

2272



KALĀKSHETRA



With best compliments from

Mitsubishi Corporation

TOKYO, JAPAN

& Toyo Carbon Company Ltd.

TOKYO, JAPAN

(Suppliers of Toyo Graphite Anodes)

KALAKSHETRA
QUARTERLY
Vol. V No. 4

Editor-in-Chief :

Smt. RUKMINI DEVI

Publisher :

Sri K. SANKARA MENON

Editor :

Smt. SHAKUNTALA RAMANI

Advisory Committee :

Smt. ANANDI RAMACHANDRAN

Sri K. CHANDRASEKHARAN

Smt. SHANTA GUHAN

Sri A. Y. SUNDARAM

Smt. VIJAYA RAJAN

ANONYMITY OF THE INDIAN
ARTIST — FACT OR FICTION
Dr. R. N. Misra

3

SAIVITE MUDRAS II

S. S. Janaki

11

MUSIC VISUALISED THROUGH PAINTINGS

Smt. Susheela Misra

17

PEACOCK IN INDIAN ART & LITERATURE

A. K. Bhattacharyya

23

BIDRIWARE

K. Rangaswami

31

SOCIAL PROTEST IN MEDIEVAL HINDI POETRY

Naresh

33

COVER PAGE : RAGINI SORATHI - Kangra miniature painting

Courtesy - National Museum

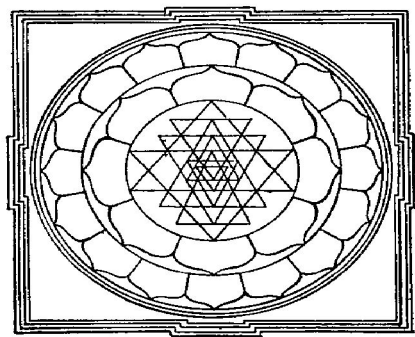
Printed at

Reliance Printers

9, Serdar Patel Road

Madras - 600 020 India

PICTURE CREDITS : Page No. 5 - Sri R. N. Misra ; Pages 12 & 19 - Madras Museum ; Pages 14, 23, 26 & 27 - Archaeological Survey of India ; Pages 20, 21 & 25 National Museum ; Page 30 - Nunkalai Kuzhu.



A PERSON MAY BE VERY CLEVER, BRILLIANT, EVEN A GENIUS ALONG SOME PARTICULAR LINE; BUT THERE IS A SUBTLE SOMETHING IN AN ARTIST WHICH IS ABOVE ALL THESE. EVERYWHERE IN THE WORLD THERE ARE NUMBER OF OUTSTANDING PEOPLE. BUT WHAT MAKES THEM OUTSTANDING? AMONG THE WESTERN BALLET-DANCERS THERE ARE MANY PEOPLE IN A CHORUS WHO CAN DO GREATER GYMNASTIC STUNTS THAN THE CHIEF DANCER; BUT THE PERSON WHO CAN DO THE STUNTS REMAINS IN THE CHORUS. WHY? BECAUSE THAT PERSON LACKS IN SOUL, IN THE SPIRIT WHICH MAKES AN ARTIST. TO BE REALLY A CREATIVE ARTIST AND TO EXPRESS THE DIVINE GENIUS, NOBODY CAN TEACH ANYONE. IT MUST COME FROM WITHIN AS SOMETHING WE CANNOT HELP EXPRESSING.

RUKMINI DEVI

Anonymity of the ancient Indian artist :

- Fact or fiction

R. N. MISRA

The anonymity of the ancient Indian artist involves, among other things, investigation at two levels: the artist as an individual and the artist as part and parcel of the "group" or "class" to which he belongs. Independent of field-studies, our source material concerning *'Silpi (-s)'* which includes both the artist and the craftsman consists primarily of epigraphs and literature. "Identities" have to be largely inferred, because references usually are neither "identity-specific" nor direct in early texts. Social realities seem to have been comprehended differently in the "sacred" Brahmanic texts, and a comparison of the relevant textual data with epigraphic material tends to reveal that the priestly tradition did not take kindly to either the *Silpi* or *Silpa*. In fact this tradition shows a penchant for devaluing their status by ritualistic manipulations of "purity and pollution", as it did the ancient physician and surgeons or anyone connected with

scientific activity. The position of artists in the ancient Indian social structure seems to have always been in a state of flux.

This is not to say that the ancient artist or for that matter, the artistic tradition was wholly 'anonymous'. Information is now available which can help to reveal the names and achievements of individual artists (*sculptors and architects*). Ancient epigraphs and texts are being closely studied to ascertain the structure and function of the artists' community as also the mechanics of their operation in regard to ancient Indian art activity. Similarly, "Masons Marks" on ancient monuments are being scrutinised afresh. These efforts hold a promise to eventually identify the artists, vis-a-vis their work.

Earliest examples of such references are available from Mathura where sculptures of

Dr. R. N. MISRA is Professor and Head of the School of Studies in Ancient Indian History, Culture and Archeology, at the Jiwaji University, Gwalior, (Madhya Pradesh). During his stay at the Indian Institute of Advanced Study, Simla, first as a Visiting Fellow (1973-1975) and then as an Affiliated Fellow (1975-76) he pursued his studies on Sculpture of Central India, particularly its two regions known as Dahala and Dakshina Kosala.

Dr. MISRA'S publications include *Yaksha Cult and Iconography* Delhi 1981 ; *Indian Sculpture* (in Hindi), Delhi 1977 ; *Ancient Artists and Art Activity*, Simla 1975 ; and *Bharhut* (in Hindi), Bhopal 1971.

pre-or early Christian era supply the names of many artists namely, Gomitaka, a disciple of Kunika; Dasa, Sivarakshita, Dharma, Rama, and Sanghadeva. Sometimes a whole family consisting of all the brothers were engaged in such activity, *eg.* the "Chandaka brothers" of Mathura, chief of whom was Nandibala. They are known to have set up a slab in the temple of Dadhikarna Naga Jotisa (mentioned twice) carved railing pillars five of which (J 13, 14, 48 and K, 114, 167) are stylistically similar in relief work. Similar information is now available from other places also. Kanhadasa a sculptor goldsmith carved the 'Pitalkhora' Yaksha image whose correlates carved by other members of the family are known from Kanheri and other sites nearby. Siddhartha and members of his family are known from ancient Vengi region in Andhra Pradesh. Similarly, the name of Dasoja of Balligame (District Shimoga, Karnataka) who belonged to Saraswati *gana* (an artists' guild?) is found on the sculptures of various deities and female figures which he carved at Anantapur, Somanathapuram, Hallur, Sravana Belgola, Kallur etc. Scores of such examples are available from different parts of India during different historical periods, and put together they inevitably help in understanding the art process and the artists who were actively involved in it.

A reappraisal of "Masons' Marks" has similarly helped in defining the activities of artists and their guilds in a very wide area, several hundred kilometers apart. During our explorations in Gwalior region we discovered scores of such marks at Tilori (District Bhind Madhya Pradesh), Padhaval, Mitaoili and Suhania (District Morena), and Gwalior. Similar marks have been reported from Jaunpur (Uttar Pradesh) by Fuhrer. These marks are found on monuments whose dates range from the eleventh to the fifteenth century. They occur both on Hindu temples and on Muslim mosques, indicating that these artists

were purely professional in their work and not concerned with the religious beliefs of the donors for whom they did work of particular kinds. Occurrence of such marks at different places and their localisation at Tilori indicates that it could have been a stronghold of artists' communities. In an overall perspective they also indicate both the resident as well as itinerant character of artists' guilds. Inscriptions confirm such practice independently. For instance, Posali in Bengal was one such village which could be credited with having produced five ancient artists one after the other, namely Mahidhara, Vikramaditya, Sasidhara, Pushyaditya, Sasideva and Hriddeva. Some texts also refer to land-grants made to stone-masons, which helped in settling the communities of artists in certain chosen regions. Sometimes such localities were named after the chief artist, *eg.*, Sadanandapura in Orissa which is mentioned in an Orissan text: Sadananda being the name of one of the architects who helped in building the Sun temple at Konark. The evidence of "Masons' Marks" from Tilori, viewed in this light, suggests that it was an ancient village where guilds of artists were in residence, and when they found work they moved to near or distant places like Suhania, Padhaval, Mitaoili, Gwalior or to Bhojpur (District Bhopal) or even to far off places like Jaunpur (Uttar Pradesh). The inscriptions from Jaunpur mosques the Atala Mosque and the Jami Mosque refer to *Silpi* Kamau, the son of Visadru; to Visaihua's son Patuman who was a *sutradhara*; and to Padumavi the son of *sutradhara* Sai. They evidently had their share in building these great monuments.

The antiquity of 'Masons Marks' seems to go back to the pre-Christian era, and such marks are known from Bharhut (2nd century B. C.) or from Mathura (early Christian era) as also from many other early sites.

(10th - 14th Century)

Hardania 12th Century	Pothahalli 12th Century	Tilori 12th-13th Century	Suhania 12th Century	Milnoli 13th-14th Century
+ 卐 卐				

'Masons Marks' occur on Mughal monuments also. Some of these show a continuity of more than seven centuries. In any case, "Masons Marks" help in clarifying the spread of particular styles in far and wide regions as also the fact that artists could adapt themselves to varied kinds of work, regardless of their particular sectarian character or functional nature. These marks are found on temples, pillar images, heavy ashlar walls, steps of tanks, mosques etc. which shows the versatility of the artists and their guilds.

Information derived in this manner helps to dispel some of the notions regarding the "anonymity" of the ancient Indian art tradition though such items of information are fragmentary in character and quite scattered. It leads us to examine whether the ancient artist preferred to remain "anonymous" by deliberate choice. This question may be examined in reference to the evidence available during the different historical phases in ancient India.

Historically, while the early Vedic texts underscored the craftsman's exalted status, and regarded him as a part of the 'Aryan Community' the *Maitri Upanishad* and other later texts (c. 500 to 200 B. C.) reflect a counterideology devaluing the *Silpa* as well *Silpi*. The bias of ancient Indian sacredotal tradition against them is quite significant; significant in the sense that it contains hints, however covert, of "tension" between different units of the prevailing social structure within the dynamics of their social interaction. Stigmatisation of the *Silpa* and *Silpi* and the imposition of disabilities on the latter by the "sacred" texts, seems to have eventually blurred the artists' prominence and relegated them to "anonymity". Their going under, in the circumstances, may be inferred from certain passages quoted below.

The *Maitri Upanishad* (VII. 8) which contains a discourse to a king on 'hindrances to knowledge' disparagingly lists persons or 'communities' regarded in the text as "unworthy of heaven". The list of such "unworthies" contains besides those "continually living on *Silpa* (*nitya-silpa-upajivinah*) many other categories of persons like: those who are continually hilarious; continually roving about; town-beggars; disciples of Sudras (and also those who inspire of being Sudras are learned); rogues; dancers, mercenaries, renegades in royal service; and also those who question the believers in the Vedas by futile reasoning and observation of facts". It is stated in the discourse that "By the soul-denying doctrine based on false observation and reason people are bluffed (by such categories of persons), making them unable to discern between what is genuinely Vedic and what is not." The text of the *Maitri Upanishad* unmistakably shows a contempt for certain types of people whose pursuits were not in tune with the 'theoretical temper' of the Orthodoxy.

Acting apparently in tune with such temper, priestly theoreticians tightened the knots of social disabilities on the *Silpi* even further by imposing constraints of "ritual impurity" on them. The codes of Apastamba and Gautama (c. 500 B. C. to 200 B. C.) are explicit on the point. Apastamba (I. 6. 18-18; I. 6. 19.14) ordains that food offered by a physician, a hunter, a surgeon, a fowler, an unfaithful wife, a eunuch, a *gana* (and) an *artisan* must not be eaten". According to Gautama (XV II. 7; 17) a Brahmana "may accept food from a trader who is not an artisan; but he must not accept it either from an *artisan* (italics mine) or from an unchaste woman, a criminal, a carpenter, a surgeon and such other persons. The Dharmasastras too similarly, exhibit contempt for *Silpi* or *Silpa* and seem to impart to various occupational classes a ritually 'impure' status in

the social hierarchy. For instance, Manu disallows certain *vritti-(s)*, means of livelihood, to *dvija(s)* (the twice-born brahmin) obviously because of the "polluting nature" of such occupations. However, he grudgingly concedes that these *vritti-(s)* may be practised by *dvija-(s)* as an exception during times of distress. These "low" occupations consisted of: *vidya silpa bhrataseva goraksham vipanin and krishih*.

The unsympathetic or explicitly hostile attitude of the priestly tradition towards the *Silpi* might have consciously led to the stamping out of the latter's individuality and identity though their class-identity could not be obliterated altogether. The question of imputing the notion of 'right' or 'wrong' may be irrelevant in judging such textual orientation. That the roots of "anonymity" of the ancient *Silpi* are latent in such orientation is of significance.

One of the obvious reasons as to why such a situation arose may lie in the rigidity of an orthodox social system which operated to the requirements of a hierarchical society with priestly preeminence all over, which looked down upon "materialistic tradition" whether in the form of its ideational pursuits (as in the case of materialist philosophers) or in the form of technological and engineering pursuits in the wider sense of the term (as in the case of *Silpi-(s)* including architects, masons, sculptors, metal-workers and so on). In any case, the situation as it then existed must have contained latent tensions between the orthodoxy and the heretics. The 'orthodoxy' obviously reacted to them by shrouding them with "anonymity" and relegating them to a lower status in the social system.

Thus far the Brahmanic "sacred" and legal texts reflect mainly the progressively declining social status of the artist and their relative

deprivations leading to their "anonymity." From c. 600 B.C. onwards, however, changes in their status became fairly manifest which helped in bringing about their identity and onomastic recognition. The 'roletyping' of artist as *sudras* seems to have significantly altered when occupations grew in number and their practitioners acquired, among other things, both mobility and group solidarity through their guild organisation. The development of trade and commerce and crystallisation of a more settled agrarian economy in the wake of Second Urbanisation" might have created a more sympathetic social climate for artists and craftsmen because of their economic and functional utility. crafts multiplied during this phase: the *Jatakas* refer to 18 crafts (a stock number), the *Majjhima* to 12; the *Digha* to 20; the *Milinda Panho* to 75 and the *Mahavastu* refers to 45 *silpayatana(s)* 'crafts' in the realm of art, departments of activity multiplied enormously. By the second century of the Christian era, several hierarchical categories of artists had come into being and these included *Sailalaka*, *Rupakara*, *Rupadaksha*, *Karmika*, *Karmakara*, *Navakarmika*, *Avesanin* and *Sailavardhaki*. By this time departments of activity had also diversified and specialised and skilled professions of *Karupatrika*, *Pustakaraka*, *Pustakarmakaraka*, *Lepaka*, *Sthapati*, *Sutrakara*, *Sutragrahin* and *Takshaka* etc. had come into being. Some of these professions could be tackled by one and the same person but distinct enumeration of each category indicates existence of each of them independent of the others.

State patronage or even state-control came to cover artists introducing the system of cash payment in the form of wages for the work done. Conversion of artists and craftsmen into Buddhists on a large scale and their acceptance into the Samgha without

imposition of inhibitions also dispensed, atleast within the Buddhist system, with the erstwhile stigma of "ritual impurity" imposed upon artists.

Improvement of the social status through these means must have induced greater mobility in the ranks of artists. Income, occupation, acculturation and prestige are specific alterable factors and there is no doubt that these factors even as they covered artists, induced a situation conducive to concretisation of individual identities. Epigraphic evidence proves the point. The dynamics of social formations as a result of ascendancy of Buddhism on the one hand and socio-economic "fall out" of the "Second urbanisation" on the other, render the erstwhile "*varna-jati*" or "purity-pollution"-models of "anonymity-identity" valuation grossly inadequate for the purpose. The development seems to have introduced contradictions into the erstwhile social structure and its hierarchical stratification due to the play of factors of mobility within the ranks. For one, these developments blurred the equivalence of *jati* with "occupations" and for the other they eroded the stigma of 'ritual impurity' from the "profession", 'person' or 'class' of artist. 'Identity-anonymity' problem and status valuation of artist during this phase requires investigation into the conditions obtaining between the different ranks of artists within their own 'group' as also those obtaining in terms of their interaction with the patrons of art activity. Such investigation might take care of 'identity-anonymity' factor in art activity generally, even as they would highlight concrete material involvement of various strata rather than that of an all inclusive group alone. Epigraphs again prove these suppositions by explicating various functional categories of artists such as *avasani* and *navakarmika* who were incharge of works; *rupakara* *rupadaksha* and *sailalaka* who were mainly 'sculptors'; besides *vardhaki*, 'carpen-

ters', *ssila-varadhaki*, 'stone mason', *Kadhichaka*, 'brick layer', *mithika*, 'stone-polisher' and so on. Obviously, these categories reflect a diversification of art activity and the emergence of specialised craftsmen in different departments of work. Professionalism marked by skill must have become the hallmark of art activity and individual artists got an opportunity to exhibit their talents.

Perhaps no less than five different and parallel 'sub-systems' were operating within the professional structure of '*Silpi*-(s)' now, which comprised, besides artists of eminence who formed an independent category, of the following groups of artists working: (i) under the orthodox system of the previously existing '*Varna-jati*' model; ii) under the Buddhist *Samgha* and its various sects; iii) under the autonomous system of *srenis*, guilds', iv) under royal patronage or the patronage of elites or even v) under the patronage of a lumpen group of commoners and elites who combined together to support the construction of a monument.

Artists' anonymity seems to have continued in respect of the first sub-system. In the case of the second, art activity having been institutionalised within the framework of the *Samgha*, initiative obviously rested with the latter rather than with individual artists generally. The role of monks having been telescoped into that of artists within the framework of the Buddhist *Samgha* the task of staggering the twin roles in one and the same individual is rendered difficult unless they are found specifically recorded. Inscriptions contain numerous instances of performance of the role of *naav-kermika* "foreman" by *thera*-(s) *bhanaka*-(s) and *bhadanta*-(s) in the realm of art activity. In such cases their personal identities are clear. On the contrary, no such identity factor, barring exceptions, is recognisable in the Buddhist texts. Evidently, the situation betrays an ambivalence regarding identity of monk-

artists within the Buddhist *Samgha* where literary texts tended to ignore individuals while inscriptions manifestly enumerated them sometimes even with flourish. As for the ambivalence, this itself might have materialised due to the exercise of contrary pulls on the system in which the one representing primacy of the *Samgha* led to "anonymity" while the other dependent upon task performance generated recognition of the individual's identity. "Anonymity" of artists seems to have been consistently eroded within the mechanics of the guild and patronage systems, even if "identity" and prominence covered usually the top of the echelon. Patronage was by far the most significant variable in bringing about mobility in the ranks of artists and in eroding their "anonymity" to the extent it did. Particular cases recorded in the epigraphs help in appreciating the nature of such patronage. It can be inferred from specific instances that princes drafted artists for individual works; or the latter were appointed as state functionaries. Alternatively royal works were "executed" by the officers of state. The instances of Ananda, Skandasvati and Suvisakha support these conclusions. Perhaps certain ranks of States' officers namely *Kavastha* (and also *Karamika*) had some cogent association with art activity. The word *Kavastha* has been etymologically explained as a compound of *kaka* 'crow', and *sthapati*, 'architect'. In any case the recognition of artists' importance at the ruling level brought prestige to their ranks even as it acquired for them some political power. Certain "feudal" titles like *Thakkura*, *Ranaka*, *Kulapata Samanta* etc' support the conclusion. No wonder, at the exalted level of *sutradhara* instances of elites competing to function in that position are fairly recurrent. Such examples are available in the cases of the

Sutradhara Mallinatha a son of a dandanayaka minister; the *Sutradhara* Nagapala, a son of *pandita* Uhlila belonging to the *panchakulika* caste'; *Sutradhara* Sarvachandra, a son of *bhogika* "an officer of state". The examples of *Sutradharas'* activity under royal patronage are numerous and at that level the artist is no longer anonymous.

Even in regard to the "inferior" ranks of artists, it may be remarked that on account of mobility, even in their ranks their status as a class was eventually upgraded though within the limits of social stratification. The *Brahma-vaivartta Purana* (I. 10) in an obvious attempt to impart Brahmanic origin to the craftsmen, relates how as a result of a blessing from Brahma, Viswakarma who was born in a Brahmana family, married the Apsara Ghrithachi who was reborn as a milkmaid and out of this union came the *Jatis* adept in *tantra vidya*, (mechanical crafts). Nonetheless, the professional structure of the artists seems to have become asymmetric and hierarchical. Within those asymmetries while "lower" categories acquired group identities, individual identities in the lower rungs of the structure tended to remain shrouded in "anonymity". That even the artisans of these "lower" categories left a "secret" code of their identity, can be established by field studies. This code consists mainly of "Masons Marks" found on sculptures, or on different architectural parts of temples in abundance. The chart appended with this paper explains their typology. These marks need a careful analysis.

Keeping the facts discussed above in view, one may perhaps assume that the concept of total anonymity of artists in ancient India is not actually a fact. More studies on the point may help in eroding this myth more conclusively.

SUBSCRIPTION FORM

NAME

ADDRESS

SUBSCRIPTION PERIOD

MODE OF PAYMENT

Signature

Date

KALAKSHETRA QUARTERLY • KALAKSHETRA • TIRUVANMIYUR • MADRAS - 600 041

cut here

BLOCK LETTERS

The Kalakshetra Quarterly brings to you articles which cover every facet of the world of creative expression. Subjects ranging from music, dance, sculpture, painting and handicraft, to the highest in Indian thought and literature. Articles which explore and compare art expressions through the ages; the ancient, the contemporary, in India and in other parts of the world.

SUBSCRIPTION RATES

	India	Overseas
Single Copy	Rs. 7	U.S. \$ 3
Annual Subscription	Rs. 32	U.S. \$ 10
Life Subscription*	Rs. 250	U.S. \$ 100

* Single payment to cover a person's entire lifetime.

Subscription amount covers mailing charges by surface mail only for overseas Subscribers. Air mail will be extra.

Saivite Mudras II

S. S. JANAKI

GODS AND MUDRAS

Just as human beings are endowed with limbs like hands and feet, the divinities are necessarily characterised by *Abhaya* and *Vara* mudras. '*Abhaya*' is the hand-pose, called *Pataka* hand, in dance parlance, in vertical position (with all four fingers straight up and in close contact, the thumb also touching the pointed finger but slightly bent); *Vara* is the downward *Pataka* hand. Sri Sankaracharya says in his *Soundaryalahari* (v. 4) that all the divinities except the Para-Sakti have the *Abhaya* and *Vara* Mudras—

त्वदन्यः पाणिभ्यामभयवरदो दैवतगणः

*Tvadanyah panibhyam abhayavarado
daivataganah*

One should note here that this absence of *Vara* and *Abhaya* mudras is to be accepted only with respect to the concept of 'Parasakti', who is beyond the Sakti-level and is therefore unlike the other divinities.

SACHIDANANDA ASPECTS IN SIVA-FORMS:—

The triune aspect of the Supreme being, as constituting pure existence (*Sat*), pure intelligence (*Chid*) and pure bliss (*Ananda*) is well known in all religious and philosophical systems. According to the Saiva Siddhanta three distinct forms of Siva represent each of these aspects individually through the symbolism of the iconographic details and specific mudras adopted in them. The Bhikshatana (going about for alms) or the related Kankalamurti represents the *Sad*-aspect,

Dakshinamurti (the lord facing the South or the Lord of Wisdom) represents the *Chid*-aspect and Nataraja (the Lord of Dancers) the *Ananda*-aspect. It would be useful to deal with some details of these three forms of Siva in this context.

Bhikshatana & Kankalamurti(s)

In the Agamic tradition, the Bhikshatana and Kankala forms are intended for instructing the sages in the Daruka forest, who were enthusiastically and seriously involved in rituals alone as their final goal. The Lord wanted to show that the ultimate result of their good and evil actions depended only on Himself. It is the Lord who transcends Time and who decides on the type of bodies that the individuals are to take and also assigns the specific modes of enjoyments (*tanukarana* and *bhuvanabhoga*) according to *Karma*.

The Saiva agamas, Silpa Sastra texts and *dhyana slokas* describe these images and their iconographic details and hand-postures with slight variations. But there is general agreement about the *digambara* form with just a snake tied round the waist. There should be other snake-ornaments in appropriate places on the body of Siva. The head may have the *jatas* dishevelled (*Jatabhara*) or arranged in the form of a circle (*Jatamandala*). The left leg stands firmly on the ground and the right is slightly bent to indicate the process of walking. The Murtis are endowed with four hands—the back left carries a *Trisula* or Trident (symbolising the *Ichha*, *Jnana* and *Kriya Saktis*) and in the front left hand is a *Kapala* (skull). The back right hand carries a *Damaru* (drum) and the loosely suspended right



hand, holds the *Durva* grass shoots in the *Mrgi Mudra* and offers the same to the deer (symbolising the individual) standing nearby and looking up at the Lord. What is *Mrgi Mudra*? In this pose, the pointed and little fingers are lifted up, the middle and ring fingers are brought down to touch the thumb. This hand-pose itself suggests the face of a deer and hence is called *Mrgi Mudra*. The bent middle and ring fingers stand for *punya* and *papa*, the thumb for *Isvara*, and the *Durva* grass held between the three fingers the fruit of actions. The *Amsumad Agama* defines *Mrgi mudra* thus—

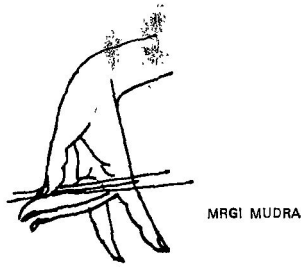
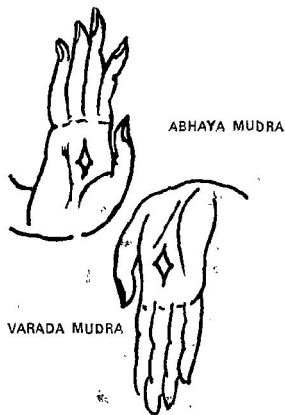
मध्यमानामिके चैव अङ्गुष्ठाग्रे नियोजयेत् ।

*Madhyamanamike caiva angusthagre
niyojayet ।*

In the context of Bhikshatana-Kankala murtis, the *Mrgi mudra* and the uplifted face of the real deer (*Mrga*) together indicate the *sat-tattva* of the Lord, and hence it is also called *Tattva Mudra*, or *Sivasattaabhivyanjakasamudra*.

Dakshinamurti

Siva, as a teacher of Yoga, dance and music and as an expounder of other sciences is known as Dakshinamurti, or Vyakhyanamurti. In most temples he is seated facing the South. *Dakshina* means 'South'; *Dakshina* is also 'knowledge'. Both ways, the name given to the deity is meaningful. Generally



स्वात्मानं प्रकटीकरोति भजता यो मुद्रया भद्रया दक्षिणामूर्तिदेवं
जननमरण-दुःखच्छेददक्षं नमामि
आचार्येन्द्रं करकलितचिन्मुद्रं

1. (Svatmanam prakatikaroti bhajata yo mudraya bhadraya Dakshinaa-moorthi-devam, Jananamarena-duhkhaaccheda-daksham namaami.) and (accaryen dram Karakalita-cinmudram) in Dakshinamurtysastaka of Sri Sankaracharya.



SIVA - DAKSHINAMURTI : STONE SCULPTURE
GANGAIKONDA CHOLAPURAM, SOUTH INDIA.

Dakshinamurthi is represented as seated in a secluded spot in the Himalayas under a banyan tree, on a seat covered with tiger's skin. The right leg hangs down below the seat, while the left one is bent and rests across the right thigh. He has three eyes and four arms. The front lifted right hand is called *Cin mudra*, *Vyakhyana*, or *Jnana mudra*¹ through which the Lord teaches Sanaka and other sages, the truth about the three realities; *Pasu*, *Pati* and *Pasa*. How does the Lord impart this knowledge by *Cinmudra*? In this well known hand-pose the Lord has the bent pointed finger touching the thumb, while the three remaining fingers stand erect in their respective positions. The three erect fingers symbolise the three types of *pasa* (binding noose), namely *mala* (little finger), *maya* (ring finger) and *karma* (middle finger). When the individual soul (symbolised by the pointed finger) is united² with the self-luminous *Isvara* (symbolised by the thumb) the *Jiva* is automatically rid of the three *pasas*, when the three remaining fingers stand separated and distinct. The significance of the name *Cin mudra* is therefore quite obvious. In dance parlance this hand pose will correspond to *Sandamsa*, *Simhamukha* and *Araala hastas*.

In Sutra 3 of the Mudra-section (in the 7th Tantra) in his *Thirumanthiram* Tirumular says that the *Jnana Mudra* is the *Sambhavi*

2. अङ्गुष्ठतर्जनीयोगमुद्रा - व्यजेन देहिनाम् ।

श्रुत्यर्थं ब्रह्मजीवैक्यं दर्शयिष्येऽवतात् शिवः ॥

Angustha - tarjaneeyoga-mudra-vyajena dehinaam ।
Srutyartham brahmajivaiikyam darsayanno
avataat sivah ॥

In the Tamil Introduction [pp. 14.4] to the Aghoara-Sivacaryapaddhati this is called "Sivajivatadhatmya-suddha advaitabhivyanjaka-Cinmudra".

sakti associated with Siva or Nandi, condescending to favour his devotees. When a *sadhaka* understanding the *Cinmudra* recites the *Omkara* along with *Pancakshara*, till the *dvadasanta* level, he is undoubtedly released from the cycle of birth and death¹.

சாம்பவி நந்தி தன்னருட் பார்வையாம்
ஆம்பவ மில்லா அருட்பாணி முத்திரை
ஓம்பயில் ஓங்கிய வுண்மைய கேசரி
நாம்பயில் நாதன் மெய்ஞ்ஞானமுத் திரையே

*Saambavi nandi tannarut paarvaiyaam
aambavam illaa arutpaani muddirai
ombayil ongiya vunmaiya khecar
naampayil nathan-meyjjaanamuddiraiye*

Nataraja

The hidden meaning and symbolism of Lord Siva as Nataraja, the king of dancers, has attracted the attention of those interested in Agama, Yoga, Dance, Mythology etc. The search for truth is still going on. The *Natya Sastra* of Bharata and the Saiva Agamas mention the 108 types of dance performed by the Lord; while the *Natya Sastra* gives the 108 *karanas* as the differentiating factors, the Saiva Agamas describe only about six to nine types. It is difficult to correlate² the symbolism of the pose and gestures as mentioned in the *Natya Sastra* on the one hand, the Agama-Silpa texts and *dhyana slokas* on the other, and the actual sculptural representations available in the different temples of South India. Since the general features of the dancing Nataraja, the iconographic details and poses are fairly well known, I give below a few *sutras* from the *Tirukkuttu Darsana* (the ninth tantra of

Tirumular's *Tirumantram*) which expands the central motif of Nataraja's dance.

1. ஆன நடமைந் தகன சகனத்தர்
ஆன நடமாடி ஐங்கருமத்தாக
ஆன தொழிலரு ளாகைத் தொழிற்செய்தே
தேன்மொழி பாகன திருநட மாடுமே. (2727)³

*Aana nadamaint takala sakalattar
aana nadamaadi ainkarumattaaka
aana tozhilarulalaaind tozhir ceyde
ten mozhi paakan tiru nada maadume*

"His five-fold dances are his *Pancakṛtya*. With His grace he performs the five acts. This is the sacred dance of *Uma-Sahaya*. He dances with Water, Fire, Wind and Ether. Thus our Lord dances ever in the Court "

2. சத்தி வடிவு சகல ஆனந்தமும்
ஒத்த ஆனந்தம் உமையவள் மேனியாஞ்
சத்தி வடிவு சகனத் தெழுந்திரண்
டொத்த ஆனந்தம் ஒருநட மாமே (2769)

*S'atti vadivu sakala aanandamum
Otta aanandam umaiyaval meniyaan
S'atti vadivu sakalat tezhundiran
dotta aanandam oru nadamaame.*

"The form of the S'akti is all bliss (*ananda*). This united bliss is *Uma's* body. This form of S'akti arising in *sakala* and uniting the twain is the dance."

3. ஆடிய காலும் அதிற்சிலம் போசையும்
பாடிய பாட்டும் பலவான நடடமுங்
கூடிய கோலங் குருபரன் கொண்டாடத்
தேடிய னேகண்டு தீர்ந்தற்ற வாதே. (2760)

1. This meaning was given to me by the learned Sri K. A. Sabharatnam Sivacharya.
2. T. A. Gopinatha Rao in his "Elements of Hindu Iconography" has attempted to identify the *karanas* found in a few sculptures of Siva.
3. The six verses here are as given in the *Tirumantram* published by the Saiva Siddhanta Mahasamajam, Madras 1944. Translation of 1 and 2 are by T. A. Gopinatha Rao (Elements of Hindu Iconography Vol II Pt. I, 1916 pp. 40-1; and of 3-6 by Mr Wayne Surdam, University of California.

*aadiya kaalum adir cilambosaiyum
paadiya pattum palavaana nattamung
koodiya kolam guruparan kondaadat
tediyu lekandu teerndarra varre.*

The dancing foot
The sound of the jingling anklets
The songs being sung
The varying steps
The forms the great guru assumes
While dancing
Searching and perceiving these
Within yourself
All suffering will cease.

This is a dance that exists everywhere
at all places and in all times.

4. எங்குந் திருமேனி எங்குந் சிவசுத்தி
எங்குந் சிதம்பரம் எங்குந் திருநட்டம்
எங்குந் சிவமாயிருத்தலால் எங்கெங்குந்
தங்குந் சிவனருட் டன்வினை யாட்டதே (2722)

*enkun tirumeni enkun civacatti
enkun citamparam enkuntirunattam
enkuncivama yirurtalalal enkenkun
tankun civanaru ttanvilai yettate*

Everywhere the sacred form
Everywhere S'iva-S'akti
Everywhere Chidambaram
Everywhere the sacred dance
Everywhere the abiding S'iva
Everywhere where Siva's grace pervades
He plays.

5. காளியோ டாடிக் கனகா கலத்தாடிக்
காளியோ டாடிக் குவலயத் தேயாடி
நீடிய நீர்த்தீக்கால் நீள்வா னிடையாடி
நாளுந் அம்பலத் தேயாடும் நாதனே. (2746)

*Kaliyo daadikk kanakaa calattadik
Kuliyo daadikk kuvalaiyat teyadi
nitiya nirtikkal nilva nidayadi
nalura ambalat teyadum nathane*

Dancing with Kali
Dancing on the golden mountain
Dancing with his demon-troops
Dancing on the world
Spread out he dances
In the widespread wind and water
In the fire, earth and ether
The Lord dances endlessly
In infinite space.

The devotee's realization of S'iva's dance
within his own heart becomes the transforming
force that unites him with S'iva. In conclusion,
the Lord Nataraja represents eternal bliss and
its universal manifestation. This is the *Ananda
Mudra* represented by Paramesvara in his
sakala form and imprinted in the reverberating
hearts of the realized *bhaktas*.

6. ஆனந்தம் ஆனந்தம் என்பர் அறிவிலர்
ஆனந்த மாநட மாரும் அறிகிலர்
ஆனந்த மாநட மாரும் அறிந்தபின்
தானந்தம் அற்றிடம் ஆனந்த மாமே (2796)

*anantam anantam enpar arivilar
ananta mananta marum arikilar
ananta manata marum arintapin
tanantam arritam ananta mame*

Those who don't know
Speak of bliss as simply bliss
Those who are able to know
will realize S'iva as bliss
After realizing S'iva as bliss
when death cuts off life
They will become bliss.

Music visualised through paintings

SUSHEELA MISRA

The Hindu belief is that the world was created out of Sound (*Nada*) and therefore all the phenomenon in this world can ultimately be traced to the immense power of vibrations. Musical sounds represent the first creation of the Primordial Intellect. Hence the saying :—

"*Nadadheenam Jagat*" (The whole world is under the sway of Sound or Nada). "*NA*" means "breath", and "*DA*" stands for the "fire of intellect". *NADA* or the sound of music is said to be born out of the Divine Union of physical breath with the fire of intellect. Sounds are of two types; *Ahata* and *Anahata*. *Ahata* or struck sounds are impermanent vibrations of the air, forming an image of ether-vibrations of the same frequency. *Anahata* or unstruck sound is a vibration of the ether which remains unperceived by the physical sense. It is considered the principle of all manifestation, the basis of all substance. *Ahata*

is said to give pleasure, while *Anahata* gives liberation, according to the "*Narada Purana*".

In the seventh century there grew up in India a type of painting without exact parallels anywhere else in the world. Poetry, Music, and Painting were brought into a new relationship. *Ragas* were abstracted into meditable mental images (*Dhyana-murtis*). These "psychological icons" were described in detailed verses (*Dhyana slokas*), and translated into soothingly colourful and richly romantic Ragmala Paintings. These paintings were aimed at expressing the meanings behind the traditional forms of our music through the medium of the pictorial art. As explained in the Introduction to the famous "*Laud Ragmala Paintings*" by Stooke & Khandelwal :—"This art served to illustrate a particular form of poetry, a form which aimed less at poetic description than at rendering the



A graduate of Maharaja's College, Ernakulam, Smt. Susheela Misra took her post graduate degree in English literature from the Presidency College, Madras. Keenly interested in music she started as a performing artiste in Carnatic music giving broadcasts over AIR Madras and Trichy. Later she switched over to Hindustani Music and took her Bachelors degree from the Bhatkhande College of Hindustani Music, Lucknow.

A prolific writer Smt. Misra has contributed over 300 articles on music and has also published several music books among which are, "Great Masters of Hindustani Music", "Music Profiles", "Music-Makers of the Bhatkhande College" etc.

In 1965 the Bhartiya Sangeet and Lalit Kala Akademi of Kanpur conferred on her an honorary doctorate, and in 1976 she was the recipient of the fellowship of the U. P. Sangeet Natak Academy for her outstanding services to music.

mood and sentiment behind the traditional forms of music”.

The origin and basis of the Ragmala paintings of India have always intrigued and fascinated musicologists. In order to understand the inner life of a nation, one has to delve deep into her soul by studying her Arts, Literature, and Philosophy. It is in these that the dreams, ideals and aspirations of the people are reflected. In one of his “Essays on Music”, Romain Rolland wrote :-

“The Arts influence one another and intermingle ; as a result of their natural evolution, they overflow their boundaries and invade the domains of neighbouring Arts. Now it is Music that would become Painting, and now Painting would become Music. The doors between the Arts are not closely shut. Arts may extend to find their consummation in other Arts”

The Ragmala paintings clearly prove how closely the triple Arts of Poetry, Music, and Painting are linked. Ragas are made up of *swara*-combinations governed by strict rules. *Swara* literally means “that which shines by itself”. According to Matanga, the seven notes, correspond to the seven basic elements of the physical body, and they issue from the seven *Chakras* of the subtle body. Myriad are the associations and potentialities of each note of the octave. Each *Swara* has its own colour and mood ; each is associated with the pitch of the cry of a particular bird or animal, and is also related with one of the subtle centres or *Chakras* of the human body. For instance, the note “SA” (Shadja) is based on the cry of the peacock in rapture, and it represents the Soul of man ; it is bright like the petals of a lotus. Describing musical notes and their moods, Sri Sunil Bose says :- “The emotive quality of *Shadja* is tranquillity, and like ultimate joy, it is in a state of perennial bliss. *Komal Rishab* is like a freshly awakened coy maiden ; softer

sentiments like sympathy and pity form its emotive values. The emotive feeling of *Shuddha Ri* is primarily of heroism and wonder... *Komal Gandhar* delineates the pangs of separation.....” and so on. Each note is pregnant with a latent power of producing particular emotions, feelings and moods Referring to the colours associated with *Swaras*, Raja Sir Sourendra Mohan Tagore wrote :- “According to Sanskrit authorities, the seven notes are respectively represented by the following colours:- black, tawny, golden, white, yellow, purple, and green.”

With all these multiple associations naturally, every *Raga* or *Ragini* which consists of 5 or 6 or 7 notes, has its own mood, personality, aesthetic quality, passions, colour-scheme ethos or Presiding Deity, and its unique psychological effect. Because of these, each *raga* evokes its own aura, time, season its own mind-picture and each has a pen-portrait of it in the *Dhyana Sloka* attached to it. Mr. Percy Brown defined *Raga* as a work of art in which, the tune, the song, the picture, the colours, the season, the hour and the virtues are so blended together as to create a composite production to which the West can furnish no parallel”

The inter-relation of notes with colour on the one hand, and with emotional expression on the other, has made possible graphic representations of *Ragas* through “Poem Pictures”. One of the unique features of Indian music is that each *raga* centres around one particular emotion which it develops, explains, elaborates, and exalts “until it creates in the hearer a suggestion almost impossible to resist”. The *Raga-forms* are thus “the physical transmutations of physical states” *Ragas* are pictured as *Nayakas* or heroes, and *Raginis* as *Nayikas* or heroines. Explaining the source of giving human forms to *Raga-Raginis*, Sri O. Goswami writes in his “Story of Indian Music”:-



MADHU — MADHAVI RAGINI. RAJPUT RAGAMALA PAINTING WITH THE
DHYANASLOKA WRITTEN ON TOP — RAJASTHANI SCHOOL



RAGA BHAIRAV. (KANGRA SCHOOL OF PAINTING) THE PRESIDING DEITY OF THIS RAGA IS SIVA. EACH RAGA HAS FIVE WIVES CALLED RAGINIS. THE MALE RAGAS ARE PENTATONIC WHILE THE RAGINIS HAVE A HEPTATONIC SCALE. EACH RAGA HAS ALSO EIGHT "PUTRAS" OR SONS. THE PICTURES ON OPPOSITE PAGE ILLUSTRATE TWO RAGINIS OF RAGA BHAIRAVI AND ONE OF THE "PUTRAS".

"The same motives and impulses which go to the creation of the various Gods and Goddesses all over the world are responsible for the personification of the melodies too. In Indian music, each *Raga* centres around one particular mood which the singer develops until the mind is seized and charmed by it and is lost in it".

Ancient seers of music conceived of two forms or *roopas* for each mode—the *Nadamaya Roopa* (or the invisible sound-form constructed out of the textures of the notes only), and the *Devatamaya Roopa* [visible image-forms realized as Presiding Deities of the *Raga*]. Mere tonal representations of *Raga-Raginis* are not the sole aim of our music. We have to perceive the divine forms of these modes. Only true devotees of the art can exploit the full potentialities of each *raga* and succeed in coaxing the Ethos or Presiding Deity [the *Devatamaya roopa*] to descend in the physical

sound-form. Each musical note or *swara* that is sung on this earth is believed to cause corresponding vibrations in the higher regions, and to wake up some hidden powers in Nature. One of the illustrations given in the "Lore of the Rishis" is as follows :-

"The powerful *mantra* that is sung by a genuine devotee lakhs of times in order to counteract snake-bite poisoning is able to cause such potent vibrations as to draw in the upper portions of the ether, the semblance of a Peacock, the destroyer of snakes"!

Besides symbolising the emotional qualities of music by personifying each *Raga* or *Ragini* as a male or female character, Hindustani music also takes note of the powerful association of modes with special moods and sentiments, particular regions and seasons of the year, and even with special hours of the day and night. Here are some examples :-

"GUNKALI" is a morning raga of passion. The *Nayika* is in sorrow as her Lord is away. With longing in her heart, she is preparing a garland of flowers for her lover. Her mauve complexion indicates her sorrowful mood at separation.

"BIBHAS" is a raga of joyous reunion of lovers in the early hours of dawn. She is wearing pink clothes, as pink reflects joy.

"KEDARA" is a romantic raga combining gaiety and sadness, and is pictured as a group of musicians playing and singing in the moonlight. 'The ascetic in the group typifies the illusory nature of the present joy'.

"BASANT" is a seasonal raga expressing the joy of life in Spring. Pictorially it is depicted as a dance of gay youthful love, mirth, and a festive mood. Lord Krishna is dancing, while the loving Gopis accompany him on musical instruments like the Mridang, Castanets etc.

"MEGH" is a monsoon mode, a raga of romance and joy against the background of majestic rolling dark clouds, pattering rains, and so on.

Thus the Ragmala paintings go on, precisely describing the verbal imagery of each raga as described in the *Dhyana slokas*. When the concept of *Raga-Raginis* crystallised, they were endowed with *Dhyanas* [mental pictures] and described vividly in verses known as *Dhayana-slokas*. Through the verbal imagery of these poems, the musical forms were given a precise expression, while in their turn, the pictures made even clearer the interpretations attempted by the poem. The art of Ragmala painting [or garlands of melodies depicted through paintings] aimed not only at illustrating poetic

descriptions, but also at conveying pictorially the mood and sentiments behind traditional forms of music, the locales, seasons of the year and hours of the day. The predominant colours of the "Laud Ragmala Paintings" seem to be pale yellow for background, pale blue for sky, white walls for shrines and apartments, pink pillars, dark red doors and canopies, pale green roofs orange-reds, mauves and yellows for coats, skirts, and bodices, black and gold sashes, slate gray rivers, pink mauve complexion of human figures and so on. The *Raga Raginis* cover all the different *Nayika Bhedas*.

Many old texts on Music such as Pandit Damodara's "Sangeeta Darpan" (16th or 17th century) and "Sangeet Mala" etc. contain detailed descriptions of *Raga-Raginis*. Seers of old in their ecstatic visions, saw the divine forms of *Ragas* and *Raginis*; composed *Dhyana slokas* (contemplative couplets) according to the mood, spirit, and temperament pervading each mode, and also descri-



PANCHAMA RAGA: A SON OF RAGA BHAIRAV IS ONE OF THE OLDEST RAGAS AND IS SUNG AT A HIGH PITCH. IN RAGAMALA PAINTING HE IS SHOWN AS A YOUNG PRINCE FONDLING DEER.



RAGINI SANHI: ANOTHER WIFE OF RAGA BHAIRAV DEPICTS LOVERS BEING UNITED. ALL THESE PICTURES BELONG TO THE KANGRA SCHOOL OF PAINTING.



RAGINI BHAIRAVI: ONE OF THE WIVES OF RAGA BHAIRAV DEPICTS THE "NAYIKA" PLAYING THE VINA AND PINING FOR HER LOVE.

being the divinity presiding over each. Only true *sadhaks* can perceive the inner Soul of Divinity (*Devataamaya roopa*) of these modes. For them, music was, and hasal ways been, a medium for spiritual *Sadhana*. Their *Dhyanaslokas* give vivid pictorial representations of principal *ragas* and subordinate *raginis*, of the divinities (Lord Siva, Lord Krishna, and so on) presiding over each *raga*, and they also cover different *Nayika bhadas* like *Proshita bhartrika*, *Khandita*, *Abhisarika*, *Anukoola*, *Swaaya* and others.

Thus Poetry and Music were brought into a mutually complementary new relationship. The Ragmala paintings are "*visualised music-pictures*". The visual image-forms usually correspond to their melodic forms. Musicologists have left for us detailed descriptions of the pictorial representations of many *Ragas* like "Shree", "Bhairav", "Bhairavi", "Basant", "Megh", "Behag", "Kedara", "Pancham", "Hindol", "Todi", "Kanadas", "Natnaraini", and so on. Animals also seem to come under the spell of some *ragas*. "Todi ragini" charms the deer; "Asaveri" is associated with snakes; "Kanadas" with elephants

Music is a spiritual medium for the attainment of the Absolute *Sadha Brahman*. Mere tonal representations of the modes are not adequate. Mere singing of the notes of a *raga* will only bring its skeleton before one. Each *raga* has its distinct personality, special flavour, its own gait (*chaal*), its special melodic phrases (*pakad*), its presiding Deity. The musicians have to perceive their divine forms, and visualise and realise their spiritual forms. *Sadhaks* practise spiritual *Sadhana* through the medium of music whose spiritual essence helps them to liberate the Soul. Really gifted and dedicated musicians can succeed in inducing the Presiding Deity or Ethos of the mode to descend in the physical sound-form and get ecstatic visions of the

divine forms, (*devatasamaya roopa*) of the *Raga-Raginis*. "The Sangeeta Makaranda" warns us that by listening to *ragas* sung at wrong timings, one will become impoverished and even have one's life shortened! There are natural correspondences between certain hours and the moods evoked by certain *ragas*. The essential feature of a *Raga* is its power of evoking an emotion and a mood that takes hold of the hearer like a spell.

One hears of many schools of Ragmala paintings such as "Moghul", "Rajput", "Bundi", "Deccani", "Pahadi" and so on, each with its own style. For instance, the Rajput style possesses "temperament and imaginative feeling, and is accompanied by the *dhyanaslokas*, while the Moghul style carries with it more effective finish and balance".

There are some scholars who feel that perhaps the art of Ragmala painting was imported into India from Persia or from the North West. But there are many who justifiably feel that it seems more likely that the art is a typical creation of the "Indian genius which has always succeeded in visualising even abstract things". Lord Ronaldshay wrote in "The Heart of Aryavarta". "The practice of weaving music and painting into a single composite whole, provides us with a striking example of the intention claimed by the Indian for Indian art; namely that of giving expression to the idea which lies behind the appearance behind things—of making manifest the abstract."

In India music has always been considered a means to an end. It is a spiritual *Sadhana* for the attainment of God consciousness, for the realisation of the absolute *Shabdabrahman*. The Ragamala paintings were perhaps also attempts to arrest in time the art of music which is the most elusive and fleeting of all arts.

The peacock in art and literature

A. K. BHATTACHARYYA

India has been a land rich in birds, flowers, rivers, hills and dales. They have inspired her poetry, art and literature, and have been an intimate and vital force in the lives of the people of this land. From the remotest periods of Indian history come the stories of an intimate companionship between man and nature, with man not only as a by-stander interpreting and observing, but forming a part of it, and growing with it.

Peacock in Indian life

The Indian poet has lived intimately with the world of men and nature, and has left us a continuous image of this unity and integrity of life. Among them he has chosen a few situations and relationships as his closest and most constant source of inspiration. In the world of birds, the peacock has been his favourite in this respect. By its variegated colour, the rhythm of its gait, its closeness to the green

vegetation of its immediate environs and above all by its keen response to changing nature and the seasons, it has drawn itself closer to the poet than any other bird.

In Sanskrit Poetry and Plays

Kalidas the greatest among Sanskrit poets, has referred to the peacock as a perennial source of beauty and a constant symbol of nature's expressive personality. Immortalising the bird in the "Rtu Samhara" the poet follows it through the six Indian seasons. He pities the peacock in the heat of summer and relates how under its shade in that season, the snake its natural enemy, receives shelter. During the rains, describing the dancing peacock with outstretched fantail he says that bees hover over them mistaking the eyes on the feather of the bird for blue-lotuses :



PEACOCK WITH TAIL OUTSPREAD. BALUSTRADE MEDALLION DECORATION ON SANCHI STUPA.

*vipanna-puspam nalinim samutsukah
vihaya bhrngan sruti-hari-nisvanah
patanti mudhah sikhinam pranrtiyatam
Kalapa-cakresu navotpalasaya*

In fact, the rains constitute the season best suited for the peacock to dance about and sing. But in the autumn, the charm and buoyancy for which the peacock is noted are conspicuous by their absence.

Throughout Indian poetry, in happiness, or in distress the peacock has been the constant companion of the Indian lover and his beloved. The same sweet cry of the peacock which in the company of Sita was pleasant and sustaining to Rama later became intolerable to him without her :

*Snigdhas-ca kekah sikhinam babhuvur-
yasminn-asahyani vina tvaya me
I-Raghuvamsam, XIII-2*

He remembers with extreme pain the very hills where during his stay in exile with Sita, the peacocks had danced to his great delight. Bhavabhuti, who excels in the portrayal of emotions, has delineated this with considerable skill :

*bhramisu krtaputantar-mandalavrtti-
caksuh
pracalita-catura-bhru-tandavair-
mandayantya I
kara-kisalaya-talair-mugdhaya
nartayamanam
sutamiva manasa tvam vatsalena
smarami II
-Uttara-Rama-caritam, III. 19*

[You are dear to me as a son, Rama remarks affectionately to the peacock, remembering his beloved Sita, who with darting glances had followed the movements of the dancing peacock and had kept time to its dance by clapping her tender leaf-like palms together.]

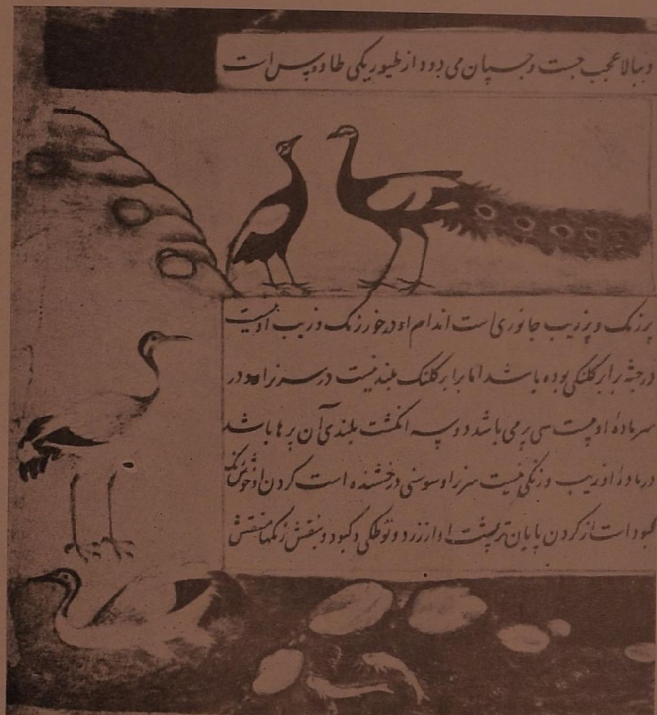
Kalidasa describing the city Alakapuri in the "Meghadutam", says that it abounded with domesticated peacocks with glittering plumage which stretched their necks heavenward to call out to each other. In the Yaksa's house the magnificent bird has a golden perch placed between trees, with a crystal stand at the foot, set with gems. The blue-necked bird roosts on this at sunset, dancing to the clapping of the Yaksa's wife, accompanied by the jingling of the bracelets on her hand.

*tan-madhye ca sphaatika-phalaka kancani
vasa-yastih
mule vaddha manibhir-anati-praudha-
vamsa-prakasaih I
talaih sinjavalaya-subhagair-nartitah
kantaya me
yamadhyaste divasa-vigame nilakanthah
suhrd-vah II
Meghadutam, Uttara. 18*

Referring to the domesticated peacocks in the courtyards of the cowherds, Bharavi describes how the birds were delighted at the sound of the churning of the milk-pots, which resembled the thunder of rainy clouds :

*vrajajire-svambuda-nada-sankinih
sikhandinam-unmadayatsu yositah I
muhuh prenunesu matham vivartanair-
nadatsu kumbhesu mrdanga-mantharam II
-Kiratarjuniyam, IV. 16*

In the "Meghadutam", while describing the journey of the cloud-messenger through celestial mountains, Kalidasa again refers to the bird, saying that the thunder of the cloud-messenger re-echoed by the mountain would cause the peacock of Lord Skanda to dance. The outer corners of the peacock's eyes would be bright with the glow of the moon on Lord Siva's locks and its fallen plumes, he says,



PEACOCK, PEAHEN
AND SARAS
CRANES IN MANU-
SCRIPT ILLUSTRATION.
BABUR —
NAMA. FOLIO
No. 272

adorn the ears of Parvati, who out of affection
for her son, wore them instead of lotus petals :

*jyotir lekha-valayi-galitam yasya barham
Bhavani
putra-premna kuvalaya-dala-prapi karne
karoti I
dhautapanagam Hara-Sasi-ruca
pavakestam mayuram
pascad-adri-grahana-gurubhir-girjitair-
narttayethah II
-Meghadutam, I.44*

Indeed, to Kalidasa, the national poet of
ancient India, the peacock was perhaps more
than a national bird; by divine association it
was considered celestial.

The peacock is the favourite of the Gods
not only as the mount (vahana) of Karttikeya,
the son of Siva and chief of the divine army,
but as the chosen bird of Indira, king of the
Gods. According to the Ramayana, the Gods
once entered the bodies of birds for protection
against the harassment of Ravana. Indira



KARTIKKEYA ON PEACOCK VAHANA: STONE SCULPTURE FROM - SRIMUSHNAM, SOUTH ARCOT DISTRICT, SOUTH INDIA - NITISWARASWAMI TEMPLE

assumed the form of a peacock, and pleased with the protection it had afforded, he bestowed a boon on the bird that it would never more be afraid of the snake, and that it would have a thousand 'eyes' on its fan-tail. Because of its close association with him (Indra) it would also show its delight by dancing whenever he sent down the rains :

*Indro mayurah samvrtto Yamarajas-tu
Vayasah*

*Krkalaso Dhanadhyakso Hamsas-ca
Varuno bhavat II*

*harsat-tada bravid-Indro Mayuram
nilavarhinam*

*pritosmi tava dharmesa bhujagad-hi na
te bhayam II*

*Idam netra sahasram tu yat-tvad varhe
bhavisyati*

*varsamane mayi mudam prapsyase
pritilakshanam II*

Remayana, Uttarakanda, ch. 18

Karttikeya, as is well-known, rides on the peacock, and his counterpart in Jainism, Harinaigamesin, the divine army-chief, who is also the god of nativity, has the peacock as the *vahana*. In Jainism, Sarasvati, the goddess of learning and the fine arts, has also this bird as her *vahana*. A Buddhist deity Mahamayuri, rides a peacock; Jaina Yaksa, Kumara, attached to Trithankara Vasupujya, and a Yaksini, Mahamanasi, attached to Santinatha, have each a peacock as the *lanchana* or emblem.

In Greek mythology also, this bird is a favourite of Juno. It is said that the peacock was carried to Greece in the time of Alexander,

while some hold that the bird was known to the Greeks from before Pericles.

In Numismatics, Epigraphs and Sculptures

From about 600 B.C. the Punch-marked coins of India bear among other symbols the figure of a peacock on five-arched hillocks.

In his edicts, Asoka (3rd century B.C.) refers to *Mora* or *Mayura*, (the peacock) saying that the slaying of animals and birds in the



"MAYIL-VAHANAM" DECORATIVE PEACOCK MOUNT USED IN THE MEENAKSHI AMMAN TEMPLE, MADURAI. THE IMAGE IS FIXED TO THE PLATFORM ON THE BIRD'S BACK AND CARRIED IN PROCESSION ON FESTIVAL DAYS.

royal Kitchen was restricted to one deer and two peacocks (Rock Edict-I).

In the second century B.C., in the Gateway relief decorations at Sanchi the peacock figures very prominently. Reliefs on the back-side of the North and East Gates of Stupa I, showing the figures of a pair of peacocks arranged symmetrically against flowering trees, reveal clearly all the fine details of the beautiful 'eye-lets' on the fan-tail. The spread-out tail of the bird in all its splendour is represented in a medallion from Stupa II at Sanchi. A garden scene of the Sunga period, 2nd century B.C., on a pilaster from Gwalior, now in the National Museum, New Delhi, shows peacocks and deer in their natural environment. A Kushana sculpture from the 2nd century A.D. showing Sridevi, the goddess of fortune and prosperity, has a beautiful pair of peacocks carved at the back, symbolising beauty, rhythm and consummation. The birds form a part of the composition laid out against a brimming pond of lotuses, the habitat of Sridevi or Lakshmi. It establishes the symbolic significance of the bird in Indo-Scythian art in this region.

On one class of Yaudheya coins. 2nd-4th century A.D. where Skanda is depicted, he appears accompanied by a peacock, and not riding on it as is usual.

In the Gupta period, a more intimate connection of the emperors with the peacock establishes its recognition as a royal bird. Kumara Gupta (413-435 A.D.) issued a type of gold coin in which he showed himself as feeding a peacock with grapes, on one side, and depicted Karttikeya on peacock, on the other. In the silver series of coins of the same emperor based on the Western Kshatrapa types, we find a variety where the fan-tailed peacock occupies the entire central field,

with legends in circle around. This was contained in a variety of silver coinage of Skanda Gupta and Budha Gupta, well into the early sixth century A.D. Maukhari Isana Varman, and Siladitya-Harsavardhana of Thaneswar, in the seventh century A.D., had also a type of their coinage showing the peacock with wings and tails outspread. Even Toramana, the Huna king, and rival to the Gupta throne, had his coins based on this type showing a peacock with outstretched fan-tail on the reverse.

Throughout the different ages in the history of Indian sculpture, depiction of the peacock has been consistent, though varied. In the Sunga period, we see, medallions depicting the fan-tailed bird, more as a symmetrical motif than as one of any special religious significance, both at Bharhut and at Sanchi. As in stone, so in bronze and in terracotta, the peacock continued through successive ages, as a favourite subject of artists. It was accepted in life as an indispensable companion of man, and in art as an almost universal motif. In the early medieval period, the peacock continued to be depicted both independently and as a *vahana* of Skanda or Karttikeya. In an exquisite 7th century sculpture showing Karttikeya, preserved in the Bharat Kala Bhavan, Benaras, the bird is very artistically shown as the *vahana* of the deity. A Karttikeya figure from the Someswara temple, Mukhalingam, pertaining to the 9th-10th century A.D., reveals the peacock, in beautiful form with 'eye-lets' on the fan-tail finely carved. During the time of the Cholas in the 10th century A.D., bronzes depicting beautiful peacocks as *vahana* of Skanda, were made, where in a few cases the bird stands majestically holding the snake in its beaks. In Vijayanagar art of the 14th-15th centuries A.D., Karttikeya is depicted as riding on a finely carved fan-tailed peacock.

In Painting

In painting, the peacock finds place under different situations with different symbolisms. It is sometimes a simple domesticated bird perched on the terrace or portico of a building. Sometimes, again, in the compositions of the Ragas and Raginis, it is an essential part of the symbolism for the 'melody'.

In the "Malhara Raga" the peacock symbolises love. Dancing to the roaring of the clouds, it forms an important accessory in the situation portrayed by the Raga.

*nrtyan-mayurah-jalava-ha-kale
vasanga-samslista-nitambinikah
varnena nilah sukha-gita rakto
Malhara-ragah kathito munindrai*

The peacock is sometimes shown as quenching the thirst of love as it were with the falling rain drops,

The Raga Vasanta is not complete without the plumage of the peacock decorating the crown of the hero who is conventionally represented as Kṛṣṇa:

*sikhanda varh-occaya-vaddha cudah
pusyan pikam cuta-lat ankurena
bhraman-muda ramam Ananga-murtih
matto matangasya Vasantaragah*

As a domestic bird the peacock receives very delicate fondling at the hands of the maids and love-lorn young damsels, sometimes dancing to their clappings, and sometimes fed by their hands. Medieval paintings of the various Schools in Rajasthan and Pahari regions in the 17th and 18th centuries A.D. are replete with such homely scenes. The peacock according to Indian erotic science, is the symbol of the absent lover. In a situation when the lover is not present beside

the beloved, the latter does her toilet, or dances before the peacock as though in the presence of her lover. Pensively sometimes the beloved waits in silent agony for his return home. The "Madhu Madhavi Ragini" shows this musical mode or melody in a very suggestive way. It presents the heroine as fondling a peacock in her arms thus satisfying the requirements of the 'melody' that the heroine in this Raga, wearing a blue skirt, should be deeply attached to the hero who may be present personally or symbolically. A major Ragini, the Kakubha Ragini requires a pair or more, of peacocks flanking a maiden holding a garland in expectation of her lover, - a theme that found favour with artists of miniature paintings almost throughout the entire panorama of this art in medieval India.

As an emblem of beauty, the peacock's tail with its beautiful eye-lets in variegated colours lent itself to the manufacture of objects of utility and ornament. Kṛṣṇa honoured it by wearing the plumage on his crown which is depicted throughout in the miniatures. The 'eye-lets' are compared to the discus of the full-moon, and are said to be illuminated by it. The poetic conception is verily based on the glow the plumage assumes through reflection of the moon's rays. The eye-lets are also sometimes compared to the blue-lotus.

In Applied Arts

In the applied arts of India in almost all media, the peacock finds depiction throughout because of the decorative appeal of its circular spread-out fan-tail. Even otherwise, the bird with its perfect form and gait has a natural attraction for the artist and the craftsman. In ivory, in glass, in metal and in wood, the working artisan has brought out to the full, the glamour that this motif provides in respect of its colour and its symmetry.



THE PEACOCK IN CONTEMPORARY ART. (LINE DRAWING BY K. RAJAVELU)

In ivory, entire boats have been shaped like the bird, and are called the "Mayura-pankhi." In Bengal ivories, in the craft developed in Murshidabad, the pleasure-boats of the Nawabs in the 17th-18th centuries used during the festivals known as 'Naoroz' were made in the shape of a peacock. These have been repeatedly copied in miniature by the craftsmen. Miniature peacocks also decorated ivory chariots. Paper-knives, lamp-shades, plates in ivory were provided with figures of the peacock in suitable positions as a matter of decoration. In the brass temple-lamps of South India the peacock is represented either on the pedestal or as the crowning piece. In such designs, the peacock partakes of the sanctity that attaches to the accessories meant for divine worship.

As a motif in popular folk-art, the peacock is also largely used in brass accessories made

in the Dhokra art of Bengal. On individual pieces like bowls and other kinds of receptacles, the peacock lends its shape for *pan-dan*, *dhoop-dan*, pot for spices etc. as also for lamps for worship. Sometimes these are made of cast metal or sheet-metal, but more often, fashioned out of metal wire,

The peacock, in various poses is conspicuous in the colourful embroidery designs which decorate the garments of Kathiawar and Saurashtra. In the unsophisticated folk-art of "Kantha" from west Bengal, pertaining mostly to the 19th and 20th century, as also its less known counter-part from Saurashtra, the peacock design finds great favour. In fact, the peacock as a pet bird, as a symbol of beauty and as an integral part of religious iconography, has been an inseparable part of life in India throughout the ages.

Bidriware

K. RANGASWAMY

Ancient Damascus was the home of *damascening*, or *Koftgari* work, which is the art of encrusting one metal into another. The two metals, the base of steel, iron or bronze, and the ornamental design in gold wire, and more often silver, were skilfully blended and harmonized to produce articles of great beauty and intricate craftsmanship. *Damascening* of weaponry of old was a popular art. It is said that the Mughal Emperor, Akbar, personally supervised it in his Royal Armoury as the art was one very close to his heart.

Bidri, taking after Bidar town in Mysore State, can be characterised as *damascening* in silver where the base is an alloy of copper, zinc, tin and lead, which is rendered jet black by chemical means. Designs in silver are worked into this black background. Bidri ware is also made in Hyderabad City besides centres in Tamil Nadu, Kerala, Rajasthan, Bihar and Uttar Pradesh. It was fostered by the Bahmani dynasty of rulers and practised predominantly by Muslim craftsmen who excel in it. It is believed that one of the Hindu kings invented the craft.

Mostly utility articles, are turned out like ash trays, salvers, hukka bowls, spittoons, cups, plates, vases, boxes, cuff links, tie pins, *kum kum* boxes, etc. It is strongly believed

that the metal imparts medicinal and curative properties to the contents.

The constituents of the alloy varying from place to place, are copper, zinc, lead and tin. Lead has now fallen out of favour. A solution of copper sulphate, sal ammoniac, common salt and saltpetre is applied to the surface of the vessel which is turned jet black. In the traditional process at Bidar and Hyderabad, yet another ingredient is clayish mortar (powdered thin) from old buildings which is credited with oxidising properties that go to blacken the base metal. The design is engraved and grooved on the blackened surface using delicate tools. Into these grooves fine silver wire is expertly and delicately hammered to form an integral whole. It is significant to note that the designs are nearly gossamer-thin. Finally, it is polished to produce a scintillating effect as the silver designs stand out on a satiny black background. A remarkable quality is that the alloy neither rusts nor corrodes.

Bidri work is basically of two kinds *Teh Hashen* and *Zar Nashan*. In the former, the work is deeply cut while in the latter it is raised. The latter is considered an inferior type of work.

In the *Teh Hashen* technique the base is engraved deep and inlaid with silver, washed and polished with a little oil.



The *Zar Nashan* is as follows : A design is first engraved and a silver leaf placed on it which is rubbed with the fingers. The lines are thus transferred on to the foil which is cut into desired shapes. The edges of each are bent over and the depression thus formed is filled with soft lead. These are inverted and pressed into the engraved outlines and designs. They are then gently hammered and punched all round till they stick to the base.

Following the craft's original home, the motifs and designs adopted in Bidri items are Persian. Those adopted at Bidar are generally from the historic fort of Bidar and the famous frescoes of Ajanta. Verses from the Holy Koran are common. As is usual in Islamic art, no figurative representation was made in Bidri in the past. Today, semi-modern designs are adopted. A significant shift from the old to contemporary is in the relative abundance of the designs on old pieces. That is, less of the blackened surface was left free as contrasted with modern ones where such design work, which is complicated and laborious, is much less. This is a factor that can constitute deterioration in standards.

Bidri is of special importance in the Hyderabad region as it forms part of the dowry to the bridegroom in a Muslim marriage, especially among the higher classes. However, it has outgrown this restricted application into a craft with a wider clientele. It is equal to any other Indian handicraft and is valued in the export market as well.

Social Protest in medieval Hindi poetry

NARESH

In the medieval age of Hindi poetry, the two prominent traits of Indian character i.e. ego and pride were conspicuously absent from the society. Religion dominated the later half of medieval culture so much that it can rightly be named as the 'age of Tantras'. However, the Bhakti cult remained predominant in the Hindi literature of this age. The ignorant and the pious large masses were so devout that many of the Bhakti poets exploited this cult by ventilating their own sexual frustrations in the ostensible sublimation of it in the Radha-Krishna lilas. The element of hypocrisy that impoverished the personality of medieval Hindi men of letters, was due to the inferiority complex of the vanquished Hindus at the hands of Muslim invaders. Acharya Ram Chandra Shukla has termed the medieval Bhakti poetry as a product of the escapist attitude of a defeated Hindu society. So deep was the impress of this cult on the collective consciousness of our society that no significant effort was made to evaluate the Bhakti poetry in order to establish its relationship with and usefulness for the society. All evaluation has been limited to the exposition of *Ras, Reeti Dhawani* and

Alankars in the Bhakti poetry. When there was a departure from such formalistic studies, the analysis was confined to the discussion of metaphysics. Religion and philosophy became the basis of criticism and evaluation. Consequently, all such angles which could establish the relationship of this poetry with man and society were ignored. Swayed by the Bhakti Cult, even the fundamental truth that literature is the reflection of life and society and that all great literature derives its sustenance and force from the life of its times was disregarded. I, therefore, contend that despite their efforts to establish a divine communion with the invisible and the immanent, it could not have been possible for them to transcend and obliterate the realities of their times. This contention is amply illustrated by the eminent example of Tulsī's 'Ram Charit Manas', which was professedly written with the sole motive of self-satisfaction. But could Tulsī Das confine his poetry to his self alone? The answer is an emphatic no. In fact, "Ram Charit Manas" is peerless in its powerful depiction of contemporary society. The same holds true in the case of other Bhakti poets. They seem to turn their back upon this material

Dr. Naresh is a lecturer in the Punjab University, Evening College, Chandigarh. He has published 15 books in Hindi, Urdu and Punjabi and is the author of many articles, short stories and poems in the leading journals of India and Pakistan. He is a recipient of the U. P. Govt.'s special award on two of his books 'Adhunik Hindi kavita mein Urdu ke tatva' and 'Khushboo Ka safar'. The All India Mir Academy has conferred on him the degree of 'Imtiyaz-e-Mir' in recognition of his meritorious services to Urdu literature.

world which to them is nothing but an illusion and are pre-occupied with the here-after, but it is an incontrovertible fact that the spirit of the times, with all its virtues and vices, vitally affected their creativity. That is why medieval Hindi poetry, though claiming detachment from the social realities could not help but depict the age.

The medieval age of Hindi poetry was essentially a feudal age. The reins of the social order were in the hands of the feudal lords. The most powerful advocates of the feudal class were the Brahmins and the Maulvis, who befooled the ignorant masses into believing that their miseries were not consequent to social exploitation or any economic disparity but the unavoidable result of their past actions. These were the conditions in which "saint-poetry" was born. Since the saint-poets mostly belonged to the lower-middle and downtrodden segments of society, their deliberate effort was not only to shatter the myth of these guardians of feudalism but also to eliminate the distinctions created between man and man. Consequently, poets like Kabir, Ravidas and Nanak vehemently denounced the rituals and orthodoxies of the time. They dissipated the monopoly of the Pandits and Maulvis by educating the masses to denounce superstitions and blind faith, prevalent both in Hinduism and Islam.

The voice of this social protest did not remain confined to the Pandits and Mullas; it also engulfed the feudal lords. Avoiding direct confrontation with the prevalent feudal system, these saint poets skillfully interpreted the system and attributed new meaning and significance to it. For instance, Ravidas projected the image of his God in the form of a King who like all earthly kings, lives in his capital, 'Begampura', where he commands all the luxuries of life. Claiming himself to be his subject and slave, Ravidas

elevated himself to the status of his courtier and thus emerged free of social prejudice.

The tone of social protest becomes more distinct as we come to the Rama Kavya. Though Tulsi Das expresses indifference to the socio-political order of the day, his concept of a King as the protector of the people (*Lokrakshak*) and a perfect ideal man (*maryada purushottam*) ran counter to his professed indifference. This movement which was confined to mere protest during the time of Kabir, gained definite shape and form, when Tulsi Das not only criticised the social, economic and political set-up of his age but also focussed his whole ingenuity upon the presentation of an ideal, well-knit and orderly society. Tulsi Das, the upholder of an ideal 'Ram Rajya', tries to disengage low-caste people from feelings of inferiority by granting Nishad and Shabari graceful social communion with his Ram, and visualises social harmony and unity by bridging the gap between different classes of society. It is remarkable how Tulsi Das even while living in an era of absolute feudal imperialism, visualised a democracy where on an allegation levelled by a common subject, his king, Ram Chandra decides to impose an 'Agni Pareeksha' on his own wife. By presenting such a model of democratic functioning, Tulsi Das imparted an implied message of social and political awakening.

Albeit, Krishna Bhakti poetry does carry out its proclaimed indifference to the social realities. Despite all the political upheavals, the Krishna-Bhakt poets conjured up an image of Lord Krishna only as a romantic hero (*Lok ranjak*) completely oblivious of his role as a saviour of humanity. Although the image of Yogiraj Krishna, as an emperor of Dwarka and the author of Gita would have suited the imperatives of a degenerate Hindu society, these poets preferred to present

only the colourful early life of his youth. Even if a few incidents of his life, like the 'Kali-narthan' and 'Govardhan-Dharan', where he could have been presented as a saviour of the people came up, these poets presented these events as mystic wonders. They did not care to project the social aspect of these events. Despite all this, their compositions could not remain aloof from the depiction of social problems. Because of the instinctive kinship of the poet's inner-self with his environment, they could not confine themselves to mere spiritual bliss. Though limited strictly to the two major aspects of life i.e. love and beauty, their literature could not remain untouched by the reflection of the times. As a result, echoes of the voice of the protest raised against the caste-system in the Kabir-period did sound, though dimly, in the Krishna-Bhakti poetry as well. A fine example of a powerful attack on the caste-system is to be found in Parmananda Dasa, where he exposes the disparity between the preaching and precept of the Brahmins and holds a devout Untouchable, higher than a Brahmin.

Immersed in devotion and indifferent to the world, even a poet like Surdas could not help commenting on the wide-spread deteriorating social values.

This voice of social protest almost lost its identity in Reeti poetry. The Reeti poets were so fascinated by the feminine mystique that it became the be-all and end-all of their poetry. Drowned in sensuality and luxuries of life, under their feudal patrons, these poets evaded all their social obligations. My contention that there is an infallible relation between literature and society makes me emphatic that even the Reeti poets could not altogether discard the impact of their age. The nefarious effect on the common man of the widespread sensuality among the

feudal class and the consequent disappearance of moral values moved poets like Thakur to bitterly comment on the society of his times in his poetry.

'Bhushan' is considered an exception to the Reeti age because he refused to be swept away by the current of absolute romanticism of his age. In the midst of widespread sensuality, he chose to side with the under-current of political and social revolution which ultimately shaped the destiny of our nation. Notwithstanding his hyperbolic eulogy of Shivaji, Bhushan's poetry details the contemporary historical events of national interest and leaves behind a message of self-respect and social regeneration for posterity.

Having taken into account the currents of social protest in the various stages of medieval Hindi poetry, it would not be out of context to pinpoint those social evils, which became the basis of such a protest. These include child-marriage, marriage with age-disparity, purdah system, polygamy and caste-system. The deterioration of values of our ancient Indian culture was an unavoidable consequence of these evils. Child-marriage not only weakened the practical aspect of our culture but also hampered educational growth. The system of child marriage might have been fostered by a sense of insecurity because of political invasions. 'Vidyapati' realised the consequent dwindling of the family institution and was highly satirical on this account. The unmatched marriage was another blot on the face of Indian society. Although the medieval poets do not seem perturbed over this evil, they were neither ignorant nor happy with its prevalence. Vidyapati, in depicting the agony of Parvati at the proposal of an old Siva for her, gives expression to his reaction against this evil.

Indian society, which was chivalrous enough to accord the freedom of 'svayam-vara' to her daughters, became so vile that it started doubting the character of daughters who rejected the custom of *purdah*. As a result, an honourable place was deliberately denied to the Indian women. If child-marriage minimised her educational opportunities, the *purdah*-system socially handicapped her. Even though no direct attack on this evil is found in medieval literature, there is a widespread denunciation of woman being used as a mere instrument of man's lust. The same contemptuous attitude towards woman underlies the practice of polygamy. So much so that keeping of more than one wife became a matter of pride with the Kshatriya kings, feudal lords, landlords and the moneyed people. This evil of polygamy poisoned the Indian family system with envy, feuds and woes. The medieval Hindi poets could not help registering their protest against it. 'Noor Mohammed', while sending his 'Indravati' to her in-laws is apprehensive lest his heroine should one day, become a slave to her husband's later brides !

The attitude of Pandits and Purohitis towards the Shudras and the aligning of social status to *karma*, found unreserved condemnation by the medieval poets. No other evil kept them so engaged and so agitated, the reason being that the caste system had a direct bearing on the economic set-up of the society, whereas the other evils, though responsible for the deterioration of social values, did not affect the economic system of the time. Consequently the high-caste brahmin became the object of strong indictment by the medieval poets. Emphasis was also laid on the building up of a healthy society free from caste barriers. The

myth of after-world allurements and the tyranny of an invisible destiny in the garb of religion was shattered and a social awakening was generated against all social exploitation and oppression

The medieval Hindi poet was also moved when calamities like famine, epidemics and wars or political oppression resulted in starvation of the masses. While depicting the famine-hit starving people, Tulsidas is not only recording the facts of reality, but is also a bitter critic of inequitous economic distribution.

I prefer to term such expressions of social awakening as indications of political consciousness. No doubt, explicit criticism of political conditions and protest against the ruler's oppression is a symbol of social awakening but there is an inherent element of political consciousness especially when the ruling class comes under fire.

Though the medieval Hindi poets, because of their politically paralysed and socially bankrupt environments, indulged in spreading the philosophic illusion of this world and established the temptations of the hereafter, their poetry is not altogether devoid of age-consciousness. They have not only recorded the factual statements of social disparities and social evils in their works, but have also attempted to strike an awareness in the masses for the eradication of these vices. The integration of the society was also one of their motives. This awakening, this consciousness and note of protest and indictment proved to be the fore-runner of manifold revolution experienced by modern Hindi literature.

Courtesy . Punjab University Research Bulletin.

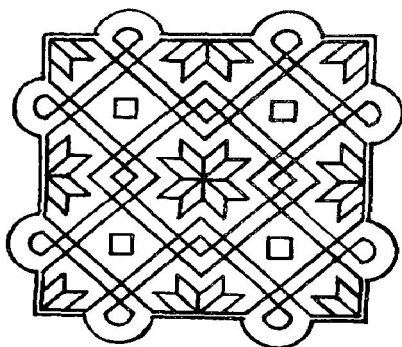
TRAVANCORE CHEMICAL & MFG. CO. LTD

Registered Office & Head Office

POST BOX NO. 19, KALAMASSERY—683 104, KERALA STATE

Telephone : 5742, 5743 & 5744 (Cochin) Telex : 885 - 452 Coch Telegrams : Potash

FACTORY	PRODUCT	USE
Post Box No. 19 Kalamassery 683 104	Copper Sulphate Copper Oxychloride & formulations such as Fytolan, Perecloud, Oleocop, Chlorocop and Emulsicop.	Fungicides
	Sodium Aluminate Sulphate of Alumina Iron free and Alumina Ferric.	Water treatment Paper manufacture and Textile Dyeing
	Sodium Chlorate Potassium Chlorate	Bleaching Match manufacture
Post Bag No. 4 Kundara-691 501	Sodium Chlorate Potassium Chlorate	Bleaching Match manufacture
	Barium Chloride Barium Carbonate and Barium Nitrate.	Manufacture of : Caustic Soda, Glass, Electro - Ceramics, Heat-treatment salts and Fireworks
Mullakad Tuticorin - 628 005	Alumina Ferric	Water Treatment



WITH BEST COMPLIMENTS FROM

MADRAS INDUSTRIAL CHEMICAL AGENCIES

No. 4 Second Line Beach, Madras-600 001

DISTRIBUTORS FOR

THE METTUR CHEMICAL INDUSTRIAL CORPORATION LTD, METTURDAM

THE FERTILIZERS & CHEMICALS TRAVANCORE LIMITED, UDYOGAMANDAL

THE TRAVANCORE COCHIN CHEMICALS LIMITED, UDYOGAMANDAL

THE RASHTRIYA CHEMICALS & FERTILIZERS LIMITED, BOMBAY

THE TAMIL NADU CHEMICAL PRODUCTS LIMITED, KARAIKUDI

THE AMAR DYE CHEM LIMITED, BOMBAY

GRAMS : MICA

PHONE : 27884, 27623.

WITH BEST COMPLIMENTS FROM

CHEMICALS AND PLASTICS INDIA LIMITED

DHUN BUILDING 827, MOUNT ROAD MADRAS-600 002

Manufacturers of PVC Resins / Compounds and Rigid PVC Pipes / Fittings

Factory at Raman Nagar — Mettur Dam 636 403 — Salem District

Branches at

BOMBAY

Jitendra Industrial Estate

Andheri - Kurla Road

Andheri East

BOMBAY 400 039

CALCUTTA

'Shanthi Niketan'

8, Camac Street

Seventh Floor

CALCUTTA 700 017

DELHI

Rachna, First Floor

2, Rajendra Place

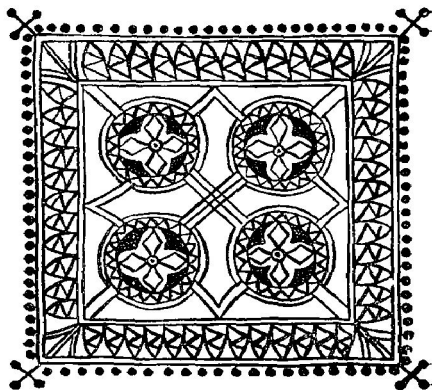
Pusa Road

NEW DELHI 110 008

MADRAS

8, Cathedral Road

MADRAS 600 086



WITH BEST COMPLIMENTS FROM

STANDARD ALKALI

MAFATLAL CENTRE

Nariman Point, Bombay-400 021

TELEPHONE : 23 18 23

TELEX : STAN IN 114240

TELEGRAM : STANDCHLOR

MANUFACTURERS OF

CARBON TETRACHLORIDE, CAUSTIC
SODA, CAUSTIC POTASH, CHLOROFORM,
HYDROCHLORIC ACID, LIQUID CHLORINE
AND POTASSIUM CARBONATE

HUNDRED YEARS OF PAPER INDUSTRY

THE INDIAN PAPER INDUSTRY IS HUNDRED YEARS OLD. YET THE MAJOR GROWTH HAS BEEN IN THE POST - INDEPENDENCE ERA ONLY.

FOR 'SPB' THE CENTENARY YEAR HAS MUCH SIGNIFICANCE. THEIR SKILL AND EXPERTISE, GAINED IN ESTABLISHING AND RUNNING THE LARGEST PAPER MILL OF TAMIL NADU OVER THE LAST TWO DECADES, HAS WON INTERNATIONAL RECOGNITION NOW. APPOINTED AS PROJECT CONSULTANTS FOR THE PRESTIGIOUS 90000 TONNES PER ANNUM BAGASSE BASED NEWSPRINT / FINE PAPER PROJECT, BEING PROMOTED BY THE STATE GOVERNMENT- BY ITSELF A MATTER TO BE PROUD OF—SPB HAS HELPED THE PROJECT TO SECURE WORLD BANK LOAN OF US \$100 MILLIONS

SESHASAYEE PAPER AND BOARDS LTD.

ERODE - 638 007 INDIA



*That I may never die
and that, remaining eternal, I may dance
the Lord Who executes the dance of bliss
gave me the ambrosia of bliss, Ah ! Ah !*

— THIRU ARUTPA

WITH BEST COMPLIMENTS FROM

SAKTHI SUGARS LIMITED

73-A, Race Course Road, Coimbatore-641 018



WITH BEST COMPLIMENTS FROM

GRAPHITE INDIA LIMITED

H. O. 31, Chowringhee Road
Calcutta-700 016

**MANUFACTURERS OF
GRAPHITE AND CARBON PRODUCTS**

TELEPHONE NO. 21 - 2541 (9 LINES)

TELEX NO. GIL - CA - 3109

GRAM GRAPHITE CALCUTTA

BRANCHES

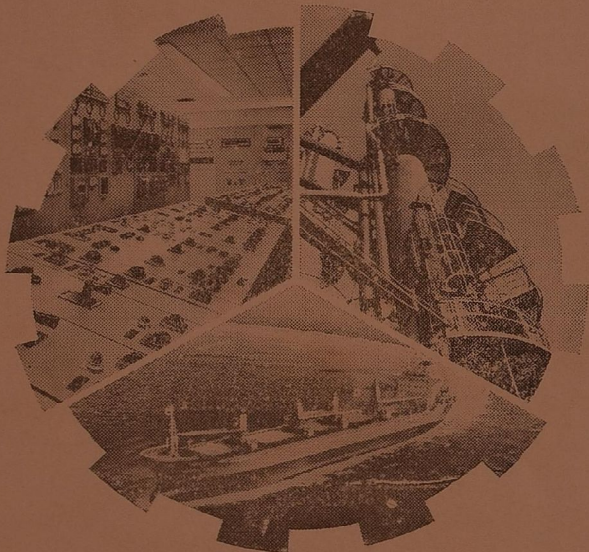
BANGALORE

DELHI

BOMBAY

MADRAS

Technology...a continuous effort for development



L&T provides design, engineering and fabrication capabilities in collaboration with Caterpillar, F.L. Smidth, Gutehoffnungshütte Sterkrade, J.M. Voith, Niro Atomizer, Poclain, Serck, Struthers Wells, Swenson, Unelec...

and supplies plant and equipment for chemical, petroleum, petrochemical, fertilizer, cement, paper, dairy, steel, power, earthmoving and construction industries.



LARSEN & TOUBRO LIMITED
where technology moves with time

P.O. Box 278, Bombay 400 038

Phone - Office : 55173

Sales Office . 75165, 74840

Telex : 0845-8070

WITH THE BEST COMPLIMENTS FROM

M/s. GAJALAKSHMI (B'LORE) DYES & CHEMICALS

5/1, BORE BANK ROAD, BANGALORE-560 046

Distributors for :

M/s. Mettur Chemical & Industrial Corporation Ltd., METTUR DAM

M/s. Tamil Nadu Chemical Products Ltd., MADRAS

M/s. Kolmak Chemicals Ltd., CALCUTTA



Prim, proper...and plural

A singular woman who obdurately remained plural was Queen Victoria. "We are not amused," she would exclaim when told funny stories, including others in the audience who rather thought them jolly good.

Prim and proper—that was Victoria. And clean, too. This despite Buckingham Palace lacking the basic amenity of a bathroom in 1837, the year she became queen.

In the years following, however, her subjects would seem to have got into hot water. Bathing was 'in' and soap sales so soared that production hit a new high of 96,000 tons, in 1851. Two things helped:

- (i) The problem of alkali supplies had been solved by Leblanc developing a new process for producing caustic soda from common salt.
- (ii) Advertising, another essential (sic) in the soap business had had its first brush with art. Sir John Millias, a future President of the Royal Academy created around this time his famous "Bubbles" poster for Pears Soap... bringing his work and the soap to the notice of the queen and the great unwashed.

Respectively, rather than vice versa.

At Metturr, we make caustic soda, both rayon and commercial grades. In solid, flakes and lye.

Here's the full range of the chemicals we produce:

INORGANIC CHEMICALS:

Caustic soda • Stable bleaching powder • Hydrochloric acid • Liquid chlorine • Calcium chloride • Aluminium sulphate • Potassium chlorate • Silicon tetrachloride

ORGANIC CHEMICALS:

Methyl chloride • Methylene chloride • Chloroform • Carbon tetrachloride • Chlorinated paraffin wax



THE METTUR CHEMICAL & INDUSTRIAL CORPORATION LIMITED

Mettur Dam - 636402 Salem Dt. Tamil Nadu