

- I Mr. M. P. Sankaranarayanan, Engg. College
- II Mr. S. Ramaswami, Engg. College
- III Mr. S. Swaminathan, Arts College

Spl. Prizes

- I Mr. H. D. Pragasam, Arts College
- II Miss. R. Shantha, Women's College

8. Light Music

- I Miss. G. Sarasvathi, Headmistress, Ele. School
- II Mr. V. Natarajan, Staff Alagappa College

Spl. Prizes

- I Mr. S. S. Raghavan, Staff, Engg. College
- II Miss V. Sarasvathi, Women College

9. Fancy Dress

- I Mr. V. Gopinathan Nair, Arts College
- II Miss. K. S. Indra, Women's College
- III Mr. V. Ramachandran, Engg. College

10. Painting

- I Mr. M. Arumuganathan, Arts College
- II Mr. V. Ganesan, Arts College
- III Mr. J. Ramachanth, Arts College

11. Photography

- I Mr. T. V. Srinivasan, Engg College
- II Mr. G. Sundararajan, Arts College

12. Student Drama Festival

- I Miss. K. Karthiyayini, Women's College
- II Mr. S. Ramu, Engg. College

III Prizes

- I S. N. Venkataraman, Arts College
- II K. Govindaramanujam, Arts College

13. Staff Drama Festival

- I Mr. S. V. Seshadri, Arts College
- II Miss. Rosario, Women's College
- III Mr. N S. Lakshmana Rao, Engg. College

Spl. Prizes

- I Miss. Evelyn Hay, Women College
- II Mr. R. Jayaraman, Arts College

Rolling Cups:

- 1 For best Drama presented by members of the Staff during the Drama festival of Cultural Week Celebrations cup awarded to Arts College.
- 2 For best Drama presented by the Students during the Drama festival of Cultural week Celebrations cup awarded to Arts College.



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