

**BULLETIN OF
THE INSTITUTE OF
TRADITIONAL CULTURES
MADRAS**

PART—I



**UNIVERSITY OF MADRAS
MADRAS-5, INDIA
MCMLX**

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THE INSTITUTE OF
TRADITIONAL CULTURES
MADRAS**

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PART—I



UNIVERSITY OF MADRAS

1960

**Institute of Traditional Cultures
Madras**

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PREFACE

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

The address delivered by His Excellency Dwight David Eisenhower on the occasion of the Special Convocation of the Delhi University (December 11, 1959) underlines the 'difficult dual function', which Universities have to perform in the modern world; "they must be at the same time strongholds of traditional wisdom accumulated during the ages and alert outposts of a world advancing toward the conquest of the unknown. Within them, the traditional and the new are continually being moulded together to form the substance of a better life for humans". The articles on the Role of the Temple in the Social and Economic life of India and the Art of Kathākālakṣepam together with the Seminar report on Rejuvenation of Some Languishing Arts explore ground which is common among them to some extent.

Of the three seminars held by the Institute since the publication of the previous number of the Bulletin (Part II, 1959) one on 'Rejuvenation of Some Languishing Arts' (12-12-1959) appears now in the Section II (Reports of Seminars). An earlier seminar on East-West in Ethics and Social Practice (19-10-1959) was not ready for inclusion in the present number of the Bulletin. It will therefore be published in the next number along with the third seminar on Institutional Resistance to Economic Progress in India held on 16-4-1960.

The Institute is grateful to all those who led the seminars and participated in them. It thanks the many persons and institutions that have furnished the information which appears in Section IV (A) and (B) of the Bulletin. The indebtedness of the Institute to sources of information in the compilation of the present number is acknowledged in the different sections at the appropriate places; in the compilation of some notices in IV (A) and (B) and the section on Arts and Crafts (VI) issues of *The Illustrated Weekly of India* have been used.

PREFACE

The Institute acknowledges with grateful thanks the help which it has received from The Ministry of Scientific Research and Cultural Affairs, The Ministry of Information and Broadcasting, the Indian National Commission for Unesco, New Delhi, the Press Photo Bureau, the Publications Division, the A.I.R. etc., of the Government of India; the Government of Madras; the Congress for Cultural Freedom, New Delhi; the Research Centre on Social Implications of Industrialization in South Asia; the Lalit Kala Akademi, the Sangit Natak Akademi, New Delhi, the United States Information Service, Madras; the British Council, Madras; the Indian Institute of Art in Industry, Calcutta; The Director of Publicity, Khadi and Village Industries Commission, Bombay; the Italian Institute for the Middle and Far East, Rome; The Bhulabhai Memorial Institute, Bombay; the Editor, *Marg*, Bombay. All of them have been sending their relevant publications to the Institute.

The Institute owes its continuance to grants in equal measure from Unesco and the Government of India. To the University of Madras and its esteemed Vice-Chancellor (Dr. Sir A. Lakshmanaswami Mudaliar) who is the President of the Institute, it is indebted in no small measure. The University accommodates the Institute in its buildings and provides it with other amenities. Its large academic staff in its various Research Departments in the Humanities offer their hearty co-operation in the work of the Institute. The two issues of the Bulletin for the year are also financed by the University. The Executive Committee has given much ready help in the management of the Institute both on its administrative and academic sides.

Madras,
1st June, 1960.

K. A. NILAKANTA SASTRI,
Director.

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SECTION I: ARTICLES

The following is the text of speech delivered by His Excellency Dwight David Eisenhower, President of the United States, of America, on the occasion of the Special Convocation of the Delhi University which conferred the Degree of Doctor of Laws, *Honoris Causa*, on President Eisenhower:—

“Among the honors which are bestowed upon men in public life, few awards have the dignity and symbolic importance which attach to an Honorary Degree granted by a world-renowned university. Realizing this fact, with the deepest gratitude and humility, I am proud to accept—in the name of the American people, Mr. Chancellor—this token of spiritual brotherhood.

Universities in this modern world have a difficult dual function to perform. They must be at the same time strongholds of traditional wisdom accumulated during the ages and alert outposts of a world advancing toward the conquest of the unknown. Within them, the traditional and the new are continually being molded together to form the substance of a better life for humans.

We are fortunate in the United States in that we have the opportunity to draw deeply from the wells of ancient enlightenment in other cultures. The treasures of Indian philosophical thought and writing have not been alien to the intellectual development of America.

In the last twenty years, our long-established interest in Indian studies has increased in scope and intensity. And now, American scholars are seriously concerning themselves with the economic problem, the politics, and the social structure of your great experiment in democracy.

This scholarly effort reflects the growing conviction in my country that no nation can or should live by itself, isolated from the life-giving streams of other cultures.

I have been glad to learn that American studies are being introduced in the curriculum of this splendid university and in other outstanding universities of India.

I know, too, that thousands of your young men and women are studying in American schools, and that hundreds of our professors have come to India to learn from a country whose rich history goes back thousands of years.

Through this exchange of thoughtful people, this trading of ideas and ideals, this patient building of a bridge of mutual understanding, we accelerate our march toward the goal of world peace.

Now, history teaches us two lessons that are pertinent to the role of a university in this march.

The first is : Mutual good is ever the product of mutual understanding.

The second is : A world of swift economic transformation and growth must also be a world of law.

What has been done in the exchange of students should be only a beginning. These young people are a vital, dynamic element in the world's resources for the construction of a just, secure peace.

Most of us who have been given responsibility by our people have reached years of maturity. In some cases, prejudices and antagonisms we have acquired are so much a part of ourselves they are not easy to eradicate. The older we grow the more stubbornly we cling to conceptions and misconceptions, that have long been with us in response to real or fancied wrongs.

On the other hand, all of us recognize the ease with which young people absorb new ideas, new insight. I urge then that we amplify our thinking about the security and the peace of the world to embrace the role of our young people.

I propose to you that, while government discuss a meeting of a few at the summit, universities consider a massive interchange of mutual understanding on the grand plateau of youth.

More enduringly than from the deliberations of high councils, I believe mankind will profit when the young men and women of all nations — and in great numbers — study and learn together. In so doing, they will concern themselves with the problems, the possibilities, the resources and the rewards of a common destiny.

Through centuries nations have sent their youth, armed for war, to oppose their neighbours. Let us, in this day, look on our youth, eager for larger and clearer knowledge, as forces for inter-

national understanding; and send them, one nation to the other, on missions of peace.

On the second lesson of history:

The time has come for mankind to make the role of law in international affairs as normal as it is now in domestic affairs. Of course, the structure of such law must be patiently built, stone by stone. The cost will be a great deal hard work, both in and out of government—particularly in the universities of the world.

Plainly one foundation stone of this structure is the International Court of Justice. It is heartening to note that a strong movement is afoot in many parts of the world to increase importance of the obligatory jurisdiction of that Court. I congratulate India on the leadership and vision she has shown in her new declaration accepting its jurisdiction.

Another major stone in the structure of international rule of law must be a body of international law adapted to the changing needs of today's world. There are dozens of countries which have attained their independence since the bulk of existing international law was evolved. What is now needed is to infuse into international law the finest traditions of all the great legal systems of the world. And here the universities of the world can be tremendous help in gathering and sifting and harmonizing them into universal law.

Universities and research centres, in my own country, are now beginning specific projects aimed at tapping the deepest wellsprings of major legal systems — as well as the most modern developments of law around the globe.

A reliable framework of law, grounded in the general principles recognized by civilized nations, is of crucial importance in all plans for rapid economic development around the earth. Economic progress has always been accompanied by a reliable legal framework. Law is not a concrete pillbox in which the status quo is armed and entrenched. On the contrary, a single rule of law, the sanctity of contract, has been the vehicle for more explosive and extensive economic change in the world than any other single factor.

The principle that men must keep their bargains is fundamental to every great legal system the world has ever known. Whenever it has broken down, commerce, invention, investment, and economic progress are also broken down.

One final thought on rule of law between nations: We will all have to remind ourselves that under this system of law one will sometimes lose as well as win. But nations can endure and accept an adverse decision, rendered by competent and impartial tribunals. In hundreds of arbitral and judicial decisions over the past 170 years, it has been almost unheard of for one of the parties to refuse to comply with the decision of the tribunal, once it has been rendered.

This is so, I believe, for one good reason: if an international controversy leads to armed conflict, everyone loses; if armed conflict is avoided, everyone wins. It is better to lose a point now and then in an international tribunal, and gain a world in which everyone lives at peace under a rule of law.

Here then are two purposes which I see as particularly fitting within the mission of the world's universities.

A more massive mobilization of young people in the centers of learning where truth and wisdom are enshrined and ignorance and witless prejudice are corrected. They, whose world this soon will be, can thus begin to make it now a more decent place for their living.

An inquiry and a search in the laws of the nations for the grand principles of justice and righteousness and good, common to all peoples; out of them will then be constructed a system of law, welcome to all peoples because it will mean for the world a rule of law — an end to the suicidal strife of war.

In pursuing these purposes, the universities — I most firmly believe — will add new glory to their names for they will be giving leadership to the worthiest human enterprise — the pursuit of peace with justice.

I repeat that I am proud to accept this University's Degree — on behalf of the American people.

And I thank you for the honor you have done me here."

(By courtesy of USIS, Madras).

THE ROLE OF THE TEMPLE IN THE SOCIAL AND ECONOMIC LIFE OF INDIA

By

EVELYN B. McCUNE

"As an agency of social well-being the medieval Indian temple has few parallels."

— Nilakanta Sastri¹

Introduction: Even a preliminary survey of the steadily increasing functions of the temple in South India, (from the "dolmen-temples" of Dravida and the caitya and vihāra of Buddhist North India to the great Hindu temple cities of Vijayanagar), induces a thoughtful reestimation in the mind of the student. The Hindu temple appears to have been a major institution, connecting the ancient world with the medieval and the medieval with the modern world, not only in India but in all world civilizations. In India it was apparently the single institution (along with the maṭha) to preserve a civilian² tradition of great vitality, and it was also the only permanent institution to act as a social cement in keeping together the various component communities of India. Like the modern monarchy in England, its two great functions were to preserve continuity and unity in the sub-continent. In addition, unlike the British monarchy, it acted as the great creative mother of all the arts, the institutor of the ideals in every field of cultural and social, political and economic norms, and the producer of new ideas to meet the social demands of new times.

Brahmā

Creation, inventiveness

The temple was the body through which the spirit of originality operated. Iconography, architecture and sculpture, all the

1. Nilakanta Sastri, *The History of South India*, p. 315.

2. T. V. Mahalingam, *Administration and Social Life Under Vijayanagar*. Though the king was the symbol of unity, he was more powerful at the Centre. "In local areas, the old village assemblies actively functioned. The temple was the centre of cultural and economic activities" (p. 5). See also pp. 331-8.

fine arts, new industries, new farming methods, new livelihoods—all these were fostered and nourished by the temple until at maturity they went out into the secular world. Some arts never left the temple because as the house of god, special refinements were reserved to it alone.³ All, in time, degenerated in the arid climate of the secular world because of the lack of the spirit of devotion that first created them.

Viṣṇu

Preserver, establisher and unifier, keeper of peace. The temple was the body through which order and unity was maintained. The institution of caste accounts for the "readiness with which they (the different sections of the people) came together and co-operated on matters of common concern like the management of a temple and its adjuncts, the regulation of land and irrigation rights in the village, and the administration of local affairs generally."⁴ Unlike in China,⁵ cultural differences were tolerated and kept together through centers of community life, the temples. It held the life of the various peoples living near it on a steady keel by strict supervision—a demanding task, by settlement of disputes, by providing medical, legal and banking services on a local level and by linking the local level with the outside.⁶

Śiva

Destroyer and rebuilder; maintainer of continuity in crisis. The temple was the body through which continuity with the past was maintained when all other agents of law and order broke down. It helped recreate new order,⁷ it operated in places where the political power did not penetrate,—based as it was upon the stationing of units of troops to maintain its authority—it dealt with groups that were demoralized. Old tradition was destroyed,

3. Stella Kramrisch, *Dravida and Kerala in the Art of Travancore*, 21.

4. K. A. N. Sastri, *op. cit.*, p. 309.

5. The criterion used by the Chinese census-takers in listing various tribal peoples was whether they had adopted Chinese customs: if they had they were called Chinese.

6. K. K. Pillai, *The Sucindram Temple*, p. 298: "they were fortresses, treasuries, court-houses, parks, fairs, exhibition-sheds, halls of learning and of pleasure, all in one".

7. Vidyāranya who helped to found Vijayanagar; Brahmins who helped Śivaḥ, etc.

new tradition was built in one living process. Tradition was not lost, due to education, but it was modified as the temple and maṭha operated as channels for change.⁸ Assimilation of new groups into the caste system and the adjustment of immigrants, especially traders, into the social system, as well as of primitive peoples with their goddess cults was largely through Śaivite temples, so that the vast majority of Hindus in South India were Śaivites.

The question that now arises is what was the unifying element that kept all these roles functioning at different rates, different times and places? Professor Sastri has given the answer in the quotation that appears at the beginning of this paper: the spirit of moderation, harmony and well-being. (In contrast the king and his military were ruthless, there was a "degree of unscrupulousness in trade which was unmatched anywhere in the world,"⁹ and the poverty of ideas, tools and capital among the agricultural and artisan classes allowed of no advance or improvement). In other ways as well, the temple was the tempering influence which penetrated the masses and civilized them in humanitarian ways. This spirit is the most important and least understood part of the role the temple played. It is its "psychological climate," as Professor Sastri has indicated. It is certain that when the role is more fully known, it will be recognized as one of the most effective agents of the civilizing or socializing processes that mankind has known. The efforts that the temple exerted and its successes, at every level (from inducing toleration of different castes, reducing destructive potentials—in spite of failures—to the reception of the little six-year old Devādāsi in a formal ceremony) in scope and quality, demonstrate without question that the temple was the agent par excellence for "social well-being."

Social Functions: The temple did not exist alone but as a part of a network of temples large and small, linking rural areas with port-towns and the big administrative cities of the interior. At first, in the fifth century, for example, they were few and far

8. Pillay, *op.cit.*, p. 252: "Information gathered from diverse sources separated widely in time, should not be presented in a mass... Otherwise, it is likely to result in an unhistoric and inaccurate picture; further, it may present an unreal picture of absence of change".

9. Max Weber, *General Economic History*, ch. 30, p. 357.

apart, but even then they were a more concrete form of the system of forest hermitages which had existed for centuries. The function was the "Sanskritization" or mediation between the people of the local and lower orders and the people of the upper and outside worlds. The connecting links were social and personal and were recruited and maintained by the Brahmin castes, except for those temples that were Jain or Buddhist, or occasionally Muslim or Christian. Communications were made by Brahmins who could approach one another (the Brahmin castes taken together constituted one of the few vertical institutions: wealth did not interrupt the channels).¹⁰ The role of social arbiter was an enormously important one, as the British well knew when they based their Empire upon the navy plus prestige—very little navy and very much prestige.¹¹

A word about the Brahmins who furnished the personnel which made the system operate is appropriate here. Their connection with the temple was intimate; they were the priests. Even very high caste Brahmins had to participate in temple rituals of one kind or another in order to keep their caste ranking. There were different categories of Brahmins, however. In civil life "they occupied a highly respected position. With the exception of a few who entered the state service in the army and elsewhere, they generally devoted themselves to religious and literary pursuits and stood outside the race for wealth and power. They lived on voluntary gifts from all classes of people from the king downward."¹²

To discuss first the Brahmins who entered the service of the State; the priests who were in church of the greater "cathedral" temples of Vijayanagar times¹³ or the king's private gurus were generally semi-official. They were often chosen to go on diplomatic missions requiring great skill, or legitimatized the sovereign

10. Deputations from local temples could reach the ear of the king through the Brahmin priests. See Mahalingam, *op.cit.*, p. 19: "The chief Amaram Timmarassa introduced them to the king....".

11. Mahalingam, p. 229: "A right which temples enjoyed was that of conferring honours....".

12. Sastri, *op.cit.*, 308.

13. Ahobalam, Kālahasti, Tirupati, Kāñcī, Tiruvannāmalai, Cidambaram, Kumbakonam, etc,

by coronation,¹⁴ or had charge of the training of the yuvarāja,¹⁵ (which doubtless goes far towards explaining the relatively peaceful transition of power from one ruler to another in Hindu states as opposed to the assassination of so many Muslim kings who never seemed to develop a strong "carry-over" institution. The ulema were no good at this point). In connection with the transfer of power, they provided the model for the honorable retirement of the monarch "to the forests" as he, like all Hindus was entitled to the last two phases of his life in peace. They saw to it that the king was alert to the Dharma of maintaining the social order and provided him with "hereditary ministers". The sanyāsin of the great temples belonged to the larger councils composed of nobles, allies and priests,¹⁶ and Brahmins were recruited in Vijayanagar times (as well as in Gupta, Cōla and post-Vijayanagar) for service as ministers in the small ruling Council where they were called Pradhāni. As ministers they had to keep records, report upon the condition of the army, and so on, and were considered "the honestest and most esteemed of the Nation...for they do always serve in the chiefest places about the king as Receivers, Stewards, Ambassadors and such like offices".¹⁷

Lower administrative positions were also held by them both in the capital and in the local temples. The mantra (deliberation) and tantra (execution) could be likened to Western functions of the theory and policy making, and what we call administration and operations (or staff and field) functions, one group to run the institution, the other to do the work. Not all Brahmins wanted to serve the state even in the most respected capacities. Deśika, for example, is said to have preferred a life of seclusion to one of active participation in the political movements of the period, "in which respect he was a shining contrast to the great Advaita teacher of the 14th century".¹⁸ And not all Brahmins were "legitimate". Ambitious and wealthy people of low caste naturally wanted to become respectable. The Sourāṣṭra, for example, assumed Brahmin caste names and titles. The royal house backed them up in their claims.¹⁹

14. Mahalingam, *op.cit.*

15. *Op.cit.*, 12, 16.

16. *Op.cit.*, 27.

17. Van Linschoten, *Purchas, His Pilgrims*, X, 255-6 (*op.cit.*, 241).

18. Mahalingam, *op.cit.*, p. 305.

19. *Op.cit.*, p. 255.

As time went on groups of Brahmins moved around and their numbers expanded, factions grew up and disputes between them had to be settled by the king or his deputies. This weakened their position somewhat. Numbers also diluted the quality,²⁰ as would be inevitable. Krishnadeva Rāya, however, said: "That king can lay his hand on his breast and sleep peacefully who appoints as masters of his fortresses such Brahmins....who increases his treasures by multiplying his income and lessening his expenditure, and by seeing that the people are without trouble".²¹

The temples were also centres of administration in local areas. This will be discussed below under the head of legal functions of temples. They were naturally eager to keep the channels of connection between the local areas and the rulers open, and they developed many ways. Informal contact was kept by offering hospitality to pilgrims and feeding them (sometimes there were rules that no one person was to be fed for more than three consecutive days). Formal deputations were often sent to attend conferences, festivals and trials. Different temple officials were sent with these groups depending on the nature of the errand. Devadāsīs were not infrequently used to get the good will of a ruler. Sometimes they went willingly to Muslim conquerors in order to save their own temples or bring about the defeat of the infidel.

As far as the relations between the king and the temple were concerned, the channels in that direction were also kept open. The king founded the temple in the first place by a grant of lands and then continued to send contributions. He had auditing officers, however,²² even spies, and sometimes he tightened his control by putting a new set of Brahmin priests in charge. One example of this was the shift in control from the Nambiyārs to the Nambūdiris at Śucīndram in the 13th century.

"Probably, at the very beginning, when Vīra Keraḷa established Malayāli Brahmins in Śucīndram, as part of a scheme of stabilizing his authority, he organized them into a group

20. *Op.cit.*, p. 243: Vemana was sarcastic: "After going through all his studies and attaining consummate wisdom, after making nothing of divinity, the moment he sees a fair woman he forgets all his sanctity". Brown tr. *Verses of Vemana*.

21. *Op.cit.*, p. 242.

22. *Op.cit.*, p. 100.

on the model of the Yogakkār of Trivandrum, who are known to have flourished since the 9th century A.D.²³

It is significant that a new settlement of brahmins superimposed upon a more ancient community functioned moderately, the Sabhā and the Ūr co-existing, or as at Śucīndram the Yogam and the Mahāsabhā co-existing, because the descendants of the original brahmadeya could not be ignored with impunity. So the political purposes failed and had the deleterious effect of establishing a new, more autocratic local power between the local peoples and the secular authority. The new Yogakkārs were not primarily religious in their functions: they came in first as financial agents (accountants), became a business corporation by the 16th century controlling all temple affairs. That they were professional administrators is demonstrated by the fact that most of them were unwilling to stay at Śucīndram, for example, when their administrative controls were removed in 1811.²⁴

After 1705 the tendency of the monarch to interfere in local affairs became more marked as the secularizing of the temples noted above increased, stages in this process being reached in (1) 18th century A.C. by Bāl Mārtāṇḍavarman, founder of Travancore (1729-58); (2) 19th century by the confiscation of political powers of the East India Company; and (3) 20th century institution of a Devasvam Department.

When the temple system first arose, however, it operated as a community service centre of the utmost importance to the state. The chief function of the priestly class was to make social applications of the *bhakti* forms of worship, and this required, among other functions, pastoral care and arbitration. The most significant contribution of priestly leadership continued to be emphasis upon the *benefits* as well as penalties attached to the service of God. This made the temple more balanced in its approach to society than the other institutions of the times which, though beneficial to in-groups, were committed to any and all means of exploitation of out-groups. In its more balanced, more statesmanlike role, the temple acted as social stabilizer.

During the Cōla period, in particular, the autonomy of local communities was effective and unweakened throughout the 300

23. Pillay, *op.cit.*, p. 151.

24. *idem.*, p. 164.

years of the hegemony of Cōla monarchs who "deserve high praise for combining central administration with vigorous local autonomy".²⁵ There were three types, the sabhā, ūr and nagaram with all three of which the temple was associated. Several features of the administrative methods should be noted in passing: the function of tax-raising which the Cōla monarchs left to the village to work out,²⁶ the way of selecting executives, by a child's drawing of the name to avoid creating strains among the sabhā members, and decision-making by consensus.²⁷ These techniques were remarkably enlightened.

In closing these brief remarks on administrative functions of the priestly class, notice should be taken of the high standards that they not only professed but lived up to. Krishnadeva Rāya, of a later, more competitive age, still has this to say: "Because a Brahmin would stand to his post even in times of danger and would continue in service though reduced to becoming a subordinate to a Kṣatriya or a Śūdra, it is always advisable for a king to take Brahmins as his officers."²⁸

It is not possible to consider administrative functions without a brief look at judicial functions as well, both were concerned with tantra and mantra aspects. The king was, by definition, shut off from making laws, as were the Brahmins. They could, however, interpret and set up precedent, and judicate.²⁹ The law was bound up with religion and in litigation the Brahmin lawyers had to give

25. Lectures on cultural history of South India: Nilakanta Sastri.

26. Reminiscent of the way the Norman kings had to get money from the Anglo-Saxon communities, considered to be origin of Parliament; whereas in France, Louis XI stationed his own tax-collecting agents in the provinces, thus leading to absolute monarchy of Louis XIV.

27. The method of decision making used by Quaker executives. "The Quaker Way Wins New Adherence", *N. Y. Times* (1951) and decisions by consensus on U.S. Government: Lillenthal-Atomic Energy Commission; LaFollette-Monroney Committee; Committee on Economic Development See Joan Bondurant, *Conquest of Violence* (1958), pp. 221-23.

28. *Amukta*, Canto IV, verse 217 as quoted by T. V. Mahalingam, *op.cit.*, p. 242.

29. Disputes between the Left and Right-hand castes were constantly occurring. Brahmin judges were effective in settling disputes so long as they maintained their neutrality and impartiality as holy men. Whenever they fell into the role of disputant, the King's Court, Dharmāsana, had to be appealed to, or some local representative of the king. As the priestly functions proliferated and became secularized, there were naturally many Brahmins either individually or in sub-castes who were involved as disputants in litigation. They seem to have dropped in prestige in direct proportion

their services. And, of course, they were responsible for maintaining the peace in the temple brahmadeya lands.³⁰ This involved both criminal and civil cases and policing. The institution of Sanketam illustrates one way this jurisdiction operated. "The Sanketam is the name of a religious corporation. The lands belonging to the temple were under the control of a separately constituted body of members, who, in olden days, wielded unlimited powers within their jurisdiction. Even the king had no control over these corporations except in a general way. The lands belonging to the temples and managed by the Yogams were also exempt from the payment of certain kinds of taxes and were under a special form of tenure".³¹ The two features to be noted here were those of sanctuary and political jurisdiction.

As for the policing problems, the king kept order generally by billeting troops in strategic spots and by employing certain "rough-neck castes" as protectors of the highways and the temple authorities employed their own permanent guards. Cruel punishments were generally deprecated by the Brahmins.

Another result of the peace-making role played by Brahmin leaders as Hinduism expanded under the impetus of the Nāyanārs and Ālvārs, and Jainism and Buddhism were somehow squeezed out or denigrated, was the reduction of tensions within the sects by resort to temple iconography: Harihara of the Pallavas, Ardhanārīśvara of the Chālukyas of Bādāmi. One branch of the Vaiṣṇavas tended to make things easy for the popular taste by saying that God's grace was free (Tengalai), the other branch of Vaiṣṇavas to require more by saying that God's grace must be worked for (Vaḍagalai). These two sects then competed strenuously for popularity—their differences humorously summarized in the cat-kitten and monkey-mother-baby tale.³²

Other public services than the ones mentioned above were equally important: education, medical services and hospitals for man and beast, charity, hospitality to pilgrims and the cultivation

as they neglected the constructive priestly role of neutral adjudication. Distinction should be made in the case of disputes thrust upon the upper castes by lower ones.

30. Pillay, *op.cit.*, p. 243 and others.

31. *Idem*, p. 261.

32. Another parallel might be drawn in current times: the Government of India wants to be monkey and make the people work, and the people want to be kitten and be carried (vis-a-vis 5-year Plan).

of all the fine arts which never really became very well secularized with the exception of music and dancing. Each of these is a study in itself and cannot be gone into here. Education, however, was peculiarly associated with the temple, especially in the *maṭhas* surrounding many temples. The highest respect was only tendered to the learned Brahmin, so much so that it was said that "a gift given to an unlearned Brahmin was the same as putting a sacrifice on quenched fires".

Economic Functions: The temple was both a major consumer and a major employer—and it was permanent. Like the East India Company it had the advantage over the monarchy of freedom from succession quarrels and a resultant continuity. Many of the temple personnel were hereditary employees as well, and life was relatively easy on them as well as on the temple slaves. It was not unusual for a temple like Tirupati, for example, to have a thousand employees in full-time contract. In a period when taxes were many, small and vexatious—as they were during the medieval age, the temple enjoyed a special position even with regard to the collection of taxes. Of the four methods used in tax-collection during Vijayanagar, for example, the temple collections were the steadiest and most productive for the state as a whole. Since often it is the method of collection that made the taxes feel "heavy or light"³³ the temple-supervisors made the effort to command willing compliance as often as possible. It is human nature to dislike coercion even for petty matters and to be generous if gently asked to give. There were, of course, examples of extortion especially during later Vijayanagar when pressure from the king to maintain a war-state was passed on to all below him.

In fiscal matters then, as well as in access to labour and land, the temple had the three elements needed for production.

Land: A temple always started with a grant, usually from a king but sometimes from a merchant guild or noble, or even a group. A *devadāna*, like *brahmadeya*, is the gift of a village with all its lands for support. "The rights of cultivation as well as of supervision and control were bestowed on the Brahmin beneficiaries by the gift-deed, and the donor renounced all rights, including taxation".³⁴ The village apart from the temple had no inde-

33. T. V. Mahalingam, *op.cit.*, p. 98.

34. Pillay, *op.cit.*, (*Sūcīndram*), p. 242, inferred from title-deed.

pendent status. The kings sent their own agents to demesne lands or to lands not owned by temples, but temples were involved in the local administrations of every kind.

Funds: The continuous handling of funds and the receipts of gifts in cash, goods and services gave the temples capital which they usually immediately *reinvested* in productive ways and did not hoard, in spite of the general opinion of Europeans that all capital in India went into the hoards of the upper classes and was never used to fertilize the activities of the lower classes. It is true that jewellery and gold was kept and still is in various temple treasuries, but only a small amount of the income was so treated. Loans to local ambitious and hard-working people were made and this service, plus the investment in irrigation works, apart from the religious services of temple-life, was of enormous value to the community.

As a result of its productive services of this sort, the temple, became, during the 6th to 16th centuries, the beneficiary of endowments from all strata of society, as we indicated briefly above. The kings were the last to appreciate the value of a paternalistic capitalistic institution of the community type and the endowments of the great centralizing dynasty of the Cōlas were generous especially to Śiva temples. Vijayanagara was just as alert to curry favor with the temple-communities and to win their support. Tirupati, for example, received 90% of its lands and 50% of its cash endowments from the royal family,³⁵ which then functioned as "redistributed resources".³⁶ Unlike the directly-financed channels of commerce typical of the middle ages, (reciprocity and exchange), the indirect agency of redistribution of resources was the most productive, leading immediately to the creation of new industrial and agricultural resources. This was because the original capital was voluntary and charitable, and, perhaps most important of all, because it was directed to current needs for a viable economy. The cycle of food alone as it is channeled through the temple, cooked and distributed at cheap prices on a volume scale, benefits every one that touches it, even the donors, and creates continual turnover of capital.

There seem to have been no other channels for state resources to be used as grants-in-aid. The temple not only undertook the

35. Burton Stein, *The Tirupati Temple* (PhD. Thesis, 1958, Un. of Chicago).

36. Polyani, Karl, *Trade and Market in Early Empires*, 1957, cited 127.

financing of small projects but also of large enterprises. Country temples in rice-growing areas often built large irrigation works,³⁷ and city temples financed business ventures and many crafts and industries.³⁸ As the student examines the beginnings of industrial revolution in the West, he finds that one authority in the field states that the rise of capitalism in the West was owing to eight factors (population increase, inflow of precious metals, geographical locations, military requirements of armies, luxury demand, a rational permanent industry based on accounting, technology law and respect for contract, and a rationalistic economic ethic).³⁹ Of these, the ethic he regarded as most important of all because ethical restraints caused honest work and honest dealings with *out-group as well as in-group people*. Professor Weber goes on to cite the Oriental trader as being the prime example of the "universal economic impulse" to indulge in the worst excesses of unscrupulosity, and cites Indian industry, most unfairly, I feel, as being an example of "pariah capitalism", primarily because the two top castes were restricted from entering *business* on the grounds that they couldn't seek gain and that the castes who could lend money for interest were non-humanitarian. He blamed caste for making an industrial revolution impossible.⁴⁰

This brief study of the Hindu temple makes me wonder if he could not have erred through ignorance.⁴¹ All the elements for modern industrialism were present in the Hindu system, *including* the most important factor, the rationalistic *ethic*. The Hindu temple with its high-caste supervision and its equitable supervision of *all* under contract (*karanai*) with it may well have developed into precisely the type of religiously tempered industrial

37. Stein, *op.cit.* Tirupati-Chandragiri was transformed from forested dry cultivation to one of the most productive areas of Madras presidency. See also Pillay, p. 293 for Sueindram land reclamation.

38. Nilakanta Sastri, "Economy of South Indian Temple in the Cōla Period". (1932) cited in fn. 35 (above), pp. 305-19.

39. Max Weber, *General Economic History*, ch. 30.

40. "Every new technical process which an Indian employs signifies for him first of all that he leaves his caste and falls into another necessarily lower. Since he believes in the transmigration of souls, the immediate significance of this is that his chance of purification is put off He will hardly consent to such a change". Weber.

41. Information about India reached Europe in the 19th century largely through British officials who never practised in England,

enterprise described as being the mother of modern capitalism,⁴² had it been protected instead of exploited in the 17th century and had the East India Company not broken it.

Last of all, one should note that the temple maintained a culture little different in the provinces from that of the cities thus preserving a Jeffersonian sort of ideal of the uncorrupted and integrated virtues of rural life.

"The patient cultivator has still left to him the worship at the village altar or in the sacred temple. He can still drone to himself his treasured ethical stanzas, which form his rule of life from the day he picked them up in the village school or from the wandering minstrel. The gods are very near to him, and he hears with pride how his piety and faith can bring him very close to the side of Śiva or Viṣṇu, gracious gods, loved of old. He listens in the eventide beneath the village tree to the bard who recites from learned books and explains in the simple vernacular past traditions of the strife and struggle of heroes and saints, and of the long-strained devotion and chastity of the heroines of the Mahābhārata and Rāmāyaṇa. He looks forward to the days of festival when the village will be gay with streaming flags as the gods are carried forth from the temple amid the songs of minstrels telling of a salvation for all men from the toils of life and from rebirth."⁴³

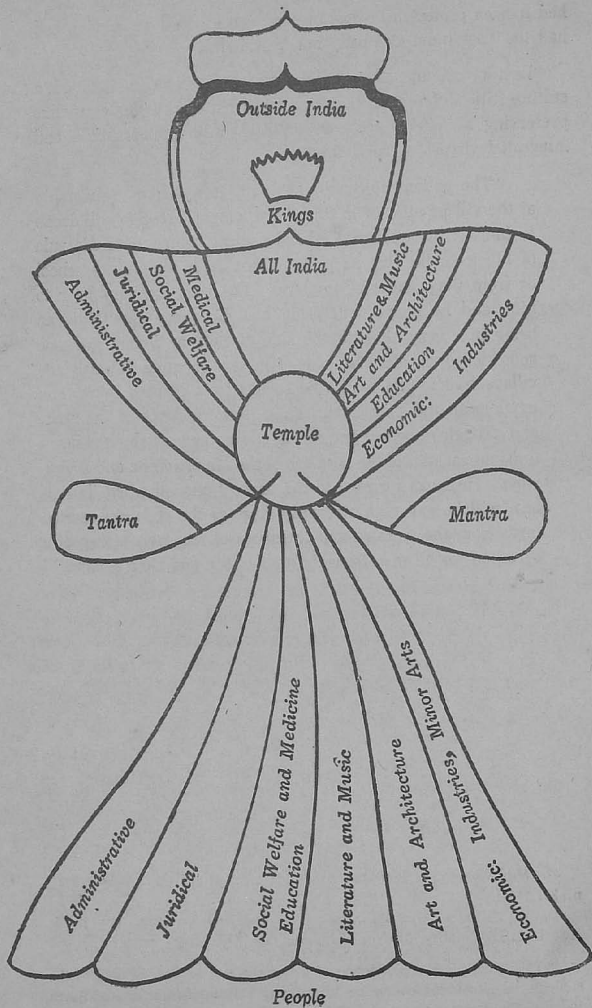
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42. Max Weber, *The Protestant Ethic and the Spirit of Capitalism*, (1902). p. 361.

43. R. W. Fraser, *Indian Thought Past and Present* (1915), pp. 194-5. Also in L.S.S.O'Malley, *Modern India and the West* (1941), p. 811.

* This article is a reproduction of a 'term paper' written by one of the students who took the course on 'Social and Political Institutions of South India' in the Summer Quarter of 1959 in the University of Chicago—Ed.

ROLE OF THE TEMPLE IN INDIAN LIFE



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THE ART OF KATHĀKĀLAKSHEPAM

By

PROF. R. SRINIVASAN, M.A.

Aim and Scope:

Kathākālakshepams and Bhajanas are two of the most important institutions in India meant to keep alive the religious and ethical instinct in the life of the people in general. Till a few decades ago there was practically no village or street in which there were not some regular bhajanas going on, and all the people used to take part in them as well. *Purāṇa-paṭhanam*, the earlier form of Kathākālakshepam of the present day, was similarly a regular feature of the daily life of the community. Kathākālakshepam in the present form came to the south from the Maharatta countries and was shaped into a distinctive institution by the famous Krishna Bhāgavatar of Tanjore and later by Tiruppayanam Panchāpagesa Sāstriar; in their hands it became a unique art, in which various elements of the other fine arts, such as music, dance, drama were combined to produce a striking effect. This used to be very popular too, in fact more popular than music concerts. Several musicians of repute changed over to Kālakshepams on this account, as for example, Palghat Anantarama Bhāgavatar, Muthia Bhāgavatar and Vedānta Bhāgavatar. Due to this popularity several "Bhāgavatars" began to enter this field, whether they were competent to do it or not. As used to be remarked then, these novices converted the Kathā into a "standing kaccery"—concert of standing musicians!

A Composite Art:

The chief object of Kathā is usually to impart religious instruction, including of course, every kind of moral teaching. But it is not merely that. It is very much more. If I may so put it, it is a didactic Art. In drama also there is this didactic element. But Kathā can be Art and may be made an Art. After all, Kathā is only monodrama. In it we have all the elements which go to make a good drama. Even without music Kathā can be made to assume an artistic value by properly handling the theme and working it out on the basic principles underlying dramatic art.

Here again, music is of great value and certainly goes a very long way to make the Kathā effective, not only as story telling but also as a great Art. In this aspect of Kathākālakshepam music plays a very important part, and hence one cannot be too careful in fitting music into Kathākālakshepam. Being a monodrama, the Kathākālakshepam worked on the basis of Art presents great difficulties which are easily got over on the stage. On the stage we depend for effect upon not only the capacity of the actor, but on several elements which go to make the complete whole. We have the different characters, dressed and made up to look as nearly as possible the personages they represent, there is the stage setting, the scenery, the colour scheme, all of which tend to produce the dramatic illusion into which the audience fall. This makes the work of the actor easy and helps him to a large extent in producing the required effect. But in the case of Kathākālakshepam the performer has none of these conveniences on hand. He has to depend upon himself and his resourcefulness. Here lies the real difficulty in performing a Kathākālakshepam as a piece of Art. The performer has to be an actor and an actor of no mean parts. He has to act not only one part but several parts, and he has to do this without any dress or make-up or back-ground or other stage settings. But still a good performer should be able to produce the necessary dramatic effect if he pays attention to some of the essentials.

Special Features:

Let me here enumerate some of these points which I have found very useful myself.

(1) When we choose a story for the Kathākālakshepam, be it Purāṇic or not, it has to be carefully worked in different stages as in a drama. I generally work it out in a number of scenes, choosing the essential situation in each scene and working up the part of the story pertaining to that scene to the climax. Shortening or lengthening the performance will only depend upon hurrying through or dropping or elaborating some of these scenes. Of course, there will be some scenes, on which the whole story stands and we cannot afford to touch them. In introducing different parts of the story and presenting them as scenes to the audience great care should be taken to give an effective description of the particular scene, something like a word picture, so that the audience, though they are not in front of a stage with all the necessary setting feel almost as if they are witnessing that scene.

(2) Except where the description of the kind referred to above is involved, it is desirable to avoid indirect form of narration as far as possible. I have very often seen some effective story telling being spoiled by the indirect narration adopted by the performer. If you act the part of the different persons who are coming in a particular situation properly, you can avoid to a very large extent the need for indirect narration.

(3) Again, as in the case of the drama, the musical element must be very carefully chosen. Being a monodrama, Kathākālakshepam requires that every song introduced into it must be carefully introduced, tunes and *tālās* being properly chosen. As Kathākālakshepam is not a musical concert (though several performers are trying to convert it into a concert of an extremely technical nature) care should be taken to avoid unnecessary technical pieces which involve a high degree of musical proficiency and which in a Kathākālakshepam are likely to mar the total effect. Elaborate *Rāgālāpana*, singing *swaras*, introducing too many standard *kīrtanas* in and out of season, giving too many occasions for the display of the drummer's skill, all these have to be avoided if the Kathākālakshepam is to be a work of Art.

Also every song must be carefully worked into the narration. It should not appear to be an interpolation. It must be so worked that the audience do not feel where the prose ends and the music begins. Very often musical pieces are introduced after a sudden stop and the narration begins again after some interval after the music is over. This takes away much of the effect. Of course, I am not so much of a puritan as to advocate the total abolition of extraneous music from the Kathā. Where there is a natural break in the development of the story, we may certainly have extraneous musical pieces even of a technical nature with *swaras*, *mridangam* display and all that. But it is not an essential part of the Kathā. It is only like an interlude in a drama—something like a "curtain raiser".

(4) Another point to note in this connection is to avoid as far as possible having to expound the meaning of the musical pieces sung, except where the language of the piece is different from the vernacular of the major portion of the audience. By properly intoning the words of the song accompanied by the necessary gestures one can convey easily the meaning of the piece to the audience. As a result, except where the words are

abstruse, songs in local vernaculars ought to be left without any commentary or annotation. This again involves care in introducing songs.

(5) The use of proper gestures by the performer is a matter of a very great importance. Kathā being a monodrama, it is essential that the performer should carefully choose his gestures in depicting the various personages of the story. The gestures ought to be suggestive, graceful and natural. Necessity for narration, for expounding musical pieces and such other things can be very easily avoided and the effect enhanced considerably by the use of gestures. The Kathā performer has perforce to be an actor of great parts.

The accompaniments must be absolutely secondary. I am one of those who think that even in a musical concert the accompaniments should not be allowed to usurp places not meant for them. In a Kathākālakshepam the reasons are all the greater. Music on the whole is only a handmaid to the monodrama. If the accompaniments of the musical part of the Kathā are allowed to dominate, the effect will be anything but artistic. In some situations it may be even necessary to disregard the accompaniments altogether. In some pathetic or very quick moving situations the performer may have to get on without any regard to the accompaniments. This is a point which needs very careful consideration at the hands of performers who wish to make the Kathākālakshepam a real art.

(6) To make the Art side of the Kathā prominent it is also necessary to see that too many long sermons on ethical principles should be avoided. Even where the story brims with situations convenient for such appeals they must be made very dramatically and not become sermons or lectures. The obvious moral lessons will easily go home to the people even without the performer's sermonizing upon them, if he had worked the story carefully and effectively. At times, a point left unsaid goes home to the audience more effectively than by a long detailed peroration from the performer. Where it is possible, even this moral may be left to some of the characters to bring out.

Distinctive Feature of Kathā Music:

(7) One aspect which has to be kept in mind but which is usually forgotten nowadays is that the music of the Kathā is of a distinctive character, it has its own "Melam", unique to the

institution. The tunes best fitted for a Kathā are of the type used in Maharatta countries—Sāki, Diṇḍi, Anjanagīta, Savai, Ghanākshari and so on. These are simple, crisp and effective tunes. Jālar Kulitālam (with its own sweet tinkling sound) and Chaplā are essential to produce the proper atmosphere. It is essential to maintain this Kathā “atmosphere” throughout. Also in doing the tālam, time is not measured as in a concert by beats and pauses. Generally Desadi and Usitālam are used. Very often 7-beat tālams (ēḷaḍi tālam, as they are called) are also employed. The effect of these is tremendous, as anyone who has heard will realize. Of course, it requires some training to use these tālas with ease and skill. In my own view, no one can take to Kathā performing who is not used to these tāla varieties which make the very life of the institution. Also there are some typical *moharas* or *muttāyppu* in mridangam which are characteristic of the Kathā-melam. It is very unfortunate that these are going out of use nowadays. The All India Radio is to some extent responsible for these specialities getting out of use; in their studios there do not seem to be available accompanists who can provide these features distinctive to the Kathā music.

Kathākālakshepam and A.I.R.:

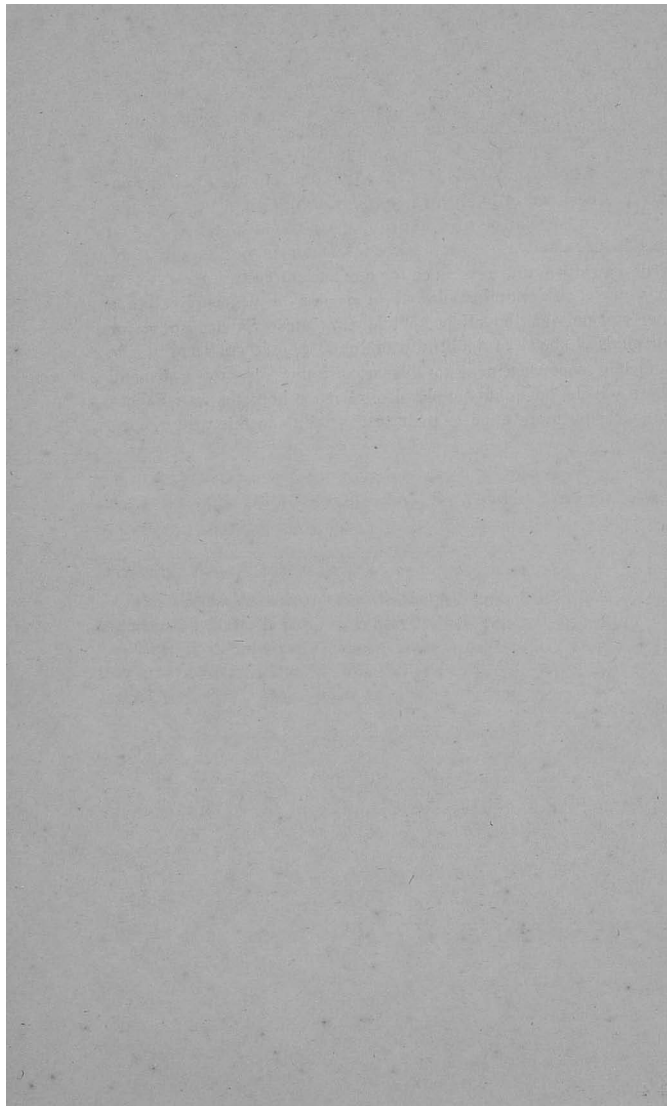
The Kathākālakshepam item in the All India Radio is becoming almost a farce; it is not a concert which you can cut short as you like; it is an organic whole, several parts of it are woven into a set pattern. But for this the story telling will become an insipid, flat affair. One cannot work out the whole without building up the various parts so as to fit them in the general structure. Generally speaking, to perform a Kathā in 45 minutes is converting it into a ritual or formality to be gone through just to fill the time. This elementary point seems to have been ignored by the All India Radio.

Conclusion:

I have tried to throw out some of the ideas which came to my mind in thinking about this subject. Kathākālakshepam has appealed to me more as an Art than as mere story-telling. Of course devotion has to be given the first place; it can be done through the Art aspect of the Kathā. One finds it easier at times to produce a devotional atmosphere through music than by mere story telling, and dramatic presentation proves also very helpful in adding to the devotional aspect. I feel that this aspect of the

Kathā requires a little more attention at the hands of the performers than it gets at present.

Kathākālakshepam is a glorious institution in the cultural life of India, meant to keep alive the soul of the nation. Once it was a very popular institution. Most unfortunately its popularity has declined of late; this is not a healthy sign. Our greatness lies in our special culture and not in spurious imitations. And this institution was a very powerful factor in our cultural life. True patriotism and reverence for our ancient culture require that this art should not be allowed to decline or degenerate into a mere money-making affair. While our Music Sabhas go in for all kinds of shows of doubtful usefulness, they do not seem to give sufficient encouragement to this art. If there is proper demand there will be adequate supply also. Let me hope that our Sabhas will become more alive to their responsibility in this matter.



SECTION II : REPORTS OF SEMINARS

The Institute of Traditional Cultures conducted a seminar on 12-12-1959 on "Rejuvenation of some Languishing Arts". The following were present:—

Director : Prof. K. A. Nilakanta Śāstri, M.A.

Leader : Sangītakalāśikhāmaṇi Prof. R. Srinivasan, M.A., (Retd. Principal of University College, Trivandrum).

Participants : Śrī P. Sambamurti, B.A., B.L., Head of the Department of Music, University of Madras, Madras.

Dr. U. R. Ehrenfels, Professor of Anthropology, University of Madras, Madras.

Dr. T. V. Mahalingam, M.A., D.Litt., Professor of Ancient History and Archaeology, University of Madras, Madras.

Dewan Bahadur K. S. Ramaswami Śāstri, B.A., B.L., Retired Judge, Madras.

Śrī N. Venkatrao, M.A., Head of the Department of Telugu, University of Madras, Madras.

Śrī M. Gopalakrishnan, M.A., M.Litt., Lecturer in Anthropology, University of Madras, Madras.

Śrī E. Krishna Iyer, B.A., B.L., Honorary Secretary, Madras State Sangīta Nāṭaka Sangham, Madras.

Śrī Muḍikōṇḍān Venkatarama Iyer, All-India Radio, Madras.

Śrī V. Sundaram Iyer, B.A., B.L., Advocate, Madras.

Śrī K. Chandrasekharan, B.A., B.L., Advocate, Madras.

Śrī P. N. Appuswami, B.A., B.L., Advocate, Madras.

Śrī Sandhyāvandanam Srinivasarao, B.A., B.L., Producer, All-India Radio, Madras.

Sangīta Bhūṣaṇam S. Ramanathan, The Madras State Sangīta Nāṭaka Sangham, Madras.

Śrī S. Rajam, B.A., Murray & Co., Madras.

The following working paper was circulated to the invitees in advance :

REJUVENATION OF SOME LANGUISHING ARTS

WORKING PAPER

By

PROF. R. SRINIVASAN, M.A.

I. *Kathākālakṣepam*

The essential basis of Indian Culture is Religion in the widest and most general sense of the word. An intuitive conviction that the Divine is immanent in everything permeated every phase of our life. Religion in some form or other played a part in every activity. In olden times temples were not only places of worship but were also centres of various human activities—artistic, social, political and so on. Temples inspired sculpture, architecture, music and poetry; *pañcāyat* courts usually met in temples; even shops were usually situated in and around the temples. Therefore our leaders founded many institutions to keep alive the religious spirit in the minds of the people. Among these the *Bhajanas* and the *Kathākālakṣepams* (in their earlier form as *Purāṇapaṭhanam*) were prominent: There was practically no village without a *Bhajana-maṭham*; and day in and day out there were *Bhajanas* and *Kālakṣepams* reminding the people all the time about the higher and more lasting things in life.

The modern *Kathākālakṣepam* was an evolution of the old *Purāṇapaṭhanam* as a result of the impact of the *Sankīrtan* from the Mahārāṣṭra country. It was shaped as a definite art form by Tanjore Krishna Bhāgavatar of hallowed memory. Tiruppayaṇam Panchāpageśa Śāstriar gave his own distinctive touch to it and made it a synthesis of *Wisdom* and *Art*. We are supposed to follow this pattern since.

It became very popular and thousands used to gather to listen to *Kathās*. They kept alive the religio-moral as well as the aesthetic instincts in the people. It was more in demand than even music, so much so that prominent concert musicians like Palghat Ananta-rāma Bhāgavatar, Harikēśanallūr Muthia Bhāgavathar and Kallidaikurichi Vedānta Bhāgavatar took to performing *kathās* in preference to giving concerts. During the last two decades or so, however, a change—subtle and therefore more dangerous—

seems to have come in the general outlook, taste and sense of values of our people. I do not propose to stress this point further. We find the effect of this subtle change in almost every phase of our national life. The old instinctive sense of right and wrong, of good and bad, based on our basic culture, is slowly deteriorating. In reality this is the greatest danger to our national life. The late Dr. J. H. Cousins once remarked that a nation without its own distinctive culture awaits its transport to the burning ghat. I feel that his is not an overstatement; it is literally true. The soul of a nation finds expression in her culture which in turn seeks expression in her arts.

Now where is the old status enjoyed by the *Kathā* and why is it languishing now? There are perhaps one or two persons who still keep to the old style and purpose of the *kathā*. But generally a modern *kathā* is a parrot-like repetition of a hotch-potch of indifferent music and low-class humour. Why this unfortunate situation? It may be argued that the right type of people competent to give a really good and effective *kathā* performance is not available. This may be true. But the real cause is that the situation is working in a vicious circle. In every human activity there is the inevitable relation between the supply and the demand. If people really demand a good *kathā* then good *kathā* performances will be in the supply. The general vitiation in the taste and the religio-moral sense is the root cause. The effect of this vitiation can be seen in several other phases of national life too.

The position to which this noble institution has been relegated can be realized from the place accorded to it in our Radio programmes. To a music concert they allot 90 minutes while only 60 minutes are given for a *kathā*. A concert can be adjusted to any duration by adding or omitting a few songs. But a *kathā* is a theme developed as an organic whole; situations have to be dramatically worked up and it requires time to accomplish this with the aid of narration and appropriate music. It stands to reason that generally more time should be given for *kathās* than for mere concerts. But most of the *kathā* items in the Radio programme are tending to become a matter of formality, and they are rarely well balanced and effective. *Kathākālakṣepam* is a composite art, combining as it does the elements of the drama, dance, music and story-telling. In the interests of the preservation of our distinctive national traditional culture this institution has to be restored to its rightful place.

I do not wish to go further into details in the matter of this restoration. I shall simply mention one point. The music for the *kathā* has its own special features; it should not become a concert; the tunes of songs, the way in which *tālam* (cymbals) is handled *ēḷadi* and *uṣi tālams* as they are called—and the short *moharas* (winding up) on *mṛdangam*, all these give to the *kathā* a distinctive atmosphere.

II. *Bommalaṭṭam* (Puppet-drama)

I remember how in my younger days I used to sit out whole nights witnessing *Bommalaṭṭam*, thoroughly lost in the aesthetic enjoyment of the show, at times weeping with the characters and at other times bursting into boisterous laughter at some of the humorous situations. The stage set-up was quite simple, a small cadjan roofed shed right in the middle of a street or lane; a platform about 5 feet high, partitioned across by a black curtain about four feet in height. The puppets will do their parts in front of this curtain handled suitably by persons from behind it. It requires great skill and experience to manipulate the puppets with the aid of black strings and in some cases thin iron rods. As a lad, I have seen these puppets, their dresses and the manipulating strings during day time; a troupe of players were camping next to my house in Śrīrangam and they were kind enough to explain the secrets of their job to my great surprise and admiration. It is a wonderful art. But we rarely hear of such shows now. Pity of pities.

III. *Tāla display*

Here I would also like to refer to another art (a very minor art) which has almost disappeared. We have now for a music concert *tāla* accompaniments like *mṛdangam*, *kañjirā*, *ghaṭam*, *moorsing* (Jews' harp) and so on. These are given independent chances for display. We used to have small cymbals as an accompaniment, specially in *Bhajan*s; and they were given independent chance for display like *mṛdangam* and *kañjirā*. I have seen experts handling the cymbals with striking dexterity and working out complicated rhythm patterns with them to the wonder and delight of the audience. This has disappeared almost completely. This is a lamentable loss.

IV. *Kōlam* (Rangoli)

Another minor art which is languishing is the minor domestic art called *kōlam* in the south, *alpona* in Bengal, *rangoli* in other

parts of North India and referred to in ancient books as *Rangavalli* or *Śakticitra* or *Dhūlīcitra*. Though a minor matter, it was a potent factor in keeping alive the artistic instinct and sensibility in our girls and ladies. I have seen young girls competing with one another in making new designs. I may confess that in my younger days I was much fascinated with this art, and I used to work out designs and actually draw the *kōlam* in my house. On the days of temple festivals when the Deity Śrī Ranganātha used to be taken in procession along the streets, ladies used to draw *kōlam* designs in the streets in front of their houses. And I used to monopolize all the available spaces in front of my house and fill the whole with designs including the figure of the *vāhana* (mount, lion or horse or elephant or swan as the case may be) of the Deity on that particular day, much to the surprise, tinged perhaps with touches of admiration and envy, of the ladies and girls in the neighbouring houses. Unfortunately this seems to be going out of fashion. Even in villages this tends to become a mere formality. I know there are books on sale professedly giving various designs for *kōlam*; but they are in the first place many of them not artistic and secondly, they only add to the already increasing tendency to laziness and mere imitation at the expense of the creative art impulse inherent in every Indian woman.

V. Navarātri Kolu

Before concluding I wish to refer to another institution which is gradually receding from the original artistic motive which played an important role in the festivities. I mean the *Navarātri* (nine nights) festival. In our country, in all our festivals and other institutions art, like religion, played an important part. This is but natural, as in our culture religion and art went hand in hand. In a sense we may say that religion turned outwards is art and art turned inwards is religion; religion leads us to the God within and art reveals God in Nature. I have felt always that Navarātri is an occasion when the art instinct in our ladies may be given full play. There may be dolls and pictures, but arranging things with a view to beauty, planning ways to accentuate the beauty of line, form, colour and so on was the real purpose, at least one of the purposes of a Navarātri show. I had always advocated that as far as possible the things arranged in the *Kolumaṇḍapam* should be things made by ourselves or made under our direction and according to designs supplied by us. In my house I used to lay great

insistence on this and gradually the *Kolumandapam* developed into some sort of art exhibition. In course of time most of the articles exhibited turned out to be home-made things. Somehow to me the *Kolu* suggested primarily an art exhibition and Navarātri was a great occasion for the display of natural artistic talents in our ladies. Unfortunately, of late, while the festival has become a big show, there is very little to give the right tone to it and remind us of our great national culture. All kinds of dolls and other things which are un-Indian in both form and idea are arranged under the glare of multi-coloured electric lights; the whole show is lurid, flashy, fantastic and at times disturbing to our sense of fitness and proper atmosphere. I wish a few of us take this matter up seriously and make *Navarātri* an occasion for the art instinct in our ladies to find expression along right lines and create the true Indian atmosphere of Truth, Holiness and Beauty—*Satyam, Sivam, Sundaram*.

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Welcoming the invitees the Director observed: "You are all aware of the object of this Institute of Traditional Cultures. It is fortunate that Prof. R. Srinivasan has agreed to lead this seminar. For a number of years he has been taking quite an active interest in traditional arts, fine and useful, as artist and connoisseur. He is a distinguished exponent of *Kathākālakṣepam* as you could see from the working paper before you and I am sure his observations on this and other languishing arts will be of value to us. I request Prof. Srinivasan to lead the Seminar."

Prof. Srinivasan: "I am very happy indeed to have this opportunity of taking part in the activities of this Institute and particularly of leading this Seminar on the Rejuvenation of some Languishing Arts. I wonder how many of our people are really interested in cultural problems. This is an age of hurry and excitement. We seem to have little leisure for cultural pursuits. We are lost in superficial trivialities and we seldom think of deep and enduring values. The need for an Institute like this in this state of affairs is therefore very real, and we should all evince interest in its endeavours devoted to the rejuvenation of various aspects of traditional cultures.

The soul of a nation is best expressed in its culture, and a nation without culture is as good as dead. The culture of each nation has its own distinctive features. This distinctiveness, how-

ever, does not go against the fundamental unity of life. They do not divide man from man. Variety in cultures tends to bring men together and makes life richer and fuller. Who would like a world with only one culture, one language and one type of mind? That would make life colourless, dull and monotonous. There would be no charm and beauty in it. I cannot stand that world. Let me illustrate my point with an analogy from music. Harmony and melody go to make music. Supposing there was only one note, only one *swara*; would you like it? The harmony of music is the harmony of many notes. So also by harmonious adjustment of various patterns of cultures we enrich world culture. This adjustment, instead of separating, synthesizes.

The culture of a nation expresses itself in various ways. Though it is for the greater part reflected in her fine arts, it permeates other phases of life too. The way we dress, speak, eat, drink—all these express in their own way the culture of the nation. Cultural life in India is essentially rooted in Religion. Temples in our ancient days were not merely places of worship, they were centres of all kinds of activities of the community which lived round the temple. In the olden days, almost in every village, around the temple there used to be *Bhajana maṭhams*, a tank with an Aśoka tree on its bank where a number of people came and offered prayers. Very often the Pañcāyat courts met in temples. Even to-day shops and bazaars are found around the temples and sometimes even inside the temple as in Śrīrangam. Religion was made to permeate all aspects of life and so our ancestors founded a number of institutions to keep alive this spirit of religion. I have referred to two such institutions, viz., Bhajana and Kathākālākṣepam in my working paper.

Kathākālākṣepam is only a development out of the Purāṇapaṭhanam. Under the influence of the Mahārāṣṭrian Sankīrtan, we developed Kathākālākṣepam on that model, but the basic ideas in Purāṇapaṭhanam were retained. The South can indeed be proud that whenever she absorbed features from other cultures, she never relinquished the roots of her own culture. Till very recently, practically every village had Bhajana Maṭhams, and there used to be Kathākālākṣepams or Purāṇa Kālākṣepams almost every day. While I was a student, living in Triplicane (Madras), and studying in Presidency College almost every evening I used to hear Bhajanas in some house or other. At Śrīrangam as a little child I used to see at least 4 bhajana sets going round the streets every morn-

ing singing in praise of God. Some expert musicians used to take part in these bhajanas. But when I go to Śrīrangam now, I find that two or three people hired for the purpose go round the streets—at times only two people, one with a śruti-box and the other with mṛḍaṅgam. It has become purely a matter of form. These bhajanas are now languishing.

Kathākālakṣepam was a very popular institution. Some of our top ranking musicians had taken to kathākālakṣepams as these were more popular than regular music concerts. Harikeśanallūr Muthia Bhāgavatar started as a concert musician. Palghat Anantarama Bhāgavatar was out and out a platform musician but later he took to Kathākālakṣepam. People did not care very much for art music separated from Kathākālakṣepam. Personally, I acquired my musical instinct from bhajanas and kathākālakṣepams. When great musicians performed kathākālakṣepams they would tend to convert them virtually into music concerts; they would indulge in a number of high class *kīrtanas* and in *neravals* and *svarams*. Though there was this tendency still they were *kālakṣepams*. Persons like Muthia Bhāgavatar were able to do justice to kathākālakṣepams.

The whole object of the Kathākālakṣepam is to keep alive in people the religio-moral instinct which is a distinct feature of our national culture. You are all aware what has happened to this traditional art. It has fallen into neglect. When we ask people why they do not encourage kathākālakṣepams they generally say that the people are not interested in them because they do not have good performers. But I must say this is their own making. It is a question of demand and supply. If you want good kathās, the performers should be encouraged.

We must remember the difference between a concert and a kathākālakṣepam. The concert is a thing which you can extend or shorten as you like. You can omit a few songs and cut short the duration as you desire. You can also extend it even to as long as five hours. But kathākālakṣepam is a composite art in which you have to develop certain themes and situations which require time. The climax in a kathā, if it is to be worked out effectively, depends upon the way in which you build it up; and that takes time. A long kathā like *Sītā Kalyāṇam* takes some hours to perform. If you want to do it in some minutes, that would be making a farce of it. It is a point about which I feel strongly.

Let me refer to the *kālākṣepa* broadcasts over the All India Radio. The other day in a National programme of the A.I.R. I heard two *kathākālākṣepams* in a duration of 1½ hours divided between two performers, one a Mahārāṣṭrian and the other a South Indian. The Mahārāṣṭrian was one of the outstanding performers in North India. He required time to develop and shape his performance. But the time allotted to him was quite insufficient.

Then I wish to invite your attention to the difference between art music and applied music. Lullaby music is applied music. In the latter you have songs in *rāgas* like *Nīlāmbarī* and *Sāvērī*. Personally, I feel *Nīlāmbarī* is a *rāga* for which you should not sing *svaras* even in art music. It is a *rāga* which is pure melody. *Kathā* music is a distinctive type of applied music. We use absolutely classical music in *kathā*, but we do not indulge in a display of technical skill. Music serves only as a handmaid to devotion, so essential in a *kathā*. Personally, I am not against using classical music in *kathākālākṣepam*, but I think we should not indulge in obscure and out of the way *rāgas*, which properly belong to the art music of *kaccēris*. For example, *Rāgas* like *Nāṭakapriyā* and *Vagadīśvari* have no place in *kathākālākṣepams*. They are intended only for expert discussions. On the other hand *rāgas* like *Sahānā*, *Nīlāmbarī* and *Nāṭakurunci* evoking the emotion of devotion suit the *kathā* very well.

In *Harikathā*, we have got what is called the *Kathā mela*, i.e., the general tone or the atmosphere. It is a peculiar atmosphere depending on the way you use the *tāla* and the way you introduce the musical pieces. There are certain occasions when you sing just portion of the *pallavi* or half of the *anupallavi* and half of a *carana* so as to suit the situation. The usual way of counting *tālas* in a flat manner as in *kaccēri*, if applied to *Harikathā*, will fall flat. (Here he demonstrated how *tāla* should be used in *Kathākālākṣepams* in contrast to the use in *Kaccēris*.) It makes a complete difference. The speed and tempo in the *kathā* is not the same as in the *kaccēri* art music. Incidentally I may draw your attention to the fact that the special *tālas* like *ēḷaḍi* (7 beat) *tāla* and *uśi tāla* are now going out of use. This is indeed regrettable.

There are other minor arts which are languishing and need rejuvenation. *Bommalāṭṭam* (marionette play) is one I have seen and enjoyed ever so many times in my younger days. As a child

I witnessed Bommalāṭṭam performance of Hariścandra-nāṭakam which took a whole night from 9-30 p.m. to 5 a.m. the next morning. It is really a wonderful art. I had opportunities to go to a Bommalāṭṭam troupe and witness how the dolls were prepared and how they were operated by strings and rods. It is a wonder they made tears drop from the eyes of dolls! Nowadays Bommalāṭṭam is very rare. Perhaps some people here and there try to encourage it, but it is slowly fading out.

Kōlam is another minor art. What an enthusiasm there was for it in those days, young ladies competing with each other, to display all their designs in kōlams in front of their houses! I was myself taking part in them. I myself used to draw kōlam in my house and create new and novel designs. People are nowadays losing interest in this art.

A word about tāla display. In old bhajanas there were tāla displays and demonstrations. Elaborate *Jatis* used to be produced in combination with mrdangam. Some of those complicated patterns and their displays are fast disappearing. I see none doing that now.

Navarātri Kolu is a great festival, and it is conducted in a grand manner in most of our houses. But the religious background to it is almost forgotten now. Art and religion have always gone together in India. Religion turned outward is art and art turned inward is religion. Religion leads us to God within and art reveals God in Nature. Navarātri is an occasion when the art instinct in our ladies gets an opportunity for display and improvement. In olden days the ladies were expected to add something new every year to the kolu, a healthy stimulus to the development of art instinct. They can do wonderful things because the aesthetic instinct is inherent in them. With opportunities they can enrich our arts. I have always noted their artistic sense and their sense of perspective and proportion in arranging an exhibition. In contemporary Navarātri exhibitions the glare of the multicoloured bulbs spoils the scene. Can any electric bulb rival the pleasant and cool brightness of the traditional Kut-tiṭṭalaku? People from abroad who have seen these Indian Kut-tiṭṭalaks go into raptures. The beauty of art cannot be enjoyed in a glare but only in a subdued light. These facts show that we are losing touch with what is really artistic. We are really losing our moorings. I wish you will all bestow your thought on these

matters and interest yourselves in the resuscitation of our traditional spirit in arts, a spirit calculated for a realization of God as revealed in his triple aspects of Satyam, Śivam and Sundaram.

V. Sundaram Iyer: I wish to speak on cymbals and *ciplā*, two ancient musical instruments, their dexterous use in *kathā-kālakṣepam* and otherwise. The Śivapradoṣa stotra in the *Skanda Purāṇa* has a *śloka*¹ which describes the musical instruments employed at the time of the cosmic dance of Śiva. Here you find Brahmā assigned to rendering the *tāla* (either with Cymbals or Ciplas) and Viṣṇu playing on the Mrdangam. There is also a belief that Nārada (an ancient sage) used Ciplā for his Vīṇa gāṇa (music of the Vīṇa) and we find the sage portrayed with Vīṇā in one hand and Ciplā in the other. Tumburu (God with a horse-head) is portrayed as singing only with Tambur (a stringed musical instrument, drone).

Historically speaking we find that cymbals were in vogue during the time of the nāyanmārs like Sambandar, Appar, Sundarar and Mānikkavāṣagar who sang the Tēvārams and Tiruvāṣagam. Kiṇṇārams as they were called served their needs very well. The two parts of cymbals are cast in bell-metal and are so tempered as to serve as suitable śruti to the singer. The Nāyanmārs wandered from place to place visiting shrine after shrine and were charged with the observance of many rites during these pilgrimage tours; they could not find it convenient to carry the cumbersome stringed śruti instrument (drone). The Kiṇṇāram or cymbal served the purpose very well. The beat of one part of the cymbal on the other provided not only the śruti needed for their hymnal music but also indicated the *laya* or *tāla* of each song. The right hand, while holding the string attached to one part of the cymbal with the thumb and forefinger, the other three fingers are free to count the *mātrās* and adjust the beats accordingly. The sweet crispness of the cymbal's beat adds pep to the

1. Vāgdevī dhṛtavallakī śatamakho venum dadhat padmajah
tālonnidrakaro ramā bhagavatī geyā prayogānvitā Viṣṇuḥ
sāndramṛdangavādanapaṭuḥ devāḥ samantātsthitāḥ etc.

Trans: Sarasvatī (Goddess of Learning) with the Vīṇā, Indra (God of the Heavens) with the flute, Brahmā (The Lotus-born Creator) with his hand engaged in tāla (time-keeping), Ramā (Consort of Viṣṇu) active in vocal music, Viṣṇu (Lord of Ramā), expert in playing continuously on the Mrdanga (a percussion instrument), the Devas stood round.

laya of music. And they are so easy to carry and are unaffected by the conditions of the weather.

The Ciplās became popular with the early north Indian musician saints like Jayadeva, Caitanya, Sūrdās, Tukārām, Tulasī Dās, Mirā Bai, etc. They had not many temples to visit and sing before the gods there as in the case of Nāyanmārs of the South. They used to sing for many days together in single temples or at their residence. So they found the use of the Ektār Tambūr suitable for their *śruti*; and they used for tāla beats two pieces of wood with jingling metal beads attached at the four ends and two rings at its centre. This pair of wooden pieces called the Ciplā was very handy for them for producing pleasing time beats. Though one hand is enough to beat the two pieces with the thumb and the middle finger thrust each into a ring, both hands can with deftness employ even two pairs of Ciplās and produce ingenious *jatis* and manipulations.

Tyāgarāja, the saint musician of Tiruvaṛṇyār, is believed to have used both these musical instruments, cymbals and Ciplās. It was these simple instruments that the Gopīs of Brindāvan used in their Rāsakrīḍā dances and folk songs sung in praise of Kṛṣṇa. They were conducive to evoking *bhakti* (devotion).

In days of yore even in acts like pounding of rice and other domestic services they used to employ *śalangai* (metal beads). They tied them to various appliances.

These musical instruments, the cymbals and ciplā kaṭṭais were used in kathākālākṣepams and bhajanas by expert performers who were not only masters in music but also in purāṇic lore. These instruments helped considerably in the art of story telling which kathākālākṣepa is, with its primary emphasis on stirring devotion in the hearts of the hearers. Unfortunately these instruments do not now command the recognition they deserve.

In the matter of efficacy of kathākālākṣepam to evoke *bhakti* I am reminded of a happening in the life of the late Justice Sadasiva Iyer. He was a devotee of Kṛṣṇa and used to write a number of articles on Gītā under the pen name 'Kṛṣṇa Dāsa'. He was present at a kathākālākṣepam by the great Krishna Bhāgavatar on Vibhīṣaṇa Śaraṇāgati. This moved 'Kṛṣṇa Dāsa' (Sadasiva Iyer) so much that he told Krishna Bhāgavatar that he would change his name henceforth as 'Rāma Dāsa'. The great Pancha-

pagesa Śāstri, another famous exponent of kathākālākṣepa, used to keep very big audiences spell bound without the use of microphones.

It is a pity that this great traditional art is languishing. It does not get the legitimate encouragement it deserves at the hands of the A.I.R.; while it allows sufficiently long hours to music concerts it limits kathās to deplorably very short periods.

In conclusion I would like the acceptance by this Seminar of the following suggestions: (1) That in bhajan programmes in the A.I.R. cymbals answering to the śruti of each song may be added with more telling effect. An overcrowding of other thudding instruments like Ghaṭam, Mṛdangam, Kañjirā detract from the elevating *bhakti* effect of the song. Cymbals by their crispness will at least relieve their thudding effect. (2) Harikathākālākṣepams ought to be graded like vocal music and top rank performers allotted the concert time and chance of one hour and thirty minutes. (3) The time allotted in A.I.R. for Kālākṣepam, i.e., Sundays between 7 and 8 is most ill-suited for music lovers, as they will be away from their home attending Sunday Sabhā concerts. A better time will be 9 to 10-30 p.m. or 8-30 p.m. to 10 p.m. just before going to bed, when one could go to sleep with a mind full of the devotion the kathā inspires.

K. S. Ramaswami Sastri: I wish to say that the essential spirit of our culture lay in unity in variety, and variety in unity. The basis of culture is faith that is inward. Art is an expression outwardly manifested. Art and culture are like fruit and root. Both are important. So a combination of the two is also vital. Art is religion outwardly manifested. Religion is art inwardly manifested. There is a danger for the cultural development on account of the impact of machines and scientific advancement as well as economic changes in society.

The danger of the modern machine age aided by the scientific temperament is real today in India and has to be watched and averted. The danger has come both on the aesthetic side and on the economic side. Free India has already felt the danger on the economic side and is taking steps to meet and avert it. Our modern scientific and technological age is an expert at mass production. When articles needed for a comfortable life at home and outside can be produced on a mass scale by machinery, who will resort to handiwork and handicrafts? Spindles will displace

handspinning and weaving machinery will replace hand-weaving. Even in the realm of agriculture the tractor is displacing the ploughman. But originality, creative design, imagination, and the joy of a man producing a work of art as a finished product will be absent in machine-made production—whether of articles of utility or of articles of beauty. Dr. A. K. Coomaraswamy dinned this truth into our ears during his entire life. He says in *Art and Swadeshi*: “Indian design is an inexhaustible treasure house of fine invention. But have you ever reflected that all this invention belongs to the past—that modern India, Anglicised India, has produced no beauty and romance, but has gone far to destroy the beauty and romance which are our heritage from the past?”. The fine handwoven muslins and silks, the beautiful brass vessels of old, the carpets for which India was famous, etc., are dwindling and disappearing. Modern Indian architecture has been modernized and vulgarized, and the match box architecture without curves and decorations has come in. We do not patronize our ancient industrial arts. They cannot flourish with the aid of the patronage of cold weather tourists from abroad. The government is going to aid the handicrafts. The people must fully cooperate with it.

Mr. C. R. Ashbee says in his foreword to Dr. A. K. Coomaraswamy's great book, *The Indian Craftsman*: “The English craftsman and the English village are passing, or have passed away; and it is only in quite recent times that we have discovered that they, too, are the counterpart one of the other. Industrial machinery, blindly misdirected, has destroyed them both”. India is moving fast in the same direction.

To-day in Free India there is a growing desire to revive our handicrafts and preserve aesthetic and human values. Utility is not an enemy of beauty and need not displace it. We must preserve our finely carved wares, carpets, leather goods, silk-like mats, canework, rattan work, doll toys, ivory works, jewellery, etc. Sculptures and metal images are our special glories. Let not these artists starve and die. The arts will perish when they die. Let us rejuvenate our languishing arts such as Bhajans, Yogāsanas, Harikathās, Navarātri kolus, Tāla instruments, Bommalāṭṭams (puppet-plays), Villupāṭṭu, Poy-kālkudirai, Kōlāṭṭam, Pinnal Kōlāṭṭam, Nalangu songs, etc. The fine arts of decorating houses with kōlam rangoli and the art of cooking fine dishes are being forgotten by our girls in their rush for modern education.

Even during the Mārgaḷi month when girls used to vie with one another in kōlam designs and pumpkin flower decorations our traditional art of house-decoration is languishing. Let us wake up in time and protect and perpetuate and encourage our traditional arts and handicrafts. I hope that the Institute of Traditional Cultures will continue to conduct seminars on the rejuvenation of these languishing arts.

Mr. P. N. Appuswami: Did religion form the basis or is it the outcome of arts? Are they so wellknit? Whether religion came first or art is a question. In every activity of man there is a link towards religion. Do you want to include art under religion or religion under art? That is the poser.

Prof. Sambamurty: I am glad that this seminar has been organized at an opportune moment. It is time that we get to be active because there is a great danger of losing many of our precious arts. Many interesting points have been touched by the learned speakers before me. If you study the history of musical forms and sacred lore, you will find that music served as the handmaid of Kathākālakṣepa. While Kathākālakṣepa had classical standard in the inculcation of religion, our people have devised other popular modes of entertainments like Kai-cilambu, Villup-pāṭṭu, Lāvani, etc., to infuse religion in the minds of the masses. Reference has been made to Tanjore Krishna Bhāgavātar. He was an incarnation of Śruti Śuddha. Even in the matter of selecting *Gajjais* (ankle bells) he was very particular to see each one of the ankle bells agreed with the pitch of his voice. His *gajjais* and *Jālrā* (cymbals) produced a splendid tonal effect. I do not think the present-day dancers select the *gajjais* whose pitch agrees with the tonal note of their music. This results in a certain amount of dissonance or *vivāditva*. It was only from the days of Nara-yanaswami Appa that the Mṛdangam player was given the privilege to sit and play. Previously the Mṛdangam player also stood to the right of the Kathākālakṣepam performer while playing on the Mṛdangam. Aḷaganambi, the great artist who used to accompany Panchapagesa Śāstri on the Mṛdangam, felt that before such a great and learned scholar it was impertinent for the Mṛdangam player to sit and play. In bhajana and kathākālakṣepam it is important to note that the people are initiated into the elements of music when they participate in Nāmāvalis. When the Bhāgavātar utters the words "Namaḥ Pārvatīpataye" in tāra ṣadja, the entire audience joins him and responds with "Harahara Mahādeva"

in unison in the same śruti. Thus in Kālakṣepam people are educated to blend with a given note *sa* or *pa*. Religion is ingrained through the medium of music from the very beginning. One important aspect of Kathākālakṣepam is the *Nirūpaṇam* or the story-song. The sāhityas of *nirūpaṇam* are simple. *Pallavis* are short and there may be one or two *caranams*. I may refer to one *nirūpaṇa*, "*Endukī śapatham*". The situation is being spun in a very characteristic manner in *Mukhāri* rāga. Rāma in the act of *bending* the bow *broke* it. The condition was that Sītā is to be given in marriage to him who *bent* the bow. Sītā lamented over the fact that Rāma *broke* the bow, and that therefore somebody might step in and argue that she cannot validly be given in marriage to Rāma. The *nirūpaṇas* are very thought-provoking and the music is crisp and enjoyable.

It is time we devote our attention to the revival of Bhajana Maṭhams. Tyāgarāja during his Uñchavṛtti Bhajans sang classical music in the streets so that thousands of people could feast their ears with the highest form of classical music. He went not only through the streets of Tiruvayyār but also to other places and performed these bhajanas. In my own young days I have witnessed Brindāvan festivals where forty bhajans used to go round the streets and sing devotional songs. Everyone had an inalienable right to sing nāmāvalis and kirtans in the bhajans.

I would like to refer lastly to one very interesting thing. Once Krishna Bhāgavatar performed Sītā Kalyāṇa Kathākālakṣepam in Mannārguḍi at which Parittiyūr Krishna Śāstri, celebrated for his erudition in the Rāmāyaṇa, was present. After hearing Krishna Bhāgavatar's performance Krishna Sastri said that he had not so far heard such a brilliant exposition. He felt as if he was in Mithilā and witnessed Sita Kalyāṇam. This was a unique tribute. It was Gopalakrishna Bhārati who wrote the Tamil opera, *Nandanār Caritra*, but it was Krishna Bhāgavatar who publicized it and gave a polish to it. Vedanāyakam Pillai, who was the District Munsiff of Māyavaram at that time, arranged a Kālakṣepam by Krishna Bhāgavatar on *Nandanār*. He also invited Gopalakrishna Bhārati to be present on the occasion but seated him at a corner of the hall. Krishna Bhāgavatar had not seen Gopalakrishna Bhārati before nor was he aware that he (Bhārati) was bodily present there. Gopalakrishna Bhārati was thrilled at the performance and the melodious music. At the end of the performance Mr. Vedanāyakam Pillai introduced Gopalakrishna Bhārati to Krishna Bhā-

gavatar and said "The author of *Nandanār Caritram* is here, sir". At this the Bhāgavatar trembled and said that it was an *apacāra* on his part to have performed the Kālākṣepam in his presence and immediately prostrated before him. Gopalakrishna Bhārati in his reply said that having listened to him he was doubtful whether he was himself the author of the play. That is the wonderful way in which the Bhāgavatar expounded the kathā. Krishna Bhāgavatar was the father of South Indian Kālākṣepams. Other great performers succeeded him. It is a pity that at the present day, except for one or two there are no performers at all.

Once we framed a syllabus for Kathākālākṣepam under the auspices of Tirupati Devasthānam. They promised to start a course in the subject. The course was well drawn up and advertised. But no student came up to undergo the course. That is a tragedy. Kathākālākṣepam is a composite art where various types of skill are required—music, dance, powers of exposition, knowledge of five or six languages and a knowledge of the psychology of the audience. It is time we bestir ourselves and do something to rescue this art. It is due to our own negligence that we have allowed many things to die. Let not our grandchildren say that we have allowed these arts to die and 20 years hence let us not be accused that we ruined these excellent arts. We must do something to rescue them.

E. Krishna Iyer: I speak as a field worker who has had to observe and deal with these arts and others for over 30 years. No doubt many of our old traditions of the past were good. But we cannot be content with merely glorifying the past. At the same time we must look to the present and to the future also with an eye for all that is possible and practicable in the preservation and development of our arts. First, I would like to consider these arts in the light of a few generalisations.

It is true that all our arts, classical or of the folk type, have been intended to ennoble humanity by inculcating into the minds of the people *bhakti* or devotion to God, an aesthetic sense and good conduct in life.

But the tastes and standards of one generation in art matters have not been and cannot be binding on another generation. Hence none of our arts has been static; they have all been growing or changing from time to time. Though some of the basic ideals and principles have remained unchanged, themes, repertoire, form

of presentation and duration of performances have all been changing.

In the name of religion many superstitions and things which cannot be deemed moral or justifiable according to present day notions, have crept into our arts. In the growing spirit of inquiry and rationalism, our conceptions of socio-religious matters are changing and whether we like it or not, the present day trend is towards less emphasis on religion and more emphasis on aesthetics, acceptable morals and good conduct.

Whatever be the causes, most of our arts which were once free community arts have now become professional.

If some of the arts are languishing, it is due partly to historical vicissitudes and partly due to want of timely and discerning patronage or encouragement from cultured people.

Taking up *Bommālāṭṭam* or Puppet Show first, it is the only one among the four arts under discussion, that can be said to be really languishing. It is a hoary folk art that has come down to us from the "Pāvaikkūttu", one of the 11 Kūttus of far ancient times in Tamil Nāḍ. Though there is no continued history about it, this much we know, that, about 150 years ago it had a revival and till the first decade of the present century, it flourished well in the hands of successive generations of brilliant artistes and their troupes. "Hariścandra" was the only theme expounded by them. Strangely enough, there is now only one troupe which is handling it. I myself have been trying my best during the last 12 years and more to encourage and popularize it. But the artistes concerned with it are already old, and no younger persons have come forward to take it up. A similar art seems to be flourishing well in Rājasthān. The Russian troupe which visited Madras a few months ago has revealed to what heights this art can be developed. Anyway urgent steps have to be taken to keep up this precious folk art. It is our misfortune in Tamil Nāḍ, that cultured people do not seem to evince as much interest in the folk arts as they do in classical arts, inspite of two folk dance festivals conducted by the Madras State Sangīta Nāṭaka Sangham.

With regard to *Kālakṣepam*, I would say at the outset, that it is really a very difficult art. Because it requires a remarkable gift of the gab i.e. capacity for fluent expression, refined and entertaining humour, music of a high order with good voice, varied

forms of musical composition (classical, semi-classical and of the folk type), knack for composing such numerous types of songs to suit the context, and also knowledge of Sanskrit and Tamil, and wide learning in the śāstras and Purāṇic lore. It is very rare to have persons with a combination of such qualifications. That is why, in no generation have we had as numerous Kālakṣepam artistes as concert musicians. Hence it may not be correct to say, that kālākṣepam art is languishing. Once in a generation one or two outstanding artistes with some of these qualifications come up. If it was so even in former generations when life was comparatively easy, it is the more so now when the struggle for livelihood has to be begun early in life.

Moreover concert music is considered as pure art and hence superior and Kālakṣepam as applied art and hence inferior. In fact Kālakṣepam is found to be more entertaining and more easily enjoyable than concert music.

In spite of it there seems to prevail a notion generally in art circles, that only those who are not qualified enough for concert music take to kālākṣepam! Sometimes artistes take kālākṣepam first and then resort to concert music and feel raised to a higher status!

While instilling *bhakti* and religious and philosophic truths is the prime objective of kālākṣepam, it must not be so obtrusive as to lessen the artistry and entertainment value of the performance. Whether we like it or not, nowadays, either in concert music or kālākṣepam, artistes and audience alike seem to care more for the artistry and entertainment value of the performance than for the religious or *bhakti* aspect. There is no use hugging an illusion that any *bhakti* or religious emotion pervades these performances or results from them. Hence artistry and entertainment value at least may be preserved and developed in sound condition. But even here there is deterioration. Some artistes seem to indulge in irrelevant and incongruous digressions of inordinate length, in the name of humour or good *ācāras*, condemning many inevitable changes in the minor customs, manners and habits of the present day as if they are sins! That tends to alienate the sympathies of large sections of the audience. Moreover, most of the kālākṣepams seem to be parrot-like repetitions of the same Purāṇic themes. They little inspire *bhakti*. On the contrary they encourage idleness, inactivity and belief in miracles. Episodes which, by modern

views, would be crime, are extolled as virtues. A new trend can be given by taking up historical themes, with emphasis on morals, patriotism, heroism, communal unity and above all productive activity and social service with, of course, the *bhakti* background. On the whole if *kālakṣepam* art also must have a future, it must be so reconditioned as to take in progressive ideas to suit changing times.

Regarding *Navarātri Kolu* it is a delectable art custom which is even today wide-spread in Tamil Nāḍ both in rural and urban areas and found wherever Tamilians live as in Upper India. This custom is in full vigour and not languishing at all. In this beautiful tradition we have a combination of artistic display of dolls representing all conceivable objects of creation, exchange of social visits, distribution of gifts to the poor, religious observances for the elders, and gaiety for children. The underlying significance of this tradition seems to be that the cosmic mother assembles all her creations, animate and inanimate, and blesses them. Instead of the objects displayed being confined to time-honoured types of dolls, nowadays, we find many other things too, like trains, motor cars and aero-planes. In a sense no serious objection need be taken against them as they are also objects of creation though modern. At the same time we may try to improve the artistry of the dolls and their arrangement in the display.

Regarding *Rangoli*, that too cannot be said to be languishing. Even today whether in rural areas or urban ones, decorating the housefront with coloured *kōlam* is to be found extensively on festive occasions and it is much more so in temples. Even girls with modern college education seem to revel in it. It seems to be best preserved in Mysore.

N. Venkatrao: *Purāṇapaṭhanam* tradition in the Telugu country began with the three great Telugu poets, Nannaya, Tikkana and Errana (11th to 14th century). It should be noted that the word "Purāṇa" in "*Purāṇapaṭhanam*" has no reference to the 18 *Purāṇas*; *Purāṇapaṭhanam* means the exposition of either the *Rāmāyaṇa*, the *Bhārata* or the *Bhāgavata*. Errana in his *Hari-vamśa* mentions the mode of the *Paurāṇika*'s^{1a} (exponent's) manner of exposition and it is clear from the words occurring in the

specifications for Purāṇapaṭhana² and from later works³ which indicate the rāgas to be employed that music formed an integral part of Purāṇapaṭhanam.

Prof. Srinivasan said Sankīrtan hailed from the Mahārāṣṭra country. It means no doubt kathākālakṣepam in the Mahārāṣṭra country, but sankīrtan as such originated in the Telugu country and it has a distinct connotation. It means a particular branch of Telugu literature inaugurated by Tallapāka Annamācārya (1408-1503) well known as Sankīrtanācārya. There are nearly 30,000 sankīrtanas of his and the Tiupati Devasthānam has published so far 10 volumes of these sankīrtans.

Kathākālakṣepam is known as Harikathā in Telugu and the performer is called Hari Dāsa. He is not called a Bhāgavatar as in the Tamilnad. The reason for it is this: the Bhāgavatars, though Brahmins, are not allowed to mingle with Haridāsas because unlike the latter they take part in Nāṭakas and play in female roles and a Naṭika is, by that fact *panktibāhya* (unfit for commensality). It is on account of this superiority in the social scale that the name Bhāgavatars is deliberately avoided for Haridāsas. Nārāyaṇa Dās was the greatest exponent of Harikathās in the Telugu country. He is known as Harikathāpitāmaha (grandfather of the Harikathā). He was a profound scholar, master in Sanskrit and Telugu literatures, and well-versed in English and Persian too, and every Harikathā performer today in the Telugu country pays homage to him before he commences his Kathā. Among his works the four Harikathās in Sanskrit, *Kṛṣṇa Jananam*, *Tārakam*, *Yathārtha Rāmāyaṇam* (published) and *Rukmīṇī Kalyāṇam* (not published) deserve special mention. Other Harikathās written in Telugu are *Sāvitri*, *Ambarīṣa*, and *Mārkaṇḍeya* (published). Bālāji Das, Bagepalli Rāmācārya, Kaṭṭa Acchaya Dāsu, Dikṣita Dāsu, Bhramara Dāsu are some of the popular Harikathā performers in the Andhra country. Though it is a living art there, I think it needs systematization. Academic study and research in Harikathā literature is a desideratum. A manual of Harikathā Paddhati (mode) would be a good work. It should form along with the allied arts of Purāṇapaṭhanam, Music and Dance a part of curriculum of studies at the college level. Cultural

2. *Ibid.*, 297.

3. *Śeṣadharmā* by Timmayya (16th century) II.181 *Vasucarita* of Rāmarājabhūṣaṇa, I.130, II.47, IV.52.

festivals with programmes for these arts should be organized. They are seldom treated in books on History of Literature and courses of advanced study and research do not provide for work on these subjects.

Puppet shows have been recently introduced in some of the Telugu films and I think this is a good opening for the revival, preservation and promotion of this art.

Kōlāṭṭam is an ancient folk art. Nacana Somanātha, a great Telugu poet (1330 A.D.), refers to it in his *Uttaraharivamśamu*.⁴ It is in vogue mostly during the Daśarā festival (for a description of this art pl. see *Bulletin*, 1957, p. 223).

The present time with its country-wide enthusiasm for the revival and preservation of our traditional arts is very opportune for encouraging these languishing arts and seminars like this give a good stimulus in that direction.

Muḍikoṇḍān Venkatarāma Iyer: It is regrettable that Kathākālākṣepam art is quite impoverished today. Thirty or forty years ago the exponents of this art far outnumbered the concert musicians, but it is just the reverse now. Kathā exponents are very few nowadays. Old memories come to my mind when I think of this languishing art. I remember that liberal patron of Kathā performers Tanjore Krishnaswami Naicker who never failed to be the host of the distinguished artistes of those days and arrange for their performances. The famous Krishna Bhāgavatar to whom reference has been made by earlier speakers, I have heard it said, drew his inspiration for the art from the celebrated Poona artiste Turkar Bhāva who used to visit Tanjore and entertain people with his Kathā performances. I knew the talented son of this artiste whose performances I have heard as a young boy at the house of Tanjore Krishnaswami Naicker. Remarkable indeed were the purity of his śruti and the tonality of his *jālaras*! They are still ringing in my ears. There were other experts of Kathākālākṣepam in the wake of the great Krishna Bhāgavatar: the two Pañcapaṅga Bhāgavatars of Tanjore and Tiruppayaṇam, Mānguḍi Cidambara Bhāgavatar, Śūlamangalam Vaidyanātha Bhāgavatar, Cidambaram Śrīrangacāriār, Adiccāpuram Vaidyanātha Bhāgavatar, Nāgapattīnam Mādhavācāriār, Śūlamangalam Sundararāja Bhāgavatar. I can hardly give an adequate description of the superb art

of Pañcāpageśa Śāstriar and Cidambara Bhāgavatar who were indeed great masters. We do not have today any exponents of the art with their calibre or style. So great were these men in their art that I am led to believe such talents do not come by an acquired skill through a teacher. It is indeed a gift from God.

On Bommalāṭṭam (puppet show) I wrote to *The Hindu Weekly Magazine* some years ago an article, where I have dwelt in detail on the origin and history of this art, (See Appendix). Only I wish to add that Mr. Taḷukku Swaminātha Iyer, a distinguished artiste of Bommalāṭṭam mentioned in that article, is my maternal grandfather and his son Subramania Iyer is my uncle. He passed away only recently in his 85th year. It was from him that I gathered all the material for the article that I refer to.

There is no doubt that Kōlam flourished in our country as a great domestic art. Even today in our villages you can see on festival occasions superb specimens of the Kōlam drawing of our ladies. Śrīrangam is specially noted for this art. Though this is still with us, it has dwindled considerably and the zest for it that once prevailed has gone.

Jālarā, the musical instrument that was employed in Bhajans, Kathās, Bommalāṭṭam and Terukkūttu has not yet disappeared. In the village bhajans this simple instrument used to compete successfully with the Mṛdangam, and it could reproduce all the nuances of the strokes on the Mṛdangam. I am reminded of Jālarā Gopāla Iyer who was a master in playing jālarās in the manner I just mentioned.

K. Chandrasekharan: We must view with some concern and anxiety the tendency to regard the Kathākakalakṣepam as a medium of art gradually decreasing in value in the context of modern life in India, and particularly in South India, the home of some of the best exponents in that line. As a form of art it has a great many aspects requiring careful and assiduous cultivation of talents pertaining to music, histrionics, scholarly erudition and eloquence. One of the earliest and most perfect exponents in South India, a model for generations to follow, was Krishna Bhāgavatar of Tanjore. Mono-acting, apart from eloquence, punctuated with 'wise saws and modern instances' can absorb the audiences in the theme of the Kathaka, which is always highly moral and spiritually uplifting. What a play is able to accomplish on the stage with many

persons acting the roles of different characters, is enacted by a single individual in many roles without at the same time losing anything for the lack of costume, stage screens and other equipment. It is even a great achievement for one to score, in a *Kālakṣepam*, the credit for the same total effect of an uplifting atmosphere than for an entire group of players to succeed in creating the same. All glory to the art which has been nursed and improved by a succession of eminent artistes in the field. Devotion or *Bhakti* as one of the most important aids for the elevation of the human personality gets inculcated into the listeners, whose eagerness for the graphic descriptions and stirring episodes set in a rich musical background, knows no bounds. In practice, however, the *kathākālakṣepam* has become more and more uninspiring both to the performer and the listener because of the change in popular outlook in a secularized society in which industrialism is fast threatening to engulf us. Not only a rich voice, an emotional mind, a gifted tongue and a capacity to draw crowds by the sheer eminence of personality are needed to impress the whole performance in the listener's memory; but often the original sources themselves, as literary masterpieces like the *Rāmāyaṇa*, *Mahābhārata* or *Bhāgavata*, provide in no normal measure enough food for the cultured mind to feed upon for its own self-surpassing state of emulation of virtues and better conduct in life.

So long as these literary sources are cherished in our country, the hope of a healthy revival of the traditional arts on proper lines cannot also become forlorn.

Rangavalli: The art of drawing lines and designs on the floor with rice flour has been an ancient heritage with us. However with the materials of modern house-construction as well as the changed outlook tempting housewives to seek their reputation outside their homes the art has fallen on evil days. Indian art has never belittled the perfect outline; nay, it even doted upon these life-lines. Some of the great artists could perform such a wonderful straight line or a circle with the fingers holding the pencil or brush with deftness, that by its side what the aid of a foot-rule or compass enables one to achieve will look patently the sheer mechanical contrivance that it is in fact. There is as much disparity between a line drawn with the hand and one with the aid of foot-rule or compass as between a painting done from life and one from a photograph,

Further the varieties of design, of the colour-powders used and of the themes of mythology employed, make the art supremely attractive. Only our modern flooring in mosaic allows little scope for any such art flourishing, apart from our own apathy and indifference to its growth.

M. S. Gopalakrishnan: South Indian culture, if I may say so, contains in its pattern socio-religious elements which have to remain always inseparable. As Prof. Srinivasan has pointed out in his paper, the temples were and are also to some extent today the builders and preservers of our traditions and culture. What we see now is more acculturated factors in the very presentation of an ancient Art-system than its own traditional traits. From what I gather here from the views of the different scholars who spoke, I am inclined to think as a social anthropologist that Harikathā was not a mere art for art's sake, but it had a definite aim, the aim of inculcating devotion in those who attended such a performance. Harikathā, if it is to continue as an art, has definitely to depend much on its audience and the artist too. Unless the performer of Harikathā creates a thrill in the audience by the very nature of his personality and his capacity to rouse the fine emotions and avoid being sentimental, the *art* just becomes a *means* of living. As I see it performed in temples today, apart from Harikathā being arranged in Music sabhās, it does not seem to attract many young people, unless the performer of the Harikathā happens to be a very popular and highly humorous person. Very rarely have I seen performers of Harikathā striking the golden mean. Either some of them indulge in too much of humour and music at unwanted places or try to become sentimental.

Similar to Harikathā is the Cākkiyār Kūttu in Kerala. A Cākkiyār belongs to the Ambalavāsi caste (a caste of temple servants). A Cākkiyār Kūttu is only arranged in temples, usually during festivals. It may last for an hour or two in the afternoon. A Cākkiyār has his own peculiar form of dress. He is humorous and narrates purāṇic stories in a lively manner. This art of the Cākkiyār is now languishing. This is a folk art.

Bhajana, I feel, was intended to bring all Hindu communities together in musically chanting the names or the glories of God. But even here what we see is lack of emotional or devotional appeal. Congregational singing is undoubtedly a discipline on the mind. When it becomes routine, it fails to have spiritual appeal.

Sophistication of our women folk is responsible for the slow dying of some of the noble and high elements in our traditional culture. Navarātri, though in name it retains its holy significance, becomes an occasion for unusual exhibition of acquired traits. It is a time when the Mother Divine is worshipped in peace and beauty. It is a time when music is in the air everywhere. Every Hindu home welcomes with radiance and cheer every woman who is a symbol of the Eternal Feminine. Very few of our girls realize that music is essential to them.

They do not care to learn some of the finest designs which their mothers can make on the floor with rice flower. Why? Their sense of values has changed. If I may say so, our women also have now time only to think of economic problems, and very few care to think of aesthetic matters.

In Kerala, in the worship of the Goddess during a festival called *Pattu* in Kālī temples, I have seen how dance, music, drawing and exhibition go harmoniously in creating a sense of reverence in the minds of the spectators. It is all the work of a Kurup Nāyar. In five different powders he draws the figure of the Goddess under a canopy of red silk. He sings, of course, in praise of the Divine Mother, her victories over the evil demons. He dances over it in a state of trance. But this has nothing to do with Navarātri. Our Navarātri is also a social function. It facilitates social contacts; its future is in the hands of our women-folk.

S. Ramanathan: The qualifications for a good Kathā performer, as has been pointed out, are very many. This composite art requires erudition, good knowledge of music, skilful exposition, etc. As such versatile people are rare, the number of performers is bound to be small. The Uśi tālam referred to by Prof. Srinivasan is peculiar to this art. Bhajans are both entertaining and educative. It is not without significance that the great music composer, Tyāgarāja has composed a number of songs for the Bhajana Paddhati. I may mention that there was one 'Imitation Ācārya', an Andhra who could play wonders with the two wood pieces, called Ciplās. He was greatly admired by Dakṣiṇāmūrti Pillai, the veteran player on the Mṛdangam, which he used to accompany with the Ciplās. Another instrument called Kīrikattī vādyam (also called Kiḍukattīvādyam or Kiḍikattī vādyam—appears to be the vādyam referred to in Tēvārams as Koḍukottī)

was in use before and it accompanied the Tavil (a percussion instrument like Mrdangam).

Winding up the Seminar Prof. Srinivasan said: I am glad to say that we have had a successful seminar. The participants have spoken with an intimate knowledge of the arts discussed. We have listened to Mr. Sundaram Iyer and the plea that he has put forth for the revival of some of these languishing arts. Mr. K. S. Ramaswami Sastri has referred to some minor arts which I had not mentioned in my working paper. Mr. P. N. Appuswamy raised a poser, whether art precedes religion or proceeds from it. I am personally of opinion that religion is so fundamental, particularly in a country like India, that I would accord to it the first place. Let me quote the words of an eminent mathematician, Prof. A. N. Whitehead, in this context: "It is characteristic of the learned mind to exalt words; yet mothers can ponder many things which their lips can not express. These many things which are thus known constitute the ultimate religious evidence beyond which there is no appeal" (*"Religion in the Making"*).

Mr. Venkatarao has given us a lot of details and useful suggestions. I referred to the influence of Sankīrtana on Kathākālākṣepa. I meant by Sankīrtana something different from what Mr. Venkatarao said it particularly means in Telugu literature. My point is only this: The present day Kālākṣepa art here owes its origin to the Mahārāṣṭra country, and it developed on the Mahārāṣṭrian pattern. Mr. Muḍikonda Venkatarāma Iyer gave us his first hand knowledge of some of the arts. The excellences of Gopala Iyer's art on the Jālarā have disappeared with him. I wish I had more time to reply Mr. E. Krishna Iyer's criticisms in detail. I shall only indicate my reaction to his views. I hold that music and religion are inseparable and that the former exists primarily for the latter. A really good musician will never forget religion. I have no quarrel over his contention that we have to suit our arts to changing conditions. Certainly, if life evolves, art also must evolve, and the expression of that art necessarily changes. But there are certain fundamental things that cannot change. For example take truth. Can there be old Truth and new Truth? It is eternally old and eternally new. I do not dispute the benefits of electricity in modern life. But I do feel that electric lights are intruders in a field of art like the Kolumaṇḍapam where the effect and the atmosphere are spoiled by the glare of the lights. The tone and the atmosphere are so vital for the Kolu and that can

be had only with the traditional *kuttuvilakku*. I am not against new themes for Kathākālakṣepas. In fact I have myself taken several new themes for my Kathās. I once wrote a drama and later on converted it into a Kālakṣepa performance. Some of the remarks of Mr. Krishna Iyer on the parrot-like repetitions of some Kathā performers little inspiring *bhakti* and indulging in coarse jokes, are true, but I would say that it is not the fault of the art, but it is the incompetence of the performer. It is not fair to blame the art itself for the disservice which these degenerate artists are rendering to Kathākālakṣepa. Mr. Krishna Iyer seems to lay undue stress on the "growing spirit of inquiry and rationalism" of the modern times. I am temperamentally all for Reason and Enquiry, but we must remember that there are realms of human existence and function where Intellect and Reason are absolutely powerless and "come back baffled" as the Upaniṣads put it. The most important thing to remember in the present day is to guard ourselves against the tendency—which is almost becoming the fashion of the day—to lay undue stress on modernism and modern tendencies, some of which are obviously destructive to our age-long culture. There are departments of human progress where any compromise is almost an act of sin against God.

Again, to speak of superiority or inferiority of any branch of art is not a wholesome attitude. Each art has to be viewed and judged from its own standpoint. Simply because one branch of knowledge is "pure" and another "applied", it is not sound logic to presume the former as superior to the latter. In many cases the "applied" branch is certainly wider and more conducive to human development. We know that music as "pure art"—whatever this phrase might mean—was a later growth. It was originally only a part of the Dance Art, in a sense subsidiary to Dance. It was only by an intellectual process that the "pure art" aspect of music was, as it were, abstracted from its place in the synthetic framework of Nṛtta-Gīta-Vādyā. I can show by several analogies that the position taken by Mr. Krishna Iyer cannot be sustained logically. Anyway we need not assign any superiority to one art over another. Mr. Krishna Iyer has also said that some of the minor arts like Kōlam and Kolu are not languishing. Perhaps he refers only to the outer trappings, the shell of the art parading as living vital art. I know that these arts are still in evidence, but more as formalized institutions than as living art expressions. The form is being kept up in several places, but what about the living art impulse which found expression in various ways till a

few decades ago? From the standpoint of living art these are undoubtedly languishing. Personally I am an optimist; I do not lose heart; I think that this is only a passing phase. I feel that the heart of our Mother is sound and we shall again be among the torch-bearers in the new world which is being shaped out of the chaos of the present day. I thank you all for having given me an opportunity to lead this seminar.

K. A. Nilakanta Sastri: We are grateful to Prof. Srinivasan for having conducted this seminar so well. A number of useful points have been presented by the participants. My friend, Mr. Appuswamy, raised a question, which comes first, Art or Religion. That is a long story and a story that can be told very intelligently. It is enough for us to know now that through all history, all these arts have been the handmaiden of religion not only in India but in many other countries. I am afraid Mr. Krishna Iyer tried to be a little too much in advance of the most "advanced" sections of India. Modern science and technology are making us secular as Mr. Krishna Iyer tried to make out. Things are changing but they are also changing in the reverse direction. We are trying to succeed in reviving old forms. I do not think that in India religion will ever be in peril however much we may profess and even plan to imperil it. You know that in the sanctum sanctorum of the temple the use of electric lights is not permitted, and I think that we still have faith in religious life. I do not want to dogmatize in this matter. I am very grateful to you all for having responded to our invitation and contributed to the success of this seminar.

APPENDIX

PUPPET DANCE DRAMA AN ANCIENT ART OF INDIA

By

MUDIKONDAN VENKATARAMIER

Bommalāṭṭam or the puppet show as it is sometimes now called is a very ancient art of India. It is certainly centuries old, and there are references to it, it is said, in the Bāla-Rāmāyaṇa and in the Mahābhārata. The name Puppet Show is not perhaps quite appropriate. As the puppets are manipulated and their bodily movements and gestures are those of play-actors on a stage and the necessary and appropriate speeches and songs for the various roles in the play are provided by the manipulators from behind the screen and they perfectly synchronize with the movements and gestures of the puppets, so that the illusion of real play-acting is easily produced, it is certainly more appropriate to call it "Puppet Play Acting or Puppet Dance-Drama." Again it is not any story or incident that is chosen as the theme for his Bommalāṭṭam. Very largely, if not invariably, the theme is the intensely dramatic story of King Hariścandra, and the performance does not differ from play-acting in any essential particular except that in a drama the actors are real men and women, while in a Bommalāṭṭam the actors are puppets. Hence Puppet Play Acting or Puppet Dance-Drama would be more appropriate than "Puppet Show" which term might not suggest any movement or might only suggest purely mechanical movements devoid of any histrionic significance.

Apart from stray references to it in the Purāṇas, we know very little of its history through the centuries, and even a patient and laborious search in our ancient works does not seem to hold out much promise. We have therefore to confine our attention to recent times, and as a result of much patient enquiry, its history in S. India during the past hundred to hundred and fifty years may be attempted. The facts, as far as one is able to gather them, are as follows :

Some 300 years ago, one Āśu Vīra Kavirāyar seems to have versified the Hariścandra Purāṇa, and this poetical version was

some time later put in prose, in Dāru, Viruttam, Ōraḍipadam and Kirtanas. One Thandachiya Pillai is the reputed author of this dramatic version, which subsequently came out in print. And this play was chosen for the Bommālāṭṭam by one Nāṇu Aiyengar of Siddhanāyakkanpēṭṭai near Tanjore.

Manipulation of Movements

The puppets he used were only one foot high. At first they were made of leather, later they came to be made of wood and painted with suitable colours and decked with ornaments in keeping with their roles. Nāṇu Aiyengar and his wife spoke the speeches and sang the songs for the various roles of the puppets. For manipulating the movements of the puppets, black strings were tied to the head and arms of the puppets. The manipulator collected the headstring into a circular coil which he placed on his own hand. In his hands he held the handstrings of the puppet and manipulated as necessary.

Then Swāminātha Aiyar of Tirubhuvanam, near Kumbakonam, followed in his footsteps. He took with him one Sēni Nāyakar for manipulating the puppets. Swāminātha Aiyar himself sang the songs. He sang to the Śruti accompaniment of Ottu Nāgasvara which was a high 5th or 6th pitch (5 or 6 kaṭṭai) and in the Tāra Sthāyī (Higher Octave), quite a superhuman performance.

Next, one Swāminātha Aiyar of Śrīvānciyam, Tanjore District, practised the art under Tirubhuvanam Swāminātha Aiyar and then started performing. Śrī Vānciyam Swāminātha Aiyar had with him one Balaraman of the Sourāṣṭra sect in Kumbakonam for manipulating the puppets. Swāminātha Aiyar had studied music in the traditional classical style, and as he was gifted with a melodious voice, he could sing without any undue exertion or loudness of tone and in a very alluringly gentle and melodious tone. This gentle and graceful melody was particularly noticeable in the Jāvaḷi, Padam and Hindustāni songs which he beautifully sang for the dancing puppet or Kiñjin Bommai, as it is called. So great was his fame in this respect that he soon came to be known by the significant prefix 'Taḷukku' to his name—Taḷukku Swāminātha Aiyar, that is, Swaminatha Aiyar with his alluring graces. And the music was also of a very high order. He was a contemporary and an intimate friend of Talaināyar Pallavi Sōmu Bhāgavatar, and the two, when they met, would often playfully try to excel each other in singing Carnatic music.

It was the Saurāṣṭra Balarāman who introduced thin steel sticks for tying the hands of the puppets and who first made the eyes of the puppet glance and roll about and thus added a fresh touch to the realistic effect. The puppets used by him were 3 feet high. He used to make them perform Bharata Nāṭyam, that is, classical dance. Taḷukku Swāminātha Aiyar knew about 150 Dārus and about 100 Viruttams. He was the chief singer, and he had two assistants to accompany him. There were also a bagpipe for *śruti* and a Mṛdangam and there were also one or two additional hands for manipulating the minor puppets and for providing humor and fun in the performance. Sometime later, after the death of Balarāman, Taḷukku Swāminātha Aiyar took one Kuppuswāmi Aiyar of Tiruppugalūr for manipulating the puppets.

The next name in this interesting history is Swāminātha Gurukkal of Pudukkuḍi in Tanjore District. He duly practised the art under Taḷukku Swāminātha Aiyar and started performing. When Tiruppugalūr Kuppuswāmi Aiyer joined him as the manipulator of the puppets, Taḷukku Swāminātha Aiyar secured the services of one Ayyāvaiyar of Śrīvāñciyam for manipulation of puppets and gave him the necessary training. Swāminātha Aiyar continued to perform till his death at about the commencement of this century.

After him, Pudukkuḍi Swāminātha Gurukkaḷ became famous in the art. He had a powerful voice which could freely travel in the three octaves. He had also mastered the technique of the puppet-drama in all its details. Tiruppugalūr Kuppuswāmi Aiyar was an expert in manipulating the Candramati puppet and the dancing puppet. Those who have seen his performances emphatically assert that there never was, and never would be, any one equal to him. The mṛdanga player for this troupe was one Koṇḍayappan of Tanjore and latterly Swaminatha Pillai of Tiruppugalur, who was mṛdanga player in several other troupes also.

Taḷukku Swāminātha Aiyar's son, Śrīvāñciyam Subramanya Aiyar was for some time the accompanying musician in Pudukkuḍi Gurukkaḷ's troupe. Then he took with him Śrīvāñciyam Ayyāvaiyar for manipulating the puppets and started giving performances. This Subramanya Aiyar had learnt about 200 kṛtis of Śrī Tyāgarāja from Umayālpuram Sundara Bhāgavatar and his disciple Doraiswāmi Aiyar.

Tiruppugalūr Kuppuswāmi Aiyar passed away in the beginning of this century, and in the second decade Pudukkuḍi Gurukkaḷ also

seems to have passed away. Later when Śrīvāñciyam Ayyāvaiyar also passed away, Śrīvāñciyam Subrahmanya Aiyar continued giving performances with Nangavaram Kuppuswāmi Iyengar and Enkaṇṇ Nārāyaṇapiyer for manipulating the puppets. The puppets of Kuppusāmi Iyengar were rather big and heavy. After these two, Krishnamūrtiyer the son of Śrīvāñciyam Ayyāvaiyar, came to manipulate the puppets and Subrahmanya Aiyar continued his performances.

It is this Krishnamurtiyer who, with the assistance of his elder brother, is frequently giving performances under the name and style of Mangala Gāna Sabhā of Kumbakonam. Ayyāvaiyar was the maternal uncle of Śrīvāñciyam Subrahmanya Aiyar. Subrahmanya Aiyar is still alive. He is 80 and can even now sing for 4 or 5 hours at a stretch in a high pitch and conduct the play, performing the Puppet Dance Drama in the old traditional and classical style.

Effective Portrayal

This Bommalāṭṭam used to be arranged during times of festivals and in connection with religious vows and for the propitiation of the village deities. It was always regarded as an auspicious function and was performed in the village *maidan* and in the prominent streets. A huge pandal about a half a furlong in length would be erected, and at one end of it a platform about four feet high was put up. This platform was thatched above and served as the stage. The performance would usually begin at 10 P.M. and would be over only by about 4 next morning and thus it would continue for a week or ten days. On either side in front of the stage there would be a big earthen castor oil lamp. The stage screen was a big black cloth about 3½ feet high. In front of this curtain the puppets would make their appearances. The manipulations would be from behind. When the Candramati puppet and the dancing puppet performed, the manipulators behind the curtain had themselves to perform all the bodily movements and dancing. Their legs and arms had full work. The scene in which Candramati tears her garland to pieces and the scene in which she laments in the cremation ground, the scene in which she husks paddy in Kāla-kanṭha's house, the scene in which by way of relieving the tragic tension, the dancing puppet entertains the audience with Bharata Nāṭyam,—all these would so powerfully move the audience that they would continually be wiping the tears from their eyes or be

laughing till their sides ached; so effective was the portrayal of pathos and so catching was the humour and the fun.

The songs in the performance (even though there was no 'mike' in those days) would be distinct and quite audible for about a mile all round. In keeping with the various roles in the performance modulations of the voice in singing, the differentiation of intonation in delivering the various speeches, would be so striking and thorough, that they certainly constituted a very great feat. On every day of the performance, the rich and enthusiastic lovers of the art who were assembled there in thousands would vie with one another in showing their appreciation by overwhelming the performers with costly presents.

The use of powerful electric light for these performances in the present day must expose to the audience the wires and strings by which the puppets are manipulated and thus spoil the realistic effect of the performances. The songs in these performances used to be in popular and rare rāgas like Dvijavanti, Nārāyaṇagaṇḍa, Māñji, Āhiri, Darbār, Bēgaḍa, Nīlambarī, Navarōz and others, and were often sung in the higher octave of an already high-pitched śruti. One hopes that this art will be effectively resuscitated and restored to us in its original and traditional form.

(From "*The Hindu Weekly Magazine*" dated 3rd April 1955).

SECTION III : BIBLIOGRAPHY OF BOOKS AND ARTICLES

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

Abbreviations :

FEQ : Far Eastern Quarterly
IPR : Institute of Pacific Relations
PA : Pacific Affairs

ANTHROPOLOGY

GENERAL :

Ehrenfels, (Dr.) U. R.: *The Rise of Womanhood: (Mankind, Hyderabad-Dn., Aug.-Sep. 1956, Vol. I, Nos. 1 & 2, pp. 35-45 and pp. 155-161).*

The entrance of women in industries and in professions in recent times has improved their economic and social position. This has led to a marked change in the traditional attitude of submission of women to men. In this context the lessons of matri-lineal societies that existed in various periods of history are worth examining.

The Societies known as matriarchal are in fact more appropriately described as matrilineal, the 'mother being in such societies not so much a boss over men in the way the pater familias is in patriarchal societies over women. Succession, on the other hand, does follow the female line, and daughters enjoy certain preferences which are denied to them in the purely patriarchal type of society. Notwithstanding such preferences for girls, sons are yet not repressed or neglected in matrilineal society. Jobs requiring bodily strength or other sudden efforts are still frequently entrusted to them. Owing to legal, physical and psychological factors, complete equality between the two sexes was not possible either in matrilineal or patrilineal societies; the former attempts to give the weaker sex certain counterbalancing privileges and rights. There are no "double standards" of conduct and morality in the matrilineal society, and life is more democratic and freer both for men and women there.

Now with the economic advancement of women, modern legislation and world opinion strive to secure complete equality by law between men and women in all spheres. Notwithstanding these attempts, in practical life, complete equality is not achieved. In this connection the author particularly mentions the inheritance of family names and titles by sons, the inferior status involved in women having to change names on marriage and the odium attached to spinster-hood. As a solution he recommends matrilineal inheritance of family names, and the succession by girls to family residence, with the right to look after aging parents and relatives. These adjustments would satisfy the aspirations of the growing female population of the world which while seeking equality finds fulfilment only in a life of equilibrium with men.

Ehrenfels, (Dr.) U. R.: *Primitive Society and the Family of Nations: (The Indian Year Book of International Affairs, Madras, 1956, Vol. 5: pp. 358-363):*

International relations as they seem today are essentially governed by power politics. Eminent lawyers consider the lawlessness with which powerful nations conduct their mutual relations as nothing but the behaviour of a kind of "primitive society" of states.

Pre-literate societies, however, cannot be called "primitive", in this sense. They have their own unwritten traditions and have their own legal systems. Simple food-acquiring societies have no social stratification and hence also no class-struggle. What is found lacking in the modern "primitive society" of states is that sense of mutual affection, which is a characteristic feature of "primitive" food-gathering societies.

Ehrenfels, (Dr.) U. R.: *Studies in Acculturation: (Bulletin of the Tribal Research Institute, Chhindwara, Vol. 1, No. 3 October 1957, pp. 9-14.):*

A study of the Acculturation of Backward Societies and Tribes reveals an Ethnocentric approach which is detrimental to a proper development of societies. The social and cultural backgrounds of the population under acculturation are not properly evaluated. It is imperative therefore that extensive sympathetic researches are conducted before planning the study of acculturation of a tribe or a society since an ethnocentric bias leads to negative results,

INDIA :

Elwin, Verrier: *Bondo Highlander*: (pp. xix, 290. Frontispiece, 72 plates, 2 coloured plates, 52 figures in text, 5 double page genealogical tables, 1 map on inside front cover. Bombay. Geoffrey Cumberledge, Oxford University Press. 1950. Rev. *Journal of the American Oriental Society*, 1952, pp. 201-202):

It deals with the Bondo tribe of Orissa. This is one in a series of publications by the same author treating of different tribes of Orissa.

Elwin, Verrier: *Myths of Middle India*: (specimens of the Oral literature of Middle India. pp. xvi, 532. Madras. Geoffrey Cumberledge, Oxford University Press, 1949. Rev. *Journal of the American Oriental Society*, 1950, pp. 129):

The book is a collection of 537 myths of origin from widely diverse localities in Middle India. It deals with the common life of custom and religion shared by all tribesmen in Middle India.

Ehrenfels, (Dr.) U. R. Changing Position of Women: (*Society in India*, Madras, 1956, pp. 194-202):

Matrilineal and patrilineal types of social organization in Hindu society have lost their distinctive behaviour pattern at present as a result of rapid population increase, disintegration of joint family system, and migration to towns. The commercialization of agriculture has tended to lessen the economic importance of women, since cultivation has become no longer dependent on labour to the same extent as before. Industrialization and consequent migration of families to industrial areas reduce the position of women to dependence on men. The impact of western concepts (based on equality between the sexes, equal rights and opportunities, equal pay with men,) on the other hand, resulted in providing more rights to women in Hindu society, particularly of the higher Hindu castes, than were traditional in its patriarchal parts.

The foregoing developments tend to give the women of the upper and higher middle classes a greater economic independence, greater liberty to move outside their homes and freedom for girls to decide about their future, which coincide in essence, though not in name, with traditional matrilineal social systems.

On the other hand, urbanized and lower middle classes have tended to adopt the very same restrictions on women, which the upper classes are abandoning, i.e., prohibition of divorce or widow remarriage, pre-puberty marriage in spite of legislation conforming

to the behavioural pattern of patrilineal systems of social organization. Changes here described coincide largely with North-South polarized differences in India.

Ehrenfels, (Dr.) U. R.: Legislation Against Matriliney: (*The Anthropologist*, University of Delhi, Vol. III, No. 1 & 2, pages 35 to 47):

The Hindu Succession Act of 1954, in its enthusiasm to ameliorate the property rights of Hindu women in general, affected adversely the matrilineal systems prevalent in South India. In spite of its manifest benefits, the system has been outlawed and its existence threatened for reasons ranging from intellectual to emotional, and psychological to even prejudicial. This is apparent from the feeble opposition the Act encountered, in apposition with the inherent criticism from its sister block, the patrilineal system, during its passage in the Lok Sabha. Research work for rehabilitation and rethinking on new lines for resuscitation are requisite to preserve the system from oblivion.

Gopalakrishnan, M. S.: Ayinikuthu Chala—A Cheruma Habitat (*The Madras University Journal—Centenary Number* January 1957):

A field study of Cherumas, agricultural serfs on the lands of their masters, of Ernad taluk in S. Malabar. Acculturations: (a) a chief for their community recently introduced to decide all important issues of life for them; (b) They are adopting the dress fashions of their superiors. 'On the whole they liked changes coming over their community and would be happy to see their children's lot much better than their own'. They seem to trust to their own methods of cure of illness by propitiation of evil spirits more than to measures of medical relief.

ART

INDIA:

Elwin, Verrier: *The Tribal Art of Middle India* (pp. 17 plus 214. 229 figures of which 4 are coloured. Bombay. Geoffrey Cumberlege, Oxford University Press, 1951. Rev. *Journal of the American Oriental Society*, 1952, pp. 200-201):

This picture book gives a sampling of the art forms used by most of the tribes and as such will be useful as a guide book.

Kramrisch, Stella: *The Art of India* (231 pp.; 156 pl. 8 colour plates; appendix of 27 ill. New York: Phaidon Press, 1954. Rev. *Journal of the American Oriental Society*, 1955, pp. 137-39):

The book is an account of "traditions of Indian sculpture, painting and architecture." These traditions are explained in relation to monuments dating from the Indus Valley period to the 19th century. The introductory text of fifty pages is studded with references to the 156 plates and 27 illustrations. These pictures besides providing specific illustrations of the generalized statements in the text, are separately annotated in a special section of notes (pp. 198-214).

Rowland, Benjamin: *The Art and Architecture of India* (pp. 289, 190 plates. Penguin books, 1953. Rev. *Journal of the American Oriental Society*, 1955, pp. 66-68):

Dr. Rowland includes the art of Central Asia, Ceylon, and South East Asia in a connected account of the Buddhist, Hindu, and Jain monuments of India. He limits his survey to architecture, sculpture and painting of these countries.

INDONESIA:

Indonesian Art. (A Loan exhibition from the Royal Indies Institute, Amsterdam, the Netherlands. pp. 211, 91 illustrations. New York. The Asia Institute, 1948. Rev. *Journal of the American Oriental Society*, 1950, pp. 132-33):

It is the catalogue of a loan exhibition of sculptures, paintings and minor arts from Sumatra to New Guinea, and from Borneo to Timor. It has an introduction of 8 pages by Robert Von Heine-Geldern.

CULTURE

GENERAL :

Schuon Frithjof: *Language of the Self* (Ganesh & Co., Madras-17; pp. 262, Rs. 15. Rev. *The Hindu Weekly Magazine*, 14-2-60):

"A collection of essays" by the author, a follower of the French savant, René Guenon (translated into English) on several aspects of the Indian tradition like the Vedānta, Yoga, Jñāna Mārga, Buddhist thought etc. All of them bring out in bold relief the universal

character and eternal value of the Indian spiritual heritage. Stress is laid throughout on one consistent note, viz., whatever the differing forms of the religious and spiritual traditions in the West and the East, they all meet in a reconciling oneness of knowledge, Gnosis, at their base expressed in a common knowledge of the Self.

Anshen, Dr. Ruth Nanda: India and America, their idealistic traditions. (Report of an address delivered by her at the Ramakrishna-Vivekananda Centre, New York, on the occasion of the dedication of the Holy Mother's bust by Malvina Hoffman, Published in *Prabuddha Bharata*, 1955, pp. 45-49):

This article passionately pleads for the survival of human civilization for which 'India and America must cultivate the art and the science of human relations based upon their inter-related idealistic traditions'. 'Man must finally accept the necessity of living together and working together with all peoples of all kinds in the same world in peace'.

Baig: Tara Ali: The Philippines and India. (*The Hindu Weekly Magazine*, 22-4-57):

Points out numerous traits common to Philippines and India. Language, Sanskrit influence-examples: "Lasa" for "Rasa", "Apo" for "Apa", "Kalunya" for "Kārunya", "ganda" for "gandha", "guru", "mukha" etc., Textiles—similarity in colours and cloth patterns. Costume resemblances: The cord and the veil in wedding ceremonies; Devotional practices; Processions; garlanding; food, (*idli—puto*) (Mango introduced in Philippines from India)—cock fights in both countries—Folk Dances—chewing (*buya*) etc.

Cambridge, Indian and Far Eastern Studies at the University of: (*Jl. of Asian Studies* xvii (iii), pp. 541-7):

Report by Mr. E. B. Caedel, Lecturer in Japanese. Till end of world war II only two professorship—one in Sanskrit and the other in Chinese. Scarborough Commission of 1944 resulted in considerable grants for oriental studies. London School got the lion's share and Cambridge came next. Now there are four teachers of Indian subjects, and ten for Japanese and Chinese studies, besides four from other faculties rendering help in teaching Indian and Far Eastern subjects. Teaching courses and students, facilities for publication, Museum facilities, library collections, are all described,

Martial, Jean: *Les suites possibles de la conference de Bandung* (The possible results of the Bandung conference *France Asie* 107, April 1955, pp. 541-5):

For the first time an international conference meets without representatives of the white race which has so far led; but no hostility; English and French among the three languages used. Condemnation of all forms of colonialism, dropping of mutual grievances with a view to evolve a common conscience of the represented states, the stranding of the attempt to condemn communism mainly due to the moderation of Chou-en-lai and the assurances given by him are notable. The states of Sin-kiang, Turkmenistan, Mongolian Republic and Tibet not invited by the Colombo powers and this was not explained though it was a regrettable omission. China's political position has greatly improved pace U.S. and U.N., and Nehru did not do so well. A new situation in Asia to which Europe must adapt itself or be definitely ignored and cast aside, tho' the economic problems confronting the newly free nations are too big to be dealt with unaided by them.

ASIA:

Hürlimann, Martin: *Asia* (New York: Studio Publications in association with Thomas Y. Crowell & Co. 1957. 262. 293 plates, Introduction, Maps, Historical notes, Index. \$ 12.50. Rev. in *Jl. of Asian Studies* xvii (iv) pp. 611-2):

'Best single collection of photographs covering most of Asia yet to appear'. Good deal of sculpture and architecture especially in India. 'The Taj Mahal indefatigably photographed and seldom transferred successfully on to films, seems here really to float as it should, and Dr. Hürlimann has had equal success with the interiors of Mogul buildings'.

BURMA:

Quigly, E. P.: *Some observations on Libraries, Manuscripts and Books of Burma from the 3rd century A.D. to 1886 (with special Reference to the Royal Library of the Last Kings of Burma*, London; Aurthur Probsthain, 1956. 34. Pen Sketches, Map, Notes, Addenda, Glossary, Bibliography 6/- (paper). Rev. in *Jl. of Asian Studies* xvii (1) p. 165. Also PA xxx (3) Sept. 1957 pp. 286-7):

Thin monograph; includes interesting description of the way in which Burmese manuscripts were written during the past two cen-

turies. The royal library includes many works on law codes, rulings, political thoughts, history, art, warfare, and of course Buddhism. Addenda include brief references to the Phayre collection and the Mandala collection of Burmese 'books'.

Trager, Frank, N.: *Annotated Bibliography of Burma*. Prepared by the Burma Research Project of New York University. New Haven: Human Relations Area Files, 1956. viii, 230 \$5.75 (paper). Rev. in *Jl. of Asian Studies*, xvii (1) pp. 163-4 by D. G. E. Hall of London School of Oriental and African Studies:

There are 1018 items; 581 books and pamphlets, 372 articles, rest official publications; list of recent writings supplements the monumental Embree and Dotson bibliography of 1950. Little attention paid to the *Journal of Burma Research Society*, to the work of G. H. Luce, and to writings of Charles Duroiselle.

EUROPE:

Demieville, Paul: Organization of East Asian Studies in France (*Jl. of Asian Studies*, xviii (i) pp. 161-81):

A full account partly historical of all institutions and courses in Asian Studies, including Institute française d'Indologie of Pondicherry. Gives succession of Professors in various chairs, and also list of theses concerning Eastern Asia completed in France 1946-58.

Mote, Dr. Frederick W.: Asian Studies in Holland. (*Jl. of Asian Studies* xvi (ii), pp. 333-5):

Occupy most prominent place in Leiden, though other universities also do something. Leiden is also noted for its National Museum of Ethnology, particularly rich in Asiatic collections, and for the number of important scientific journals devoted wholly or in part to Far Eastern, Asian, or South Eastern Asia studies. Names of scholars currently engaged in studies at Leiden and elsewhere given.

GREAT BRITAIN:

The School of Oriental and African Studies, University of London: (*Jl. of Asian Studies*, xvii (1), pp. 175-88):

History of the School and its departments (175-9); List of recipients of doctoral degrees since 1947 and titles of their theses

(180-3); The library of the School. (Report by Mr. J. D. Pearson, Librarian) 183-8.

INDIA:

Coomaraswamy, Ananda: *The Dance of Shiva*, (1956, 1sh. Indian edition, Rs. 16/- (Asia Publishing House):

Speaks of the Hindu view of Art, of Indian images, of Indian music and of India's contribution to human welfare. "The purpose of Dr. Coomaraswamy's book is to show the power of India's soul, to show all the riches that it holds stored up with which to ennoble and render happy the human race".

Government and Politics of India and Pakistan 1885-1955: A Bibliography of works in Western Languages compiled and edited by Patrick Wilson. Modern India project, Bibliographical study No. 2 Berkeley: South Asia Studies, Institute of East Asiatic Studies, University of California, 1956, viii, 357. Appendix, Index, Rev. in *Jl. of Asian Studies*, xvi (ii), pp. 326-7):

Lists 5,294 titles arranged chronologically under different heads, precise source of information given in each case. Not a definitive work, but of great worth. Nothing like it existed before.

Kabir, Humayun: *Education in New India*. (New York; Harpe; 1957. i, 212. Index \$ 2.75. Rev. in *Jl. of Asian Studies*, xvii, (ii), pp. 340-3. Maureen L. P. Patterson):

A collection of nine discrete essays.

Manas John H: (1) *Enigma of Life*, Rs. 5/- (2) *Prolonging Youth* Rs. 5/- (3) *Dance* Rs. 5/- (Pythagorean Series; Pythagorean Society, New York):

No. 1 puts forward a strong plea for vegetarianism said to have been propagated first by Pythagoras, the Greek philosopher; No. 2 lays emphasis on scientific breathing and No. 3 deals with the philosophy of Dance and also its curative values. Even the highly technical aspects of the art of dancing have been dealt with.

Pandit, M. P.: *Aditi and other deities in the Veda*, (Aurobindo Study Circle, 119, Big Street, Madras-5, pp. 185, Rs. 3/- (paper), Rs. 4/- (Calico) Rev. *The Sunday Standard*, 19-4-1959):

An elaborate study of the three Vedic deities, Aditi, Sūrya and Maruts. The untenability of the naturalistic interpretations

given to them by mediaeval and modern scholars pointed out with extensive quotations from the Rig Veda. Aditi, occupying a unique position blends the Impersonal and Personal. The "mother-worship" of Śākta theism of later ages traceable to this goddess; Sūrya is the supreme Light and Life in the firmament; Maruts is the progressive illumination of human mentality.

Panikkar, K. M.: *India and China: A Study of Cultural Relations*: (Bombay: Asia Publishing House, 1957, xi, 107, Rs. 4-75. Rev. in *Jl. of Asian Studies*, xvii (ii), pp. 462-4):

Importance of Sino-Indian relations greatly exaggerated. The myth of the 'Asian mind revived'. Muslims and Portuguese made the villains who disrupted intercourse by land and sea respectively. This work 'offers nothing which has not been presented more thoroughly and more accurately in the excellent studies done by his fellow countryman, the late Professor P. C. Bagchi'.

Sarma, D. S.: *The Hindu Standpoint* (Madras Law Journal Office, Madras, pp. 194, Rs. 2.50, Rev. *Chetana*, Sept. 1957):

"For those who wish to have a correct understanding of the Hindu point of view on a variety of subjects like Philosophy, Religion, Culture, Aesthetics, Ethics, Literature, Politics etc. this excellent handbook is a 'must'. The book is a compilation of 27 articles written by the learned author from time to time for certain leading periodicals".

Sastri, K. S. Ramaswami: *Hindu Culture and the Modern Age*, Annamalai University, Annamalaiagar, pp. 426 (Rev. in *The Hindu Weekly Magazine*, dated 23-6-57):

This book contains the special lectures delivered by Mr. Sastri in 1954 at the Annamalai University. There are six sections under the titles, Positive aspects, Transcendental aspects, Tamil culture, The Hindu culture and the Modern Age, and the The Future of Hindu Culture. The Hindu view and way of life as delineated in the Dharma Śāstra, Artha Śāstra and Kāma Śāstra are detailed. The metaphysical aspects of Hindu culture with a concise treatment of the chief philosophical darśanas are given. In Book IV there is the thesis that Tamil and Tamil culture are indigenous to the South, and Tamil was not an importation from foreign lands. About Hindu culture and the modern Age he pleads for orientation of life in the public and private sectors to Hindu Dharma and Gandhian Ahimsā.

Sukhthankar, V. S. (Ed.): *Ghate's lectures on the Rigveda* (Revised and enlarged edition, pp. 212, Rs. 5/- available from Chetana Ltd., 34, Rampart Row, Bombay-1):

A compilation of thirteen learned lectures on subjects like the Vedic literature, religion and mythology, social life etc.

Zinkin Taya, New York: *India Changes* (Oxford University Press, 1958, 253. \$5.00. Rev. *Jl. of Asian Studies*, xviii (i), p. 161.

Durgamohan Bhattacharyya: A Palm-leaf Manuscript of the Paippalāda Samhitā (Pub. by the Principal, Sanskrit College Calcutta, pp. 4):

Announcement of a rare find, viz. the manuscript of the *Paippalāda-Samhitā*, by the author in the course of his tour in Vasudehpur in the Puri district, India. "This is a work for which the world of scholars has been in anxious expectation for the last eighty years or more". This palm-leaf manuscript is written in Oriya character. Though not complete it is "generally correct and is in a fairly good condition". The newly-found manuscript fills up all the lacunae of the facsimile" of the Paippalāda version contained in the birch-bark and published in instalments in the *Journal of the America Oriental Society* (1906-1940) in transliterated form by Professor L. C. Barret, "and helps in the correction of numerous non-sensical readings occurring in the birch-bark".

INDO-CHINA:

Griswold, A. B.: *Dated Buddha Images of Northern Siam*: (*Artibus Asiae* Supplement XVI, Ascona, Switzerland, 1957, 98. 12 figures, 56 plates \$8.50. Rev. *Journal of Asian Studies*, XVIII (i), pp. 144-7):

'A most valuable and unique contribution bringing to light a vast body of hitherto unpublished and largely unknown material'.

Groslier, Bernard, and Arthaud, Jacques. *Angkor: Art and Civilization*. (Trans.) from the French by Eric Ernshaw Smith. New York, Praeger, 1957. 230. 118 illustrations, Maps. \$ 15.00. Rev. in *Jl. of Asian Studies*, xvii (iv), pp. 637-8:

'For the first time, a full picture of this ancient civilization has been revealed in this handsome book, the first of its kind'.

Wendell Blanchard: et al. *Thailand, Its People, Its Society, Its Culture*: (Country Survey Series. New Haven. Human Relations

Area Files, 1958. \$ 6.50 (paper). *Journal of Asian Studies*, xviii (i), p. 161.

Macdonald, Malcolm: *Angkor* (Jonathan Cape, London, 42 sh. Rev. *The Hindu Weekly Magazine*, 16-11-58):

Describes the history of the Khmer people, their life, and their great monuments. Deals also with Cambodia today and ends with a rapid survey of postwar developments in Cambodia. More than 100 photographic illustrations show the Indian influence vividly.

INDONESIA:

Kahin, George McT. *Nationalism and Revolution in Indonesia*. (Cornell University Press, New York, 1958, 503 Maps, \$ 6.00):

'A first-rate synthesis of scholarly research, high level reporting in the field of foreign affairs, and painstaking political analysis based on a tremendous accumulation of intelligence data'—*Western Political Quarterly*. (Edition of 1952 Rev. in *F.E.Q.*, xii (4) Aug. 1953, pp. 443). Best, most scholarly and valuable account of the Indonesian Nationalist movement that exists.

Kennedy, Raymond: *Bibliography of Indonesian Peoples and Cultures*. (Rev. Ed. Behaviour Science Bibliographies. New Haven South East Asia studies, Yale University, by arrangement with Human Relations Area Files, Inc. 1955, xxvii, 663, (Vol. I, 1-320, Vol. II, 321-663), Maps. Each Vol. \$ 3.25 (paper) Rev. in *Jl. of Asian Studies*, xvii (1), pp. 157-8. Also PA. xxx (3) Sept. 1957, p. 287):

Emphasis is still anthropological but in so broad a sense that the book can be recommended to anyone concerned with Indonesia. Weak on Indonesian publications. Revision carried out by Mr. Thomas W. Maretski (Yale University) and Prof. H. Th. Fischer of the University of Utrecht.

Nieuw Guinea Studien Vol. I (1957), Nos. 1-4. The Hague. Stichting Studiekring voor Nieuw-Guinea (study group for New Guinea), 90 plates, illustrations, \$ 5.00 (year). Rev. *Jl. of Asian Studies*, xvii (iv), pp. 642-3. Also PA. xxx (2), June 1957, p. 183. Rev. by J. M. Van der Kroef:

Dutch Institutions devoted to Indonesian studies now inevitably on the wane. This journal on the problems of New Guinea is a continuation of *Tijdschrift Nieuw-Guinea* which ceased publication in 1956 after its sixteenth year. There are English articles

in the first two numbers only, but each article is followed by an English summary. There are also documents, book reviews and news of the region.

Freeman, J. D.: Iban Pottery (*The Sarawak Museum Journal*, Vol. VII, No. 10. (New Series), 1957, pp. 153-176):

Gives an account of the technique of pottery making in an Iban longhouse in the head-waters of the Mujoung River of the Kapit District. "Like the *ikat* technique itself the art of making earthenware pots is part of an ancient tradition that the Iban women of the Sungai Tian still deeply cherish and strongly sustain".

Van Den Veur, Paul W.: E.F.E. Douwes Dekker: Evangelist for Indonesian Political Nationalism. (*Jl. of Asian Studies* xvii (iv) Aug. 1958 pp. 551-66):

Career and work of a Eurasian patriot who contributed to the founding of Boedi Oetomo (splendid endeavour), who first advocated 'independence' for Indonesia, and whom President Soekarno described as 'one of the fathers of political Nationalism in Indonesia', on Oct. 8, 1949, the seventieth birthday of Douwes Dekker; he saw his dream realized on Dec. 27, 1949, when the Netherlands 'unconditionally and irrevocably' transferred 'complete sovereignty' to an independent Indonesia; and died eight months later.

PAKISTAN:

Maron, Dr. Stanley, (Ed.): *Pakistan: Society and Culture*: New Haven: (*Human Relations Area Files*, 1957. iv, 192. Glossary, Index. Rev. *Jl. of Asian Studies*, xviii (i) pp. 159-60):

'A valuable contribution to knowledge about the daily life and customs of peoples in different areas of East and West Pakistan'. Dr. Maron sees the conflict between East and West Pakistan partly as an expression of the conflict between workers and peasants, whose power is felt in East Pakistan politics, and the old social élite, who rule in the West.' Also PA. xxx (4) Decr. 1957 pp. 382-3.

PHILIPPINES:

Smith, Robert Aura: *Philippine Freedom*, 1946-58 (New York, Columbia University Press 1958. vii, 375. Appendices, Index \$5.00

Rev. in *Jl. of Asian Studies* xviii (ii) page 299. PA. xxxii (4) June 1959, H. 225-7):

'Only Magsaysay's moral severity restored justice and self-respect to the people'. 'The Fillipinos are living under the most stable free government in Asia.' 'Too much has already been achieved to be lost' by shortcomings of President Garcia and others. The author, however, fails to take note of advocates of freedom in the Philippines before the Spanish American war e.g. Rizal, Bonifacio, Mabini and del Pilar.

S. E. ASIA:

Mish, Dr. John L: The New York Public Library Collections on South-East Asia (*Jl. Asian Studies* xvi (i) pp. 170-1.):

Of the approximately 65,000 volumes comprising the Oriental Division of the N. Y. Public Library, about 10,000 deal with the languages and cultures of South East Asia. In addition, several thousands more volumes are scattered in the general collection on history, geography and economics. The largest amount of all these works deal with India and includes complete sets of important periodicals such as *Asiatic Researches*, *Calcutta Review*, etc. Material on Ceylon not nearly as complete as on India. Languages of Tibet, Malaya and Philippines well represented also. Modern materials on Burma, Thailand and Indo-China are, however, meagre owing to purchase difficulties which are being tackled.

U. S. A.:

Boardman, Eugene P. *Asian Studies in Liberal Education* (Association of American Colleges, Washington, D. C. 1959. pp. 50):

Five papers from different angles by five authors. Details of course in universities of Chicago, Columbia, & Michigan.

Borton, Hugh: Asian Studies and the American Colleges (Presidential Address 10th Annual meeting of the Association in New York, April 2, 1958. pp. 59-65, *Journal of Asian Studies* Vol. xviii No. 1 Nov. 1958):

'We must use every means at our disposal to incorporate Asian Studies into our College and University Programs'.

U.S.S.R.:

Asian Studies in the Soviet Union: (Report by Prof. Rodger Swearingen, University of Southern California. *Jl. of Asian Studies* xvii (iii) May, 1958, pp. 515-37):

Notes under four heads: (1) Training-Leningrad University and the Institute of Oriental Languages, Moscow University (2) Research—The Academy of Sciences' Oriental Institute and the New Institute of Chinese Studies of the Academy of Sciences (3) Library Resources—the Leningrad Public Library and the Lenin Library, Moscow, and the Specialized Oriental collections, and (4) Soviet Specialists and Recent Publications on Asia.

DRAMA

INDIA:

Mahajani, H. R.: *Natya Sangit* (Marathi, Pub. by Makarand Sahitya, Bombay, Rs. 3. Rev. *The Sunday Standard*, 2-11-58):

Has four chapters of interest in Marāthi on musical dramas; traces the development of stage music up to the present day, discusses the place of music in musical dramas, the type of music required for the stage and the future of musical dramas.

FOLKLORE

INDIA :

Tauscher, R: *Volksmärchen aus Jeyporeland* (Berlin, Walter de Gruyter and Co., 1959, pp. vi, 196 Rev. in *Folklore*, Vol, 70, June, 1959, p. 428):

"A concise introduction depicts the geographic, historical and religious background of folk-tales which Herr Tauscher collected during extensive travels in Jaipur State from 1933-57".

Rodrigues, Lucio: Konkani Folk-Songs of Goa-III—The Songs of Joy (*Journal of the University of Bombay*, Jan. 1958, pp. 26-49):

The *durpod* draws its sustenance from the rich loamy traditions of the folk of Goa. "It embraces all life, human, animal and vegetable. The physical lineaments of the village, its fauna and flora its crafts and occupations, its people and their *mores* and taboos are embodied in the *durpod*".

HANDICRAFTS

INDONESIA:

Galestin, Th. P. et al: *Lamerk and Malat in Bali and A Sumba Loom*: Amsterdam. Royal Tropical Institute. 1956. 56. 21 figures (paper). *Jl. of Asian Studies* xviii (i) p. 161.

HISTORY

ASIA:

New Approaches to Asian History: A report on the London Conference, July 2-6, 1956, prepared by Holden Furber, Univ. of Pennsylvania. (*Jl. of Asian Studies*, xvii (i) pp. 188-92):

Conference a great success. European scholars' recognition of the need of emancipation from 'Europe centredness' and Asian Scholars' acceptance of new responsibilities to their own history; for American scholars and historians a reminder on how to bring more of Asia's history into their teaching and scholarship without sacrificing the breadth and depth of knowledge of the European past which is so essential.

BURMA:

Cady, John F: *A History of Modern Burma*: (Ithaca, Cornell University Press. 1958. xii, 682 Map, Illustrations. \$ 7.50 Rev. *Jl. of Asian Studies*, xviii (i) pp. 150-1):

Prof. Cady demonstrates 'for the first time in South-East Asian studies that political history is not written only by chronicling debates in legislatures, or even by analysing the nature of parties and institutions. It is a distillation of all thought and all action in every branch of national life. This book is likely to be the pivot for modern historical studies of Burma for many years to come'.

Collis, Maurice: *Last and First in Burma, 1941-48*. (London, Faber and Faber Ltd., 1956, 291. Chronology, Index, Map. \$ 30. Rev. in *Jl. of Asian Studies*, xvi (i) pp. 158-60. Also P.A. xxix (d) Dec. 56, pp. 381-4):

Political and military history of Burma in the period; author tends to overweight his case in favour of Dorman Smith, the Governor of Burma, as against previous accounts against him.

Maung Maung: *Burma in the Family of Nations*. (Amsterdam: Djambatan Ltd., 1956. xi, 236 (paper) New York, IPR. \$4.50 Rev. in *Jl. of Asian Studies*, xvi (iii) pp. 453-5). Also PA. xxx (2) June 57. 182-3):

A doctoral dissertation to Utrecht University. More than half the book deals with pre-world-war II period. Sees good points in British colonialism—law and order, stability and certainty; but rural democracy was disarranged by overgovernment.

Tinker, Hugh: *The Union of Burma* (A study of the first years of Independence. New York: Oxford University Press, 1957, xiv. 424. Maps, Bibliography, Index. \$ 6.75. Rev. *Jl. of Asian Studies*, xvii (ii) pp. 325-7):

Commissioned by and issued under the auspices of the Royal Institute of International Affairs, this is the best and most comprehensive book on Burma since world war II. It is meant as a sequel to John L. Christian's *Modern Burma* (1942). Tinker is already known for his *Foundations of Local Self Government in India, Pakistan and Burma*. Tinker tries to be optimistic about Burma, but his narrative is in another key. Planning has not been markedly successful, Education is deteriorating (p. 211), popular control of government is dubious (130, 384), the administration is worse than it was five years ago (132), talk of decentralization is frustrated by the facts of increasing centralization (126, 133), the tradition of an independent judiciary is in danger (140) and so on.

CEYLON:

Murphey, Rhoads: *The Ruin of Ancient Ceylon*. (*Jl. of Asian Studies*, xvi (ii) pp. 181-200):

Disruption of irrigation system and malaria were chief causes of the ruin. Some account of the monuments and history of Ceylon especially of the Dry zone.

INDIA:

Basham, A.L.: *The Wonder That was India*. New York, Macmillan 1955. London Sidgwick & Jackson, 1954. xxiv, 568. 89 plates, 26 Line Drawings, Maps, Chronology, Bibliography, Index, Glossary, \$ 9.00 Rev. *Jl. of Asian Studies* xvi (iii) pp. 459-62 by W. Norman Brown:

A survey of the Culture of the Indian Sub-continent before the coming of the Muslims. 'A serious production entitled to careful examination. In general, the author has exercised excellent judgement in handling material throughout his work, being restrained and reasonable in interpretation, and at the same time suggestive and imaginative'.

Camps, Arnulf, O.F.M., D.D.: *Jerome Xavier, S.J., and the Muslims of the Mogul Empire*. (Schöneck Beckenried, Switzerland. *Neuvelle Revue de Science—Missionaire*, 1957. 260 Index. Rev. in *Jl. of Asian Studies* xvii (ii) pp. 344-5 by Perceval Spear):

Life and works of a great nephew of St. Francis Xavier and the Jesuit Mogul Mission at Delhi, Agra etc.

Smith V.A.: *The Oxford History of India*: (Third Edition. Part I revised by Sir Motimer Wheeler (prehistory) and Dr. A. L. Basham (Hindu period) Part II revised by J. B. Harrison; Part III period of British rule entirely rewritten by Dr. Perceval Spear, who is also editor. Oxford 1958, xvi, 898. Maps, text figures and 40 plates 42 net).

Srivatsava, Dr. A. L.: *A short history of Akbar the Great* (Shiva Lal Agarwala & Co., Hospital Road, Agra, Rs. 3½) Reviewed in *The Hindu Weekly Magazine* 28-4-57):

With his good knowledge of Persian, Urdu and Hindi the author has made good use of his source material. Estimates of Smith and Haig of Akbar's religious faith that Akbar had a better opinion of Christianity than of any other religion examined by him, and of other modern historians that Akbar lived and died a Muslim, controverted. As a rationalist Akbar would not believe a religion (Christianity) that was based on mere revelation and authority. According to the five fundamentals of Islam, the observance of which alone would make one a Muslim, Akbar cannot be said to have lived and died a Muslim. The emperor adopted many Hindu beliefs and practices like transmigration of souls, the doctrine of Karma and many Hindu festivals.

Basham, A. L.: India's contribution to Positive Sciences (*Bhavan's Journal*, Vol. III No. 17, pp. 25-31 and 37):

This article condensed from the author's *The Wonder that was India*, gives a glimpse of ancient India's contribution to Mathematics, Physics and Chemistry and Physiology and Medicine.

INDO-CHINA:

Khoi, Lê Thanh. *Le Viet-Nam: Histoire et Civilisation* Paris: Editions de Minuit, 1955, 587. Tables, Maps, Bibliography, Index. 1800 frs. (paper) Rev. in *Jl. of Asian Studies* xvi (iii) pp. 450-2.

Notwithstanding Mr. Khoi's communist orientation, the book, because of its unique scope, remains of great value to the still limited bibliography of Vietnamese history.

S. E. ASIA:

Harrison, Brian: *South East Asia: A short History*. (New York: St. Martin's Press, 1954. vi, 268 plates, maps, charts, Index. \$ 3.50. Rev. in *Jl. of Asian Studies* xvii (i) Nov. 1957 pp. 153-4):

More than two-thirds of the book is devoted to the activity of Europeans (or Americans) in the area; all developments after 1500 are viewed in terms of the West. Not a history of S.E. Asian peoples.

LITERATURE

CEYLON:

Godakumbura C. E.: *Sinhalese literature*. (Colombo Apothecaries Co. 1955. xi, 376, Indices. Rev. in *Jl. of Asian Studies* xviii (iv) pp. 653-5):

'Welcome addition to the works on the subject'.

INDIA:

Bharati: *Pāñcālī Śapatham* (The Vow of Pāñcālī Tr. into English by Haki Valam, Author, Devlali, pp. 137 and viii, 1957 Rs. 2/- Rev. in *The Indian P.E.N.*, Oct. 1958, p. 354):

"This great poem of Bhārati is not merely an episode from the *Mahābhārata* but an allegory in verse where the plight of Draupadī as she is dragged to the court and insulted by Duśśāsana before the whole assembly is compared to that of the Motherland (India) reduced to helplessness and suffering under foreign domination and exploitation".

Brown, Norman: *The Saundaryalaharī*: (Translated with Introduction. Many paintings are reproduced in colour and black and white. Harvard Univ. Press, 1958. \$ 7.50 Rev. by F. Edgerton in *Jl. of Asian Studies*, xviii (iii) pp. 417-9):

A religious lyric in one hundred stanzas, ascribed to Śankara and illustrating many of the dogmas of Śākta worship.

Buitenen, J. A. B. Van: *Tales of Ancient India* Fourteen robust Sanskrit Tales translated in English with Introduction, notes etc. University of Chicago Press, 1959 xii, 260. \$ 4.50.

Nott, S. C. (Ed.): *The Mahābhārata of Vyāsa Krishna Dwaipāyana: Selections from Ādi Parva and the Sabhā Parva*: New York: The Philosophical library, 1956. xii, 205. Glossary. \$ 4.75. Rev. *Jl. of Asian Studies* xvi (1) p. 165:

Excerpts from P. C. Roy's edition (1886) of Pandit K. M. Ganguli's translation (1883), revised. Mr. Nott's style is admirable as well as also retaining the spirit and flavour of the original. Ends with second gambling match. More volumes promised.

Raghavan, V: *The Indian Heritage: An Anthology of Sanskrit Literature*. (Bangalore, Indian Institute of culture, 1956. lxxv, 447. \$ 5.00 Rev. *Jl. of Asian Studies*, xvii (ii) pp. 349-50 by M. B. Emeneau of California):

It is a Hindu view of Sanskrit literature that we seldom get. We should appreciate its value. As the selection is confined to 'the primary texts' and the poetry of the great *Kavis* is missing, the sub-title is somewhat misleading.

Renou, Louis: *Études Vediques. (Bulletin de Maison Franco-Japonaise, Nouvelle Serie, Tome IV. No. 1, Tokyo, 1955. 48. 150 yen. Rev. in Jl. of Asian Studies* xvi (1) p. 164):

Concerns the poetic quality and the philosophical hymns of the Atharva Veda. The author's implication in his last sentence of this brochure that the Atharva Veda draws upon the tradition of the tenth maṇḍala of the R̥gveda may be open to question, since certainly some of the Atharva Veda speculation may well be older than that which is set forth in the R̥gveda (H. L. Poleman).

Suryanarayana, Peri: *Gems of Andhra Literature* (Part I, Kavya Period, Trans. into English, Srinivas Publishing House, Rajamundry, pp. 153, Rs. 3.75. Rev. *Chetana*, April 1958):

An anthology of English blank verse rendering of selected poems from about a dozen Telugu poets belonging to 1000—1350 A.D. with a long introduction.

MEDICINE

INDIA :

Srihari: *Āyurveda and the Community Development (Kuru-kshetra, Sixth Anniversary Number, October 2, 1958, pp. 77-79)*:

The villagers have now practically lost all the benefits of indigenous treatment. Community Development Programmes could set up dispensaries of indigenous medicines in rural areas and thus resuscitate the traditional Āyurveda system which is simple and cheap; pleads for one National System of Medicine integrating Āyurveda with Allopathy.

PAINTING

CEYLON:

Ceylon: Paintings from Temple, Shrine and Rock (Preface by W. G. Archer. Introduction by S. Paranavitana : Unesco World Art Series—Greenwich, Conn. N. York Graphic Society, 1957, \$ 16.50. Rev. *Jl. of Asian Studies* xviii (ii) pp. 307-8) :

A series of colour plates with accompanying condensed text. Eighth in series, and third on Asian Art. The modern photographic techniques employed enable the fragments to be seen with greater clarity, and Sinhalese painting takes on considerable stature.

INDIA:

India : Paintings from Ajanta Caves. Introduction by Madanjeet Singh. Unesco World Art Series. Greenwich, Conn. New York Graphic Society, 1954. 10 Plates, Preface, Introduction \$ 16.50 Rev. in *Jl. of Asian Studies*, xvii (1) pp. 167-70 by Robert Skelton of Victoria and Albert Museum, London.

Severely critical of selection and technique, mainly with a view to warn Unesco about standards in this valuable and enterprising series.

PHILOSOPHY

INDIA :

Nikhilananda, Swami: *The Upanishads, Aitareya and Brihadāranyaka.* (The Upanishads, Vol. III. New York: Harper 1956, xiv, 392. Glossary, Note. \$ 6.00, Rev. *J. of Asian Studies* xvii (ii) pp. 352-4) :

The translation 'is most commendable; it is lucid and faithful to the text, and has the rare virtue of being thoroughly readable and intelligible'. Śankara is followed exclusively by the author.

Raghavachar, S. S.: (1) *Introduction to the Vedārthasangraha of Śrī Rāmānujācārya* (The Mangalore Trading Association Private Ltd., Mangalore, pp. 168, Rs. 3/-). (2) *Vedārthasangraha of Śrī Rāmānujācārya* (Śrī Ramakrishnasrama, Mysore, pp. 196, Rs. 3.50, Rev. in *Chetana*, Aug. 1958):

No. 1 is "an interpretation of Rāmānuja's thought in terms of a comprehensive view of Indian philosophy". No. 2 is a careful translation into English of the *Vedārthasangraha* of Śrī Rāmānujācārya.

Brown, D. Mackenzie: *The Philosophy of Bal Gangadhar Tilak. Karma vs. Jñāna in the Gītā Rahasya* (*Jl. of Asian Studies* xvii (ii) Feb. 1958, pp. 197-206):

Affiliation to *Jñāneśvari* of Jñānadeva pointed out. Also brief sketch of Tilak's political creed.

RELIGION

GENERAL:

Conze, Edward: *Buddhist Meditation*. (New York: Macmillan, 1956, 183, \$3.00, Rev. in *Jl. of Asian Studies*, xvi (i) pp. 163-4):

Translations from Theravāda sources with introduction (41 pages) and appendices (10). Conze is an occidental scholar professing Buddhism.

Fingesten, Peter: *East is East; Hinduism, Buddhism, Christianity. A comparison*. Philadelphia Muhlenberg Press, 1956, xvii, 181. Glossary Bibliography, \$3.00.

Lichtenstadter, Ilse: *Islam and the Modern Age. An analysis and an Appraisal*. New York: Bookman Association, 1958. 228. \$4.50.

Morgan, Kenneth, W. Ed. *The Path of the Buddha, Buddhism interpreted by Buddhists*. (New York. The Glossay, 14, Ronald Press Company, 1956, x, 400, Bibliography 6, Index 12, \$4.00 Rev. *Harvard Journal of Asiatic Studies*, Vol. 20, Decr. 1957, Nos. 3 and 4, pp. 741-3. Also Rev. in *Jl. of Asian Studies*, xviii (ii) pp. 301-4; PA. xxx (4) Dec. 1957 pp. 381-2):

"A book such as this demonstrates more than anything else why Buddhism was accepted by so many diverse peoples in the East. It is truly a universal religion, for in it one can find a place for views that are seemingly antithetical. By adapting itself to local traditions and customs, and by embracing within itself beliefs

which may be at variance with its own traditional views, Buddhism was able to win over the heart and mind of the peoples of Asia'.

Murti, T. R. V.: *The Central Philosophy of Buddhism: A study of the Mādhyamika system*: (New York: Macmillan, 1955, xlv, 372. Appendix, Index. \$ 6.75. Rev. *Jl. of Asian Studies*, xvi (i) pp. 161-3 by Daniel H. H. Ingalls).

Murti believes in the system he describes, and by trying to help it sometimes hurts it. Doubtful if Sūnyavāda, though the extreme of a philosophical tendency, is the central philosophy of Buddhism. Murti hopes for the regeneration of mankind from Mādhyamika philosophy.

Sangharakshita, Bhikshu: *A Survey of Buddhism* (Bangalore; The Indian Institute of World Culture, 1957. 5.00 \$ 3.50. Rev. in *Jl. of Asian Studies*, xviii (ii), pp. 305-6):

The author is an English convert to Buddhism who has made not only a theoretical but practical study of both Hīnayāna and Mahāyāna doctrines and practices, and writes as a devout believer. More inclined to Mahāyāna, a better than average popular presentation of Buddhism.

Shah, Sayed Idries: *Oriental Magic*. (New York: Philosophical Library, 1957. Bibliography, Glossarial Index. \$ 7.50. Rev. in *Jl. of Asian Studies*, xvii (ii) pp. 255-6):

Short book covering wide ground superficially; yet well written and interesting contribution to the study of the occult.

Snellgrove, David: *Buddhist Himalaya* (New York: Philosophical Library, 1957. xii, 324. Map, Illustrations, Tibetan Index. \$ 10.00 Rev. *Jl. of Asian Studies*, xviii (iii) May 1959, pp. 396-7):

'An attempt to give a view of Buddhism as it is still living on the outskirts of Tibet, mixed with many survivals of older religions, and on the way it adapted itself to the psychology of the peoples it conquered'. (Tucci.).

INDIA :

Konow, Sten and Tuxen Paul, *Religions of India* (G. E. C. Gad Publisher, Copenhagen, 1949, pp. 216):

I. Introduction and prehistory by Sten Konow. The Indus civilization (1-24). II. Brahmanism, Jainism and Buddhism by Paul Tuxen (25-149). III. Hinduism by Sten Konow (150-212). Literature 213, postscript 216.

INDONESIA :

Nieuwenhuijze, C. A. O. van: *Aspects of Islam in Colonial Indonesia*: (The Hague and Bandung: W. van Hoeve, Ltd., 1958, xii, 248. \$ 5.00 Rev. *Jl. of Asian Studies*, xviii (iii) pp. 398-9):

An excellent review of the major themes of recent Islamic thought and activity, not without limitations, due to a tendency to see Indonesian cultural and social organization in a much too simplistic, stereotyped fashion. Conception of 'closed community' (village) being disrupted by new contacts with outside forces; Dar ul islam seeks desperately 'to restore the closed community in all its glory', 'modernists' secularize modern concepts, but Sukarno's *pantja-sila* is essentially unstable and must either proceed to full secularization or revert to simple orthodoxy.

S. E. ASIA :

Wales, H. G. Quaritch: *Prehistory and Religion in Far-East Asia*, London, Bernard Quaritch, 1957, 180. Illustrations, Index. £ 2. Rev. in *Jl. of Asian Studies*, xviii (ii) pp. 298-9.

A deeper study of the problems relating to 'local genius' especially in the eastern zone of S. E. Asia hinted at in his earlier book: *The Making of Greater India* :

Winburn (T. Thomas) and Manikam (Rajah, B.): *The Church in South-East Asia* (New York, Friendship Press, 1956, xci, 171. Map. \$ 2.50 cloth, \$ 1.25 paper, Rev. in *Jl. of Asian Studies*, xvii (i), p. 157):

An account of the Christian communities in S. E. Asia which raises more questions than it answers. Perhaps that is its purpose.

SOCIOLOGY

INDIA :

Bailey, F. G.: *Caste and the Economic Frontier, A Village in Highland Orissa*: (New York, The Humanities Press, 1957, xvi, 292, \$ 6.50 Rev. *Jl. of Asian Studies* xviii (iii), pp. 409-10):

The village is Bisipara, a market outpost of Oriya-speaking immigrants living amidst Kond aboriginals. The transformations dealt with by Dr. Bailey may 'be understood less as a shift from a local to a newly supralocal economic and political system than from one system of already wide traditional relations to another system not merely wider but also unbalanced by the mechanism

of money, industry and the ballot box', because Bisipara for all its insularity of residence, must have been linked always with civilized states and distant markets'. (Mckim Marriott).

Brown, D. Mackenzie. *The White Umbrella*. (Indian Political thought from Manu to Gandhi. Foreword by C. P. Ramaswami Aiyar University of California Press, 1958. Second printing, first paper bound edn. 216. \$ 1.50):

Summary of Hindu political ideas in an easily grasped form; scholarly yet vivid and compelling analysis illuminates current Indian policy and political practice.

Campbell, Alexander: *The Heart of India*. (New York, Knopf., 1958, vii, 333 \$5.00 Rev. in *Jl. of Asian Studies*, xviii (ii) pp. 300-1. Also in *Pacific Affairs*, xxxii (i) Mar. 1959, p. 117):

Author was chief of Time-Life bureau in New Delhi from 1954 to 1957. 'The incidents and cast of characters are descended from those in the works of Abbé Du Bois, Katherine Mayo, Beverly Nichols, Patrick Lacy—with *Shankar's Weekly* and Dusu Karaka thrown in'. 'It is to be hoped that this book does not instigate the same flurry of books in rebuttal from India as did *Mother India*'.

Chandrasekhar, S.: *Population and Planned Parenthood in India*: (London, George Allen & Unwin, Ltd., 1955, xii, 108. Bibliography, Appendices, Index. \$ 2.95. Rev. in *Jl. of Asian Studies*, xvi (i), pp. 160-61):

A grim picture; favours birth control. Julian Hudy in a polite introduction suggests that a cabinet post for population should be added to the Indian government removing the subject from the control of the Health Ministry.

Diehl, Carl Gustav: *Instrument and Purpose, Studies on Rites and Rituals in South India*. (Gleerups, Lund. 30, Swedish crowns, pp. 394)

Based on 20 years study in India of Āgamas and talks with practising temple priests. A detailed account of the Āgamas, daily routine of domestic and temple rituals, māntrikam etc. Relation between religion and magic considered in full. Festivals, Samskāras of the life-cycle, omens, astrology etc. Details of much anthropological interest relating to popular religion and beliefs.

Dumont (Louis) and Pocock, D. (Ed.): *Contributions to Indian Sociology* (No. 1, April 1957. Paris and the Hague. Mouton & Co., 1957. 64. Rev. in *Jl. of Asian Studies*, xvii (iv), pp. 649-50):

A stimulating addition to the field of India Studies. Editors offer what they believe to be a distinct point of view in the hope that their colleagues will agree or disagree and that a clarification of aims and methods may be effected in this manner.

Ingham, Kenneth: *Reformers in India, 1793-1833*, (New York, Cambridge University Press, 1956. xi, 150. Map, Appendices, Bibliography, Index. \$ 3.50. Rev. in *Jl. of Asian Studies*, xvii (ii), pp. 343-4):

Good account of missionaries' work in a critical period for the growth of European influence on Indian society.

Malaviya, Harsh Dev: *Village Panchayats in India*. (New Delhi, All-India Congress Committee, 1956. xlii, 843, xxxix. Tables, Bibliography, Index, Glossary. Rs. 14/- Rev. in *Jl. of Asian Studies*, xvii (iv), pp. 650-1.):

'Our sense of expectation, unfortunately, remains largely unfulfilled'.

Mayer, Albert and associates in collaboration with McKim Marriott and Richard L. Park: *Pilot Project, India*. The story of Rural Development at Etawah, Uttar Pradesh. (Berkeley: University of California Press, 1958, xvii, 567, \$5.50 Rev. *Jl. of Asian Studies*, xviii (iii), pp. 410-11. Also Rev. in *Pacific Affairs*, xxxii, (2) June, 1959, pp. 220-2):

The book shows the scope of the pilot project over the period 1948-50, analyses the mechanism by which it was operated, and gives a picture of the values held by those who directed it. It is very much Mayer's personal testament, though it modestly leaves unanswered the question how far the success at Etawah was due to Mayer's leadership and inspiration.

Prabhu, Pandhari-Nath: *Hindu Social Organisation* (First edition entitled *Hindu Social Institutions*, January 1940. New revised edition, April, 1954. The Popular Book Depot, Bombay-7, pp. xvii and 393):

A study in Socio-psychological and ideological foundations to discover the essentials of Hindu social thought and organization from a wide variety of sources. Deals with the many topics of education, marriage, family, the place of women in Hindu Society, the system of caste, with accurate learning and great discrimination. There is a bibliography of original and general sources, a name index, and a subject index at the end.

Woytinsky, W. S. *India: The Awakening Giant*. (New York: Harper, 1957. xv, 201. Appendices, Tables, Illustrations, Maps. \$ 3.75. Rev. in *Jl. of Asian Studies*, xvii (iv), pp. 645-6):

A good book by a distinguished economist who with his rich experience compresses and makes meaningful much heavy material. Chapters on India's economy, the plans, the agrarian program, community development etc. Omits to note the sense of challenge of the Soviet model and reference to the economic race between India and China. Also author deprecates heavy industry for India—'the mysticism of the second five year plan' as he calls it, and criticizes India's search for a pattern neither Western nor Communist.

Gumperz, John J: *Language Problems in the Rural Development of North India*. (*Jl. of Asian Studies*, xvi (ii), pp. 251-9):

Studies in relation to one village in Saharanpur District of U.P. Discusses difficulties of comprehension due to differences between spoken and literary idiom and lack of literacy and allied questions. Need for developing a uniform style intelligible to villagers at least in writings destined for them. More detailed regional surveys suggested.

'The Indian Village: A symposium: *Jl. of Asian Studies*, xvi (i) Nov. 1956. pp. 3-30):

Introduction—Milton Singer 3-5; The extension of our Indian village—Morris E. Opler 5-10. With Senapur in Jaunpur Uttar Pradesh as his example, Opler shows that the isolation and self-sufficiency of the Indian village has been exaggerated; the relations with the outside are constant, only the mechanisms which help to maintain them change in character with the impact of modern conditions. The unity of an Indian village—Rudra Datta Singh 10-19. Cultural factors in Rural Community Development—S. C. Dube 19-30.

INDO-CHINA:

Gourou, Pierre: *The Peasants of the Tonkin Delta: A Study of Human Geography*. (Behaviour Science Translations New Haven. Human Relations Area Files, 1955. 2 vols. 889. \$3.00 ea. Vol. Rev. in *Jl. of Asian Studies*, xvii (ii), pp. 314-5):

The mass of material accumulated by P. Gourou on the rural habitat, the agricultural occupations, and the peasants will long remain an indispensable source;

Phya Anuman Rajadhon: *Life of the Farmer in Thailand*. Translation by William J. Gedney. Translation series. New Haven. South-east Asia studies, Yale University, 1955, v. 60, Introduction, Appendix, Drawings, Bibliography, (Mimeo).

Skinner, G. William (ed.): *The Social Sciences and Thailand*. Education Society of Thailand. Bangkok: Cornell Research Center, 1956, xiv, 185 (Thai); xiv, 125 (English). (Paper):

Collection of lectures by American and Thai scholars; introduction for non-professional audience of students and laymen.

Skinner, G. William: Chinese Assimilation and Thai Politics. (*Jl. of Asian Studies*, xvi (ii), pp. 237-50):

Thai policy pro-assimilationist in pre-modern era, but anti since early 20th century. Decline in assimilation rate also due to rise of Chinese nationalism and education and the increased immigration of Chinese women. Again in the twenties and thirties Thai attempts calculated to arrest the downward course of Chinese assimilation not successful. After 1947 again rate of assimilation has increased and this may persist in the absence of an increase in the impact of Chinese communist power.

INDONESIA:

Bunger, D. H.: *Structural changes in Javanese Society*: (i) *The Village sphere* (1957. 15 paper); (ii) *The Supra-village sphere*. Trans. by Leslie H. Palmier. Cornell, Modern Indonesia Project, Ithacon, South-east Asia program, Cornell university, 1956, ii, 38 (paper).

Higgins, Benjamin: *Indonesia's Economic Stabilization and Development*, (New York: Institute of Pacific Relations, 1957. xxii, 179. Appendices, Bibliography, Tables. \$ 4.00 Rev. in *Jl of Asian Studies*, xvii (iv), pp. 639-41. Also Rev. P.A. xxxi (3) 319-20):

Author is director of the Indonesia project of the center for International studies at the M.I.T. and former monetary and fiscal adviser to the Indonesian government under U.N. Technical Assistance Program. Basic problems, of short and long term, and government policies described; five year plan held too small but planners have been guided by available resources rather than needs, and they have supplementary schemes for utilizing foreign aid when it comes.

Keesing, Felix M, and Marie M: *Elite communication in Samoa: A Study of Leadership*. (Stanford Anthropological Series No. 3 Stanford University Press, 1956 vii, 318, Maps,

Diagrams, Annexes, Glossary, Bibliography, Index \$ 4.75 (paper). Rev. in *Jl. of Asian Studies*, xvii (1) pp. 171-2):

Extraordinarily useful to a wide range of scholars. Thoroughly documented, well analysed account of the political system of Samoa.

Koentjaraningrat, R. M.: *Preliminary Description of the Javanese Kinship system*. (Yale University South-east Asia Studies Cultural Report Series. New Haven: Yale University Press, 1957. 111. Glossary of Javanese terms, References. \$ 1.50 Rev. in *Jl. of Asian Studies*, xvii (ii), pp. 317-8):

Revised version of an M.A. thesis (Yale). Not a technical work; careful account of the stages of life—infancy, childhood, adolescence and adulthood of a Javanese as a starting point for further 'extensive investigation of kinship behaviour and its influence on the socialization process and personality formation'.

Schrieke, B.: (Selected writings)—*Indonesian Sociological Studies: (Part II): Ruler and Realm in Early Java*. The Royal Tropical Institute, Amsterdam, Selected Studies on Indonesia by Dutch Scholars, Vol. III. The Hague: W. Van Hoeve, 1957. Distributed by IPR. ix. 491. Maps, Notes, Bibliography, Glossary, Index. Rev. in *Journal of Asian Studies*, xviii (i) pp. 148-50.

Wertheim, W. F.: *Indonesian Society in Transition: A Study of Social change* (The Hague and Bandung: W. Van Hoeve Ltd., 1956. xi, 360. Maps, Index. \$ 5.00 Rev. in *Jl. of Asian Studies*, xvii (ii) pp. 318-21):

Author is distinguished Professor of Modern History and Sociology in the University of Amsterdam. Strong preference for extreme left. Treatment eclectic rather than Marxist. 'Individualism has appeared', says W. 'in Asia, too late on the scene to achieve its full maturity. New criteria of social prestige will soon emerge within Indonesian society.... Social prestige is increasingly determined by criteria connected with the struggle between collective groups'. (p. 164).

PAKISTAN:

Callard, Keith B. *Pakistan: A political study*, New York: Macmillan in cooperation with the IPR, 1958, 335. Appendices, Index, Glossary \$6.00, Rev. *Jl. of Asian Studies* xvii (iv) pp. 655-6:

'The best book we have had on Pakistan. The issues discussed are the federal problem, the Islamic nature of the State, the status of the Hindu minority, civil rights and Pakistan's foreign policy'.

Qureshi, Ishtiaq Husain: *The Pakistani way of life* New York. Prager, 1956 xi, 81. Appendix, Bibliography, Index, Illustrations \$4.00 (Rev. in *Jl. of Asian Studies*, xvi (ii) 321-3):

Oversimplification giving rise to many faults particularly in the chapters on politics and religion. No new information. This book is the sixth to appear on the way of life series prepared under the auspices of the International Studies conference at the request of Unesco. Also Rev. P. A. (3). Sept. 1957, p. 280. 'Too great a measure of praise may arouse disbelief in the mind of the reader'.

S. ASIA:

Appadorai, A (Ed.): *The Status of women in South Asia* (Published under the joint auspices of Unesco and the Asian Relations Organization, Bombay: Orient Longmans, Ltd., 1954, v. 171. Appendices. Rs. 4/-. Rev. in *Jl. of Asian Studies*, xvi (1) pp. 168-9—Maureen L. P. Patterson):

A partial report of the proceedings of a Social Sciences Seminar held in Delhi (Dec. 1952-Jan. 1953) under the directorship of Dr. A. Appadorai. South and South-east Asia are used interchangeably. First part—six short chapters by Appadorai—working paper. Second part (35-171) has a selection of ten out of 20 papers presented. Highly uneven quality; sometimes the summaries of the rapporteurs in chapter II are much clearer and more pertinent than the originals.

Du Bois, Cora: *Social Forces in South-east Asia*, (Harvard University Press, 1959):

Three lectures delivered in 1947 and reprinted to meet a continuing demand. 'This brief sociological survey has proved astonishingly accurate in its predictions'. First publ. 1949.

SECTION IV(A): INSTITUTIONS

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

GENERAL

CULTURE:

International Film and Television Council (Unesco, Paris):

An independent non-profit non-governmental organization set up under auspices of Unesco to collect and exchange information on films and television, publicize documentary material and promote cooperation and coordination in research, among nearly 30 well organized International Films and Television bodies functioning in different parts of the world. Mr. K. Subrahmanyam, Film Producer and Director, Madras is Honorary Adviser in India to help the Council in its preparatory work in India.

CEYLON

CULTURE:

Ramakrishna Mission International Cultural Institute (Colombo):

Foundation stone laid by the President of the Indian Union in June 1959. The Government of India has given a grant of 75,000 rupees and the Government of Ceylon Rs. 25,000.

EUROPE

CULTURE:

Netherlands Institute for International Cultural Relations (J. J. Viottastraat 41, Amsterdam, The Netherlands):

See *Bulletin* 1959, Part II, p. 283. The Institute ceased to function from 1st Jan. 1960. But its activities will be continued by the Ministry of Education, Arts and Sciences in The Hague.

INDIA

ARTS :

Sarada Nrytyaniketanam (Vallabhai Street, Kakinada):

Founded 1949. Recognized by the Sangeet Nāṭak Akademi, New Delhi and affiliated to the Andhra Pradesh Nāṭyasangham, Hyderabad. Objects: Revival of traditional dance arts, classical and folk types. Holds classes in dance, drama, music and leather puppet shows. Maintains a troupe of artistes well-versed in the above arts.

ARTS AND CRAFTS :

Doll Centre (Bombay):

Started by the All-India Handicrafts Board. Objects: Making dolls in traditional and modern styles; a six months course of study provided to 25 students at a time with stipends from Rs. 30/- to Rs. 50; course includes theory and practice of the craft; character dolls, play dolls and utility articles made; the first variety exhibiting Indian cultural life are in demand in foreign markets and the second less expensive and easy of production are in demand at home. The Board does not encourage foreign doll making and the craft taught only to those who are keen on learning it. After training they can start their own doll-making centres with a dye press costing about Rs. 500/-; those who desire it as a part time occupation are supplied the necessary material by the Board.

CULTURE :

Archaeological Museum (Sārnāth):

One of India's oldest museums. For a student of Buddhism, its origin, growth and impact on Indian life and art this museum is a veritable mine of information. There are also outstanding sculptural pieces of Hindu deities. The museum's collection altogether consists of more than 10,000 antiquities ranging from 3rd century B.C. to the 16th century A.D.

Asutosh Museum of Indian Art (Calcutta University, Calcutta):

Opened in 1937. The first university Museum in India with the object of collecting and preserving representations of different

phases of Indian art with special emphasis on the art of Bengal. With only 50 exhibits at the start they have since swelled up to more than 13,000 pieces consisting of stone sculptures, terracotta objects, wood carvings, painted book corners, palm-leaf and paper manuscripts, gold ornaments, textiles, coins and excavated antiquities. The Museum is noted for its comprehensive collection of Folk art of Bengal and Orissa. Excavation of old historical sites is a regular activity of the Museum. The Museum conducts a course of art appreciation, training of teachers and art lovers.

Banasthali Vidyāpīṭh, (Rajasthan):

Founded in 1935; a residential institution; "aims through its educational programme at a harmonious synthesis of the spiritual heritage of the East and the scientific achievements of the West so as to produce a balanced and integrated personality which may be expected to bridge the cultural division of the modern world; education to girls from Nursery to M.A. Courses in Sanskrit and for a number of diplomas; strength about 625 girls; art classes held and music has an important place in the curriculam.

Central Museum (Nagpur):

Founded in 1863. The collections in its Art, Anthropology, Natural History and Archaeology sections mainly provincial. The art section displays select specimens of industrial arts and crafts of India which include decorated pottery, metalware, stone and wood-carving, inlaid work and textile fabrics. A variety of material used by local aborigines like the Gonds and Korkus are displayed in the Anthropology section. The Natural History section is a fairly representative collection of the fauna of the state, and the Archaeology section consists of pre-historic antiquities, sculptures, stone and copper plate inscriptions and coins. There is a picture gallery of old and some modern Indian Paintings.

Government Museum (Trivandrum):

Started in 1858. Its art treasures include many specimens of traditional culture. The Maṇḍapa (Pavilion) exhibited at the entrance to the Museum exemplifies the great skill of Kerala artists in wood carving. There is an outstanding specimen of Naṭarāja in bronze set on the maṇḍapa. The Koottambalam (model of a dance hall) of high artistic quality, the temple-car from Padmanābhapuram with figures of Hindu gods and goddesses, decorative animals and floral designs, the Pushpavimānam a superb

specimen of Kerala idiom in woodwork testify to the skill of wood-carving of Kerala artists. Among the bronzes may be mentioned specially the 1000-year old Vishnu, Śiva and Satī, three specimens of Naṭarāja and the figure of Gajātāṇḍava. The plaster cast of a 11th century dance pose near the museum entrance, the six miniature figures of Kathakali are other major exhibits. Besides these there are ritualistic ornaments, like the *Palākāy mōtiram* (ring made of the seed of the Palā tree), ornaments made from the claws of tigers, numerous traditional musical instruments, and various objects to illustrate the religious dances of Java and Bali islands.

The International Cultural Centre (56, Janapath, New Delhi):

See *Bulletin*, 1958, p. 116. This organization is different from *International Cultural Centre*, New Delhi, described in pages, 103-4 of *Bulletin*, 1959, Part I. The correct title of the latter organization is *India International Centre*. The International Cultural Centre was officially established as a Registered society in 1957. Its activities in the field of arts and Humanities cover field investigations, research studies and publications; model projects designed to set standard and stimulate improvement in the arts; cultural exchange between India and other countries, and services to individuals visiting India or Indians going to other countries. Under these heads the Centre has published a survey of American Cultural activities in India from 1955-57, rendered assistance by way of grants and otherwise to institutions and artists. Work in progress: A series of cultural profiles which contain information about cultural organizations as well as a few outstanding people in the field of Fine Arts. There is a Board of Directors with Chairman, Vice-Chairman and members.

Salar Jung Museum (Hyderabad, A. P.):

Opened in 1951 out of the vast personal collections of art treasures of the late Nawab Mir Yusuf Alikhan Salar Jung III. Its eastern section containing the oriental exhibits includes a rich collection of illuminated Qurans and classical works of eminent poets and authors written by master calligraphists, and illustrated and adorned by expert artists; another rich collection of old China ranging from the "Green Celadon" (with its religious symbols, artistic designs, tints and technique of the glaze) of the Sung and Ming periods (1000-1500 A.D.) to the "Persian Blue", "Famille Verta" and "Famille Rose" of the Ming and Kang periods

(1500-1700 A.D.), the traditional arms of Mughal kings and princes, various specimens of attractive carpets. The Western section houses a representative collection of the furniture of Louis XIV and XV, Dresden China, Wedgewood ware, Sevres cut-glass pieces and other European furniture; there are also the marble statue "Veiled Rachael" by Benzoni, a wooden statue of Mephistopheles and Margareta by an Italian sculptor, a gallery of original western paintings by Landseer, Watts, Leighton, Cooper and others. A children's section was added in 1956 in which toys of historical and artistic value are displayed.

State Museum (Lucknow):

Founded in 1863 and recognized in 1911. There are sections on Archaeology, Numismatics, Natural History and Ethnography, Paintings, Textiles, Pre-history and Arms. The painting gallery contains a varied collection of miniatures belonging to Persian, Mughal, Rājasthān, Pahāri and Avadh schools ranging from the 15th to 19th century. This collection included remarkable specimens of scenes from the Bhāgavata, a set of nine paintings of the Mewar school illustrating nine rasas as described by poet Keśava-dās, two illustrated manuscripts of the famous *Shahnama* of Firdausi, a portion of the Persian translation of *Harivamśa Purāṇa*, scenes from the Rāmāyaṇa and the Mahābhārata paintings of the Rājasthāni and Kangra schools. The numismatic collection includes punch-marked coins representing some of the earliest coinage of India. In the pre-historic gallery among other things antiquities from Mohenjodaro are on show. The textiles section has a fairly good collection including calico prints of Rājaputana, embroidered works of Kashmir, Baluchor and Murshidabad, etc. The dresses, handicrafts and industries of the aboriginal tribes are in ethnography section.

DRAMA :

Children's Little Theatre Movement (Bombay, Calcutta, Delhi and Madras):

Movement started in Bombay in 1958. A number of educational institutions in the State are being affiliated to it. Objects: Discovery and development of the natural, artistic and creative talents of children through dramatics, rhythmic, fine arts, crafts, dances, community and action songs; stories adapted by musicians,

artists and writers from Rāmāyaṇa and Panchatantra for children to act and dance; at Calcutta a Garden Theatre, the first of its kind, has been planned; Child Art Exhibitions held; ballets performed like *Satbhai Champa* and *Aban Patua*; published *Rhythms and Rhymes*. At the Delhi centre annual festivals and similar activities. At Madras a Children's Theatre is in existence (See *Bulletin*, 1959, Part I, p. 101). Grants made by the Sangeet Nāṭak Akadami so far to the Calcutta and Delhi centres.

Indian National Theatre (Headquarters: Bombay):

Started in 1944 and now a national institution with 14 branches embracing various states; has a theatrical services section for the benefit of amateur associations and has also formed the nucleus of a Children's Theatre; holds a well equipped library, a mobile stage for the rural areas and a publication unit; devoted to popularization of classical music, resurgence of dance and drama, classical and folk types in India; in the beginning rendered accepted plays like Koestler's *Twilight Bar*, Maugham's *The Sacred Flame*, and ballets based on popular stories like *Mīrābai*; has adapted *Discovery of India* for the stage which was a major success; *Rhythm of Culture*, another of its achievements, unfolds the rich and colourful artistic heritage of India; conducted a Folk Dance Festival; latest in its repertoire is *Dekh Teri Bambai*, a modernistic ballet parodying Bombay city life; has been invited to Paris to produce *Dekh Teri Bambai* and a new dance drama, *Krishna Līlā* and the Indian Folk Dances.

The Little Ballet Troupe (Periera Hill Road, Andheri, Bombay):

A modern Dance-Drama team of about 20 boys and girls from different parts of India integrating tradition and modernism; the late Shanti Bardhan a true expositor of this art. In 1953 presented *Scenes from the Rāmāyaṇa* in the form of a Folkplay synthesizing the arts of puppetry, dance and drama; later produced the *Panchatantra*; latest in the repertoire *Meghdoot* of Kālidāsa.

Nāṭya Academy (113/115, Mahātmā Gandhi Road, Bombay):

Professor Mansuk Joshi (He studied dramatics at the Dramatic Academy Bristol university on a Unesco Scholarship) in charge. Run by the Nāṭya Sangh affiliated to the International

Theatre Institute, Unesco. Runs Teachers' Training, Students' Training courses in dramatics which include lectures on set design, stage lighting, make-up, History of the Theatre etc. and practical work in Theatre workshop. Holds a Library of books on dramatics, and film strips.

Theatre Workshop (Delhi).

Gives a comprehensive theatrical service providing everything the stage claims from lighting, sound effects, wigs and costumes to set designing, dramatic criticism, tour management and tuition in theatre arts by qualified teachers. Recently staged its first production, *The Queen's Dilemma* by Bruce Amilholland, an American playwright. It is based on a legendary episode from Śrī Śankarācārya's life. The performance was a success; the best actors and actresses have consequent on the success of the *Queen's Dilemma* shown their readiness to act together in workshop plays. Also acted Samuel Beckett's *Waiting for Godot*.

FOLKLORE:

Lok Sanskriti Kendra (Jalpaiguri, West Bengal, India):

Founded 1957. A non-political, non-profit organization; object: elevation of folk songs and dances; at present engaged in starting a free school of folk songs and dance; finance from fees of the members and donations from sympathisers. President: Prof. Banalata Chakravarty.

HISTORY:

Andhra Historical Research Society (Rajamundry, Andhra Pradesh, India):

Founded in 1922. Hony. General Secretary: Mr. R. Subba Rao. Objects: Study and research in History, Archaeology, Epigraphy and Numismatics, Anthropology, Ethnology and Folklore, Philology and Literature, and Ancient and Mediaeval Geography. Other activities include periodical conferences (six held so far) and historical exhibitions. Maintains a Free Reading Room, a Library and a museum, which contain copper-plate and stone inscriptions, coins of many dynasties, 1500 palm-leaf manuscripts, photos of Andhra primitive tribes, temples, Buddhist and Jain shrines and stūpas. Did some excavation work at Vengi near Ellore in 1947. Pubs. 24 vols. of the *Journal of Andhra Historical Research Society*. Five titles in Telugu and a sixth in

print. *A History of the Andhras*, (History, Culture, Religion, Fine Arts, Language, Literature, Epigraphy etc.) in five volumes ready for publication.

LANGUAGE AND LITERATURE:

The Sanskrit Education Society (Nazerethpet, near Madras):

Registered in December, 1957 with Dr. C. P. Ramaswami Iyer as President and inaugurated by its President on 7-2-1960 in the immediate presence of H.H. Śrī Śankarācārya of Kāñcī Kāmakōṭi Pīṭha. Object: resuscitation and revival of Sanskrit studies and establishment in due course of a Sanskrit University on the lines recommended by the Sanskrit Commission; sponsors study and research in subjects like Sanskrit Language and Literature, traditional sciences and arts like Tarka, Vyākaraṇa, Jyotiṣa including Gaṇita and Samhitās, Arthaśāstra, Śilpa, Sangīta and Nāṭya (these two will be restricted to theory). Experts acquainted with modern methods of research will be associated with its research department and curricula provide for inclusion of "modern knowledge subjects so that the alumni could secure the same status and employment opportunities as those of the schools and colleges of the existing universities". The research department will also avail itself of the rich material in devotional and humanistic literature in various Indian languages like Tamil, Marāṭhī, Kannaḍa, Bengali, Telugu, Malayālam and Hindī and of the wealth of learning contained in the literatures of these languages in India and also in other parts of Asia for example Prākṛts, Kavi, Chinese, Tibetan and Balinese languages. "The publication section will be devoted to the discovery and publication of manuscripts in various languages, particularly of those which are in danger of being lost, and to prepare standard texts of them and translations in all the main Indian languages".

MEDICINE:

Gulabkunverba Ayurvedic Society (Dhanwantari Mandir, Jamnagar):

Object: Spread of Āyurvedic knowledge; training in degree courses in Āyurveda at the Āyurveda Mahāvidyālaya, affiliated to the Gujarat University, Ahmedabad. Holds a Museum, Library, and a Chikitsāśālā (Hospital). Has published books on Āyurveda,

A dictionary comprising two lakhs of words with references to Āyurvedic classics in progress.

Nāgārjun Research Institute (58-D, New Alipore, Calcutta-33):

Idea mooted in Jan. 1958 and since settled to implement the project of the Institute in a five year period. Object: to give impetus to fundamental and post-graduate studies in various branches of the ancient science of Āyurveda in the context of the precepts of Caraka, Suśruta and Vāgbhaṭa; revival of Āyurveda and exploitation of Āyurvedic principles and theories for the benefit of mankind. The proposed Research Institute will be a combination of a post-Graduate College, a Post-Graduate Research Institute and a Fundamental Research Institute with a full-fledged hospital. Emphasis will be on finding out the clinical application of Āyurvedic medicines about which much has been written in the Pharmacology of Āyurveda. The Management of the Institute will be in the hands of a Committee with representatives of the Govt. of India and Government of West Bengal. The Publication Division will publish an Ayurvedic Encyclopaedia of ten volumes of 1,000 pages each. Pubs: *Nāgārjun*, a monthly Journal from 1957; *Nāgārjun Annual* 1959 (to issue).

Sarabhai Chemical Research Institute (Ahmedabad):

A leading pharmaceutical concern in India—Director: Dr. V. A. Sarabhai. As a result of the Director's three months' stay in the U.S., America and India will collaborate in a research scheme the chief aim of which will be to investigate ancient pharmaceutical remedies and medicinal substances indigenous to India, and determine scientifically the active elements in traditional Indian remedies. Discovery of some Indian herbs such as *Rauwolfia Serpentina* which recently revolutionized treatment of mental disorder has convinced many modern trained Indian scientists of the value of their ancient legacy.

MUSIC

Dakshinee (Dakshinee Bhavan, 1, Deshapriya Park West, Calcutta-26):

S. Guha Thakurta, General Secretary. A cultural Institute devoted to Dance, Drama and Music with particular attention to Rabindranath Tagore School of Music. Over 850 students on the rolls. "Gita-Vanu" its sister unit being an academy of Indian classical music. Holds a Library of 6000 books on music, dance

and drama and a collection of disc records of different kinds of music. A comparative study of North Indian and South Indian Music and a Bengali translation of Pandit Ahobal's *Sangit Panjat* in progress. *Pubs*: *Rabindra Sangiter Dhara* by S. Guha Thakurta.

Hrishikeś Sangīt Vidyālay (P.O. Nabadwip, Nadia Dt., West Bengali):

Principal: Śrī Sudhamay Goswami. One of the five music institutions in W. Bengal recognized and aided by Sangīt Nāṭak Akadami, New Delhi and affiliated to South-east Asian Cultural Association, N. Delhi. Imparts education in music, dance and drama to students from all parts of India and abroad. Diplomas and certificates are awarded to successful students after a course of 5 to 8 years. Other activities are annual conferences of eminent artistes, monthly performances in music, dance and drama and collection of folk and Kirtan songs. Holds a library of 250 books on music, tape records, pictures of eminent artists and ancient musical instruments. *Pubs*: *Sangīt Śikṣā Sopān*, Parts I and II by Sangītāchārya Hrishikeś Biswas; *Sarat Esraj Śikṣā* by the same author; *Mirar Bhajanamala* by Srisudhag Goswami (in print); *Mīrā*, a drama depicting the career of the saint, in progress.

Sangeet Vidyālaya (Subhash Road, Gadital, Ratnagiri P.O., Bombay State):

Founded 1944. Imparts instruction in vocal and instrumental classical music and prepares candidates for examinations. Managed by the Sangeet Prachārīṇī Sabhā, Ratnagiri and aided by the Government of Bombay.

Sur-Singar Samsad (198, Jamshedji Tata Road, Bombay-1).

A Music Association founded in 1945 with the object of reviving classical music; also to promote the Arts of Indian dances, Sculpture, Painting, Handicrafts, Theatre; held recently a eight day festival, the Swami Haridas Sammelan, and brought together 70 artistes from different parts of India on the occasion; also held a seminar on Indian music and art.

PAINTING:

Baroda Group of Artists—(Baroda):

See *Bulletin*, 1959, Part II, P. 287. The following artists, arranged alphabetically with brief notices of their *curricula vitae* are members of the Baroda Group of Artists:

Barbhaiya, Bhiharilal Chhotalal, (Faculty of Home Science, M.S. University, Baroda).

Diplomate in Fine Arts and Crafts of the Viśvabhārati university, Śāntiniketan; Prize winner from the Lalit Kalā Akademi (1959) for "Krishna waiting for Rādhā" painted in Oriental style; his works published in *The Illustrated Weekly of India* and other journals; now engaged in painting "Rāmāyan' 8' × 3' for Palanpur school; Teacher in Arts and Crafts at the Faculty of Home Science, M.S. University, Baroda.

Bhatt, Jyotindra Manshankar (Faculty of Fine Arts; M.S. University, Baroda-2).

Secretary to the Baroda Group of Artists; Specialized in painting in the post-diploma course. M.S. University of Baroda; learnt Fresco painting at Vansthalī Vidyāpīṭh; teaches painting at the Faculty of Fine Arts, M.S. University, Baroda; has won prizes from the National Exhibition of Arts (1956), and the Bombay Art Society (1958), was government of India Scholar for 2 years and studied painting under Prof. Bendre. His works reproduced in journals like *Lalit kalā*, *Ruplekḥā* etc; has executed several decorations, public and private.

Desai, Bhupendra Manubhai (M.S. University, Baroda):

Studying painting under Prof. Bendre; winner of some prizes at exhibitions; working on a Mural panel for the Parliament House lobby.

Farokh, Contractor (Faculty of Fine Arts, M.S. University, Baroda):

Student of Painting at the M.S. University; has won a prize at the Bombay State Exhibition; his paintings published in catalogues of different exhibitions.

Kaneria, Ramaji Bhai (Faculty of Fine Arts, Baroda-2.):

Studying sculpture under Prof. Sankho Chaudhuri; winner of prizes from exhibitions; photographs of his sculptures reproduced in various catalogues of exhibitions.

Kaul, (Miss) Kishori (Faculty of Fine Arts, M. S. University, Baroda).

Student painter; has won prizes at some public exhibitions; now practices modern style in painting.

Naik, Ramesh R. (Faculty of Fine Arts, M. S. University, Baroda):

Student painter; his works published in Catalogues of different exhibitions.

Pandya, Ramesh (M. S. University, Baroda):

Lecturer in Painting, Faculty of Fine Arts, M. S. University, Baroda. Exhibited his works in Annual exhibitions of the Lalit Kalā Akadami, Bombay Art Society, All-India Fine Arts and Crafts Society and Saurāshtra Kalā Maṇḍal and won some prizes for his works; his paintings published in *The Illustrated Weekly of India*, *Ruplekha* etc; at present working on a mural paintings "Mahārāna Pratap" 12' x 4' commissioned by the Parliament House.

Patel, Narendra M. (M. S. University, Baroda):

Government of India scholar studying sculpture under Prof. Sankho Chaudhuri at the M.S. University, Baroda; worked as an art teacher at Bhavanagar (1953-55); winner of prizes from the Bombay State exhibitions of Arts, 1957, 58 and 59.

Shah, Sumantlal Vadilal (M.S. University, Baroda):

B. A. in painting Govt. of India Scholar from 1959 for study of creative painting; his works exhibited at the *Lalit Kalā Akadami*, Bombay Art Society and other places.

Shah, Vinod (Faculty of Fine Arts, M. S. University, Baroda):

Graduate in Fine arts and post graduate student in painting at the M. S. University; experiments in modern painting; winner of prizes at some public exhibitions; his paintings published in the-catalogue of Bombay Art Society; now working on a panel for Parliament House, New Delhi, "Indian Scholars in China," 12' x 4'.

Trivedi, Vinay (Faculty of Fine Arts, M. S. University, Baroda-2):

Graduate in Fine Arts; Artist for the Rāmāyaṇa department of the Oriental Institute of Research, M.S. University, Baroda; his works exhibited at the annual exhibitions of the Lalit Kalā Akadami, Bombay Art Society and Saurashtra Kalā Maṇḍal.

Verma, Gyarsila (Fine Arts College, Baroda):

Learnt Fresco, ivory and wood-carving techniques under traditional (Gharana) craftsmen and worked as a demonstrator from 1949 to 1956 in Jaipur fresco technique at the Vanasthali Vidyā-

pīṭh, Vanasthali, Rājasthān; now teacher for Jaipur fresco technique at the College of Fine Arts, Baroda.

RELIGION:

Mobile College of Hinduism (Madras):

Inaugurated by the Hon'ble Mr. Bhaktavatsalam, Minister for Hindu Religious Endowments, on 3-1-60. Principal: Vidvan D. T. Tatacharya Swami of Tirupati. Object: Peripatetic religious lectures to spread correct knowledge of the Hindu way of life among the youth.

The Rāmānuja Mission (Madras):

Registered on 16-3-1959; has a President and Patrons; objects: to promote the advancement Rāmānuja Darśan (religion) throughout India as adumbrated by Rāmānuja, founder of the *Viśiṣṭādvaita Siddhānta*; to maintain and run Vedic classes or render aid to such institutions which fulfil these objects; to conduct a college for the study of *divya prabandhams* and other works; to perform pūjas and sacred ceremonies in all temples belonging to the Rāmānuja school and to rebuild dilapidated portions of temples and mutts.

UNIVERSITY:

The Annamalai University (Annamalainagar, South India):

A residential and teaching university founded in 1929 by the munificence of the late Raja Sir Annamalai Chettiar of Chettinad; Pro-Chancellor: Raja Sir Muthiah Chettiar; Vice-Chancellor: Dewan Bahadur T. M. Narayanaswami Pillai. A wide range of subjects taught in its Faculties of Arts, Science and Oriental Studies. There are several departments relevant to Traditional Culture. The Faculty of Fine Arts includes the departments of Music, and Painting and provides for the inclusion of subjects like Architecture, Sculpture, Dance and Drama. The Faculty of Oriental Studies has departments of Tamil and Sanskrit, and its new department of Comparative Philology and Dravidian languages with its phonetic laboratory and equipment bids fair to become a premier institution for advanced studies in linguistics in South India. It is now engaged in the preparation of an Etymological Dictionary of Tamil, and a study of various Dravidian languages with regard to their mutual influence. Research in Tamil literature and Tamil *Īśai* (music) is carried on. An authentic edition of the *Kambārāmāyaṇam* is in progress. There is a valuable library including

rare books and manuscripts with over 1,25,000 volumes and about 800 current periodicals are received by the library.

PAKISTAN

LITERATURE:

The Iqbal Academy (Block No. 84, Secretariat Buildings, Karachi):

Founded in 1953. objects: To encourage and promote the understanding of the works and teachings of the Pakistan poet-philosopher, Dr. Sir Muhammad Iqbal; to collect in its library all books and articles by Iqbal and on Iqbal, books to which Iqbal made a reference in his works, and books on subjects the knowledge of which is implied in the writings of Iqbal or is required for their proper understanding. During Iqbal Day celebrations in April every year the Academy holds a meeting in Karachi when eminent poets and scholars including sometimes reputed scholars from foreign countries gather and address the meeting. Occasional lectures by eminent scholars from abroad on Iqbal are delivered in important cities of Pakistan. Holdings: Books, journals, original letters, newspaper cuttings, photographs and manuscripts of books of Iqbal. The whole collection is in the custody of the National Museum of Pakistan. *Pubs*: Nine titles issued so far in Urdu, Sindhi, Persian, Bengali and Arabic; about 29 titles are either in progress or under print.

UNIVERSITY:

Dacca University, (Dacca, East Pakistan):

Founded in 1920. The activities of the University include courses of lectures and seminars in History, Economics, Politics, Sociology, Philosophy, and Religion etc. The Department of Sociology conducts also field work. The Department of English (Head Dr. Syed Sajid Husain, M.A., Ph.D.) has published (1958-59) for private circulation Dacca University seminars on Contemporary writing in East Pakistan. *A descriptive catalogue of Bengali manuscripts in the University of Dacca* (about 500 pp.) sponsored by the Asiatic Society of Pakistan is in the press. Approximate holdings of the Dacca University Library—Books and periodicals 150,000; Records; 17 sets; Manuscripts: 2,500.

U.S.A.

CULTURE:

The Asia Society (18 East 50th Street, New York 22, N.Y., U.S.A.):

See *Bulletin*, 1958, pp. 154-55. "The activities of the Asia Society give an interesting example of the manner in which a private organization can contribute to the implementation of the major project in close cooperation with a National Commission."

Educational activities: The purpose of programmes at the non-specialist level is "to introduce more Asian Studies into the general curriculum of schools and colleges, to help develop a body of American citizens better informed of Asian lands and cultures." Together with the Asia Foundation (see *Bulletin* 1958, p. 154) and the Japan Society, its sister organization, the Asia Society Co-sponsored 15 summer institutes on Asia for American teachers and community leaders. Seminars have so far been held at some 15 universities. Several items, relating to teaching materials on Asia for the most part experimental in nature published: *An Introductory Reading Guide to Asia* (a bibliography prepared for non-specialists); *Films on Asia* (an annotated list based on a selection made from some 200 documentaries). Four travelling exhibitions (Indonesian Folk Art; The Mekong River; Faces of Asia; Chinese painting) were designed, assembled and circulated to educational institutions around the country. At the college level the society provided consultants to several institutions interested in developing Asian studies for undergraduates. The Society's assistance to students from Asia is carried on for the most part through cooperation with other American organizations which specialize in this work. *Cultural Exchange:* As the means become available, the society hopes to develop programmes for the interchange of ideas, of works of art and of other forms of cultural expression through publications, exhibitions and visits of Asian cultural leaders and artists to U.S.A. The Publications programme of the society includes the preparation of a series of handbooks on individual countries of Asia designed for the general reader. One on Thailand by Noel Busch, another on Ceylon by Argus Tresidder and a third on Indonesia by Jeanne S. Mintz in progress.

Cincinnati Art Museum (Eden Park, Cincinnati 2, Ohio):

Founded 1881. Has a Director. Maintains a permanent collection of representative works of art of China, Cambodia, Indonesia, India and Pakistan; special features of the collection are Buddhist sculptures, Chinese bronzes and ceramics and Indian miniatures. *Pubs:* *The Cincinnati Art Museum Bulletin* (occasional); *Guide to the collections of the Cincinnati Art Museum*.

Cine Art Museum of Saint Louis (Forest Park, Saint Louis 5 Mo):

Founded 1909. Has a Director. Holds representative collection of art objects of Asian civilizations; among its programme of activities are special exhibitions, lectures, gallery talks and other educational events dealing with Asian art. Pubs: *Bulletin of the City Art Museum*; *The Ballard Collection of Oriental Rugs*; *Early Chinese Bronzes*; *Annual Report*.

The Edward W. Hazen Foundation (400 Prospect St., New Haven 11, Conn. U.S.A.):

Founded in 1925. Activities cover Korea, Philippines, Thailand, Malaya, Indonesia, Burma and Ceylon; graduate students from S. E. Asia given assistance for advanced study in U.S. It also assists in the preparation of textbooks and other teaching materials on Asian religions for use in American colleges and Universities Pubs: *The Path of the Buddha*: Buddhism interpreted by Buddhists ed. by Kenneth W. Morgan, 1956; *Religion of the Hindus*, ed. by Kenneth W. Morgan, 1953; *The Western Educated Man in India* by John and Ruth Useem, 1955.

Foundation for Integrated Education, Inc. (246 E. 46th St., New York 17, N.Y.):

Founded in 1948. Carries on a program of research and education in the integration of knowledge from Western science and the cultural heritage of Asian civilizations; recent activities include assistance to the 2500th celebration of Buddha Jayanti in New York city and plans relating to special lectures and discussions on the inherited cultures of Asia and consultation with educational institutions in Ceylon, India and other countries on future developments in the Foundation's program. Pubs: *Main currents in modern Thought* (five issues a year).

International Centre (University of Hawaii, Hawaii, U.S.A.):

Mr. Christian Herter, the Secretary of State, U.S.A., has submitted to the Congress a plan for an International Centre in Hawaii which could act as a cultural bridge between East and West. The Centre "could constitute a valuable long-term contribution to the promotion of better relations and understanding among the United States and the nations of Asia and the Pacific." Established under the aegis of the University of Hawaii, the Centre would offer scho-

larships to Asian and United States students. European students would also be eligible to study there under Fulbright and similar schemes. The plan provided for 225 scholarships for Asian and Pacific students, and 75 scholarships for American students. The cost was estimated, together with other expenditure such as contributions to building cost, at 8,300,000 dollars.

Conference on Oriental-Western Literary Relations (C/o G. L. Anderson, New York University, New York 53; N.Y.):

Founded in 1952. Affiliated with Modern Language Association of America; members composed of scholars, teachers and others interested in teaching and research on Asian Literatures; sponsors periodic conferences and meetings; *Pubs: Literature and West* (quarterly).

UNIVERSITY:

Columbia University (New York 27, N.Y.):

The Oriental Studies Program initiated in 1949 provides courses of studies in Oriental Civilizations dealing among others with the great works of literature, philosophy, and religion in the Far East, South Asia and contemporary life of peoples of India. The Pakistan Studies Program initiated at the Near and Middle East Institute in 1950 covers fields of Study like anthropology, history, language and literature. Master's and Doctor's degrees in the subjects mentioned above besides two year certificate courses. Under a grant from the Carnegie Corporation *Records of Civilization Oriental Series* plans to publish translations of important documents or classics from Oriental civilization.

Cornell University (Ithaca, N.Y., U.S.A.):

The Department of Far Eastern Studies initiated in 1953 an Indian program covering anthropology, economics, language, social psychology and sociology. Courses leading to Master's and Doctor's degrees offered in the above subjects besides Bachelor's degree in Far Eastern Studies with emphasis on India. Library resources and research facilities include an extensive collection of material on India in Western languages. Contemporary developmental problems and changes taking place in the economic, political, social, religious, artistic and intellectual life, introducing technological changes and the influence of such changes on Indian

society are covered in the research programs. The Institute of International Industrial and Labour Relations (New York State School of Industrial and Labour Relations) initiated a program in 1951 covering India. It has published a study *Jobs and Workers in India* by Oscar Ornati (1955) and is conducting (1957) a study of resistance to technological change in the Indian Textile industry. The S.E. Asia program initiated in 1950 covers Philippines, Viet Nam, Cambodia, Laos, Thailand, Malaya, Indonesia and Burma. Courses of studies leading to Bachelor's degree in Far Eastern Studies with emphasis on S.E. Asia; also Master's and Doctor's degrees in anthropology, art, economics, history, language, linguistics, philosophy and sociology. In addition to library resources and research facilities there are special collections in Indonesian, Thai and Vietnamese. Various Research projects sponsored; Impact of economic and technical change in Thailand (1948); Indonesian project of research in Sociology and anthropology and Political Science (1954); Investigation into the development and rôle of arts in Indonesia since the Second World War (1954); preparation of an Indonesian dictionary; Economic and Social problems in the Philippines (1952); S.E. Asian Chinese Project started in 1950 covers special studies in Thailand, Philippines and Indonesia; A two year survey of Thai literature and another survey of sociological conditions in Thailand. *Pubs.:* Ruth Benedict: *Thai Culture and Behaviour* (an unpublished study, 1943, reissued 1955); John F. Cady; *Political Institutions of Old Burma* (1954); Mohammed Natsir: *Some observations concerning the rôle of Islam in National Affairs* (1953); *Films:* *Dawadungs*: Dance of the Second Heaven (16 mm. sound, colour), a Thai classical dance performed by Yibbhan Xoomsai 1956; *Recordings*: Representative Thai Musical instruments (2 twelve inch long playing records, 4 sides), performed or directed by Kamon Ketusiri and narrated by Carol Skinner in Thailand, 1953.

Florida State University (Tallahassee, Fla. U.S.A.):

The Asian Studies Program initiated in 1952 covers fields of studies in Economics, Geography, History, Political Science and Religion and offers courses leading to Bachelor's and Master's degrees; emphasis is on indigenous cultures of Asian peoples; library resources include reference materials on Asia and an extensive collection of learned journals dealing with Asia in the Western languages.

The Johns Hopkins University (Baltimore 18, Md. U.S.A.):

The School of Advanced International Studies (1906 Florida Ave., N.W., Washington 9, D.C.) has the Rangoon-Hopkins Center of South-east Asia Studies at the University of Rangoon, Rangoon, Burma, initiated in 1943; course of study leading to master's and doctor's degree in Asian Studies offered; in 1955 its annual summer session which provides intensive course work in an area of special significance was devoted to South and South-east Asia; papers presented at the conferences during the session are published in book form. Pubs: *Nationalism and Progress in Free Asia*. ed. by Philip W. Thayer, 1956; *South-east Asia in the Coming World* ed. by Philip W. Thayer, 1952.

THE UNITED STATES EDUCATIONAL FOUNDATION IN INDIA

List of American Professors and Students (Fulbright grantees — 1959-60) working on projects relevant to the scope of work of the Institute of Traditional Cultures

PROFESSORS :

Grantee	Assignment in India	Academic Qualifications	Position in U.S.A.
1. DR. MONROE BERKOWITZ	Lecturer in Economics, Gujarat University	A.B. ('42) Ohio University A.M. ('45) Ph.D. ('51) Columbia University	Associate Professor of Economics, Rutgers Univ., New Brunswick, N.J.
2. MR. HOWARD L. BOATWRIGHT	Lecturer in Music, Bharatiya Vidya Bhavan, Bombay	Mus. B. ('47) Yale University Mus. M. (48) Yale University	Assoc. Prof. Theory of Music. Conductor of the Univ. Orchestra, Yale Univ., New Haven, Conn.
3. DR. MARGARET L. CORMACK	To conduct research in Social Change in India, Annamalai University, Annamalainagar.		Asstt. Professor of Education & Social Science, Brooklyn College, N.Y.
4. MR. CHARLES ELSON	Lecturer in Theatre Arts, Indian Academy of Dramatic Arts, Bombay	Ph.B. ('32) Univ. of Chicago M.F.A. ('35) Yale Univ.	Assoc. Prof. of Speech & Drama Hunter College, N.Y.
5. DR. DENNA F. FLEMING	Lecturer in International Relations, Indian School for International Studies, Delhi University	A.B. ('16) Univ. of Illinois A.M. ('20) " Ph.D. ('28) "	Research Prof. of International Relations, Vanderbilt University Nashville, Tennessee

Grantee	Assignment in India	Academic Qualifications	Position in U.S.A.
6. DR. STEPHEN N. HAY	To conduct research in History of Modern India at the University of Calcutta	B.A. ('51) Swarthmore College M.A. ('53) Harvard University Ph.D. ('57) Harvard University	Instructor, Department of History, U. of Chicago
7. MR. ALAN S. HOVHANESS	To conduct research in Music at Central College of Karnatic Music, Madras	New England Conservatory of Music—Composition — 1932-34 Guggenheim Fellowship in Composition 1953 & 1954 Honorary Doctor's Degree—Univ. of Rochester 1958	Composer, 114E, 11th St. New York 3, N. Y.
8. DR. EUGENE P. LINK	Lecturer in Sociology, Sardar Vallabhbhai Vidyapeeth Anand, Bombay State	A.B. ('29) College of Emporia B.D. ('33) Union Theological Sem. Ph.D. ('41) Columbia Univ.	Professor and Chairman, Social Science Division, State Univ., Teachers College, New Paltz, N.Y.
9. DR. LEIGH LISKER	Lecturer in Linguistics, Deccan College, Poona	B.A. ('41) Univ. of Penna. M.A. ('46) Univ. of Penna. Ph.D. ('49) Univ. of Penna.	Asst. Professor of Linguistics, Univ. of Penna.
10. DR. KARL H. POTTER	Research in Indian Philosophy, Banaras Hindu University	B.A. ('50) Univ. of California M.A. ('52) Harvard University Ph.D. ('55)	Assistant Professor, Philosophy Univ. of Minnesota

Grantee	Assignment in India	Academic Qualifications	Position in U.S.A.
11. DR. MARY E. RUNYAN	To conduct research in Idealism and Religion, Rajasthan University	A.B. ('42) Univ. of Chicago M.A. ('45) Univ. of Chicago Ph.D. ('51) Columbia Univ.	Professor of Philosophy and Religion, Elmira College, N.Y.
12. DR. RICHARD A. SCHERMERHORN	Lecturer in Sociology, Lucknow University	B.A. ('24) Dakota Wesleyan College M.A. ('27) Northwestern Univ. Ph.D. ('31) Yale Univ.	Assoc. Prof. of Sociology, Western Reserve University, Cleveland, Ohio.
13. DR. HENRY H. SCHLOSS	Research in Economics, Bombay University	A.B. ('46) Nebraska Wesleyan College M.B.A. ('58) Columbia Univ. Ph.D. ('58) Columbia Univ.	Asst. Prof. of Economics, Washington, Univ., St. Louis, Missouri
14. DR. H. ARTHUR STEINER	Research in International Relations, Delhi University, Delhi	A.B. ('27) Univ. of Calif. (L.A.) M.A. ('28) Univ. of Calif. (L.A.) Ph.D. ('30) Univ. of Calif. (L.A.)	Prof. of Pol. Science, Univ. of Calif., Los Angeles
15. MRS. ALICE H. WHITING	Lecturer in Social Work, Madras School of Social Work	B.A. ('43) Univ. of Iowa M.S.W. ('46) Univ. of Michigan	Medical and Psychiatric Caseworker, Supervisor, St. Lukes Methodist Hospital, Cedar Rapids
16. MR. EDMUND W. WHITING	Research in Architecture and Sculpture, Govt. College of Arts and Crafts, Madras	B.F.A. ('52) The Art Institute of Chicago	Associate Prof. of Art, Coe College, Cedar Rapids, Iowa

STUDENTS:

B. 15

Grantee	Placement	Project	Academic Qualifications
1. PETER BIRNBAUM	Deccan College, Poona	Indo-Iranian Language & Literature	A. B. Columbia College, S. Carolina, 1959
2. MISS AURELIA C. BROWN	Govt. Arts College, Simla, Punjab	To paint "more rugged types of terrain & life of simple people"	A. B. Bennington College, 1946
3. CLIFFORD R. JONES (with wife)	Music Academy, Madras	History and theory of Bharata Natyam technique & music	B. A. San Jose State College, 1959
4. MISS JOAN T. KLICK (renewal grant)	Sangeet Natak Akademi, New Delhi	Manipuri Dancing	New York University 1949-53 (casual) New York School for Soc. Research 1950-55 (casual)
5. DONLYN R. LYNDON	Baroda University, Baroda	Indian Architecture	A. B. Princeton University, 1957 M. F. A. Princeton University Graduate School, 1959

Grantee	Placement	Project	Academic Qualifications
6. JOAN P. MENCHER (Miss) (renewal grant)	Baroda University, Baroda	Changing family and its effects on child-rearing practices in a South Indian Community	B. A. Smith College, Northampton, 1950 Ph.D. Columbia, 1958
7. RICHARD A. SCHIRA (with wife)	Baroda University, Baroda	Painting	B. F. A. Rhode Island of Design, 1957
8. MISS HELEN M. THOMPSON	Govt. College of Art, Lucknow	To study and practice metal-working (jewellery)	A. B. Indiana University, 1954 M. F. A. Graduate School, Indiana Univ., 1959.
9. STEVEN TREFONIDES	Sir J. J. School of Art, Bombay	To study Indian painting with special ref. to Buddhist frescoes of the Ajanta caves	
10. MISS FRANCES A. WILSON	Deccan College, Poona	Sanskrit Literature	B. S. Univ. of Calif. SF Med. Center 1949 A. A. Univ. of Calif. 1945 A. B. Univ. of Calif. 1955
11. CONTRAD WOODS	Govt. College of Art & Crafts, Calcutta	Painting—Study of art forms of India	B. F. A. Univ. of Illinois, 1956 M. F. A. Univ. of Illinois, 1958

SECTION IV(B): SCHOLARS AND ARTISTS

BURMA

HISTORY:

Tun Than (Dr.): (University of Rangoon, Rangoon, Burma):

Born in 1923 in Bassein District; M.A., B.L., Ph.D. (Lond.); also training in traditional painting; interested in ancient Burmese History; collects books and manuscripts on the history of Burma; has deciphered old inscriptions of Burma and read papers at the Burma Research Society; member of the Burma Historical Commission; Editor, *Journal of the Burma Research Society*; Lecturer, Department of History, University of Rangoon; Pub: *Social Life in Burma (A.D. 1044-1128)* *Journal of the Burma Research Society*, Dec. 1958); Legal system in Burma A.D. 1000-1300 (*Burma Law Institute Journal*, 1959); work in progress: *History of Burma from the earliest times to the end of the 13th century*.

GOA

PAINTING:

Souza, F. N. (Goa):

Contemporary painter. Born in Goa, 1924. Living in England since 1949. One of the five painters selected to represent Great Britain in the International Guggenheim award (1958). Founder of the Progressive Artists' Group in Bombay (1949). On his art he says: 'I have made my art a sort of metabolism. I experiment freely in painting for its own sake. I paint what I want, what I like, what I feel'. Pubs: *Words and Lines*; articles in *Thought* (Delhi); *Illustrated Weekly of India* (Bombay), *Encounter* (London). Holds a collection of paintings and drawings.

INDIA

ART:

Shah, H.B.: (Handloom Weavers' Service Centre, 21 Chittaranjan Avenue, Calcutta-13):

Artist. Born in Valod, Surat Dist. 1934. M.A. in Fine Arts; field of interest: Folk art and the life of Ādivāsi, toys, child Art

and Picasso; has a collection of his own paintings, about 30; now Design Artist at the All India Handloom Board, Calcutta.

CULTURE:

Bamini, P.N.K. (New Delhi):

Art critic; born in 1910 in a Kashmiri Pandit family with literary traditions; has conducted research in history, literature and art of Kashmir and contributed papers on them. Now Editor of *Kashmir* a monthly devoted to the life, literature and art of Kashmir; Participant at the Dance Seminar held at New Delhi by the *Sangeet Nāṭak Akademi*, March 1958.

Desai, Sudhā, (Maharani Women's College, Baroda):

Born in 1926 and daughter of R. V. Desai, one of the outstanding writers of Guzerat. M.A. in Sociology of the Bombay University; has done research work on folk-drama of Guzerat; got her Doctorate in 1955 for study in Ancient Indian culture; member of the local Committee for Gujarat Regional Folklore; Head of the Department of Social Sciences in Śrī Maharani's Women's College, Baroda; delegate to the Dance Seminar at New Delhi in 1958 convened by the *Sangeet Nāṭak Akademi*.

DANCE:

Awasthi, Suresh (c/o Union Ministry of Education, New Delhi):

Born in Unnao district, U.P. in 1920; served in All India Radio at Lucknow and Delhi for about ten years in different capacities as a 'Voice' and as script-writer; has prepared a thesis on Study of Hindi Dramatic forms; participated as a delegate to the first Drama Seminar and the Dance Seminar at New Delhi organized by the *Sangeet Natak Akademi*; regular contributor on dramatics and of theatre-reviews to literary journals in Hindi.

Banerji, Projesh (Prayag Sangit Samiti, Allahabad):

Art Critic and author; Born at Allahabad in 1915; took to Journalism and served on the editorial staff of dailies; Author of books on Indian fine Arts among which are *Dance of India* (English), *Folk Dance of India* (English), *Śikṣāprada Lok Nritya* (Hindi) and *Sangit Bithika* (Hindi); also contributor of many articles on Indian dancing; holds classes in music and dancing at the Prayag Sangit Samiti, Allahabad.

Chopra, Binod (Bombay):

Dancer. Studied Mañipuri and Kathakali styles at Śāntiniketan for two years; earlier he received training in the art of Kathakali first under Guru Kunchu Kurup and his son, Haridas, and at Kerala Kalāmaṇḍalam under the late Guru Gopal Nair and Madhav Chākiyar. After 1951, migrated to Bombay where he has composed dances for a number of Indian films. Participated at the Dance Seminar held by the Sangeet Nāṭak Akademi, New Delhi in 1958.

Kanchanamālā, M. (Kumārī): (Masulipatam):

Dancer. learnt Kūcipūḍi Bharata Nāṭyam under the late Vidwan Vedantham Lakshminarayana Śāstrī; held the Government of India Scholarship in Bharata Nāṭyam in 1954; training at the Indian Institute of Fine Arts, Madras, under Dance-Master Vidwan Chockkalingam Pillai of Pandanallur. Delegate to the Dance Seminar in 1958 held by the Sangeet Nāṭak Akademi, New Delhi.

Panicker, Chatunni (Chidambaram, Ahmedabad-13):

Contemporary kathakali actor; hails from a family renowned in the traditional kathakali art; learnt to dance in the art from Katambur Gopalan Nair; began taking part in performances from 14th year; has trained many artists himself; in 1945 joined the wellknown Mrinalini Sarabhai as her partner. Today he is one of the leading exponents of the art; his most popular roles are Rāvaṇa, Hanumān, Bhīma and Narasimha. More than any other dancer, he has popularized Kathakali both in the West and the East, and he works in close collaboration with Mrinalini Sarabhai in her choreographic experiments.

Prasad, Baijnath (Lucknow):

Dance Master. comes from a family of traditional Kathak dancers known as Lucknow Gharana; continues the family tradition of Kalka-Bindadin School of Dance; has been teacher of the art and has composed dances in the Kathak technique for many films. He is also known as Lachhu Maharaj and he won the Sangeet Nāṭak Akademi award for Kathak dancing in 1957. Participant at the Dance Seminar of the Sangeet Nāṭak Akademi, New Delhi, 1958.

Ram Gopal (Calcutta):

Is one of the few men who have excelled in the Bharata Nāṭyam dance form, which is mainly suitable for the female body.

Sarabhai Mrinalini ('Chidambaram', Ahmedabad-13):

See *Bulletin*, 1958, pp. 122-23, 164-65. Mrinalini Sarabhai and her troupe returned to India after an extensive dance tour of five months from September 1959; they visited Paris, Switzerland, Holland, Sweden, Yugoslavia, Hungary, Rumania, Albania, Poland and the Republics of the U.S.S.R. From Yugoslavia onwards the tour was sponsored by the Government of India and U.S.S.R. During her stay in the U.S.S.R. she met the music composer, Mikhaïl Osokin and the young ballet master Mikhaïl Berkut, both engaged in the Russian Ballet on Nala and Damayanti (See, *Bulletin*, 1959 Part II p. 361), and promised her help in the correct production of the ballet. She also met Dr. Obraztsov, the great puppet master (see *Bulletin*, 1959, Part II pp. 305, 337 and 338) whom also she has promised to help with stories from the *Pancatantra* suitable for his theatre. The performances during the dance tour were highly praised in art circles, and raised the glory of this great traditional art of India. "Percussion", an almost abstract dance, a love duet between Mrinalini and her great partner Mr. Panicker, is a brave experiment, a dance solely to the accompaniment of a collection of drums. Her new ballet "The Adventures of Yaśovarman" is a fine piece of choreography and drama. Other performances included Krishna Līlā, Bharata Nāṭya, Gujarat Folk dance and scenes from the *Gīta Govinda*. The *Statesman* (16-2-60) commenting on her performances writes "Almost all that she does must be considered as legitimate development, based on tradition; she adds nothing cheap or spurious; and the resultant dances are among the most promising in the present day stagnation of Indian dancing".

Sarada (Kumāri) (Adyar, Madras):

Dancer; one of the pupils of Srmt. Rukmini Devi of Kalākshetra, Adyar; her art is distinguished by grace and movement and precision of foot work. She is well versed in Sanskrit, Telugu and Tamil and thoroughly grounded in the *Nāṭyaśāstra*.

Seethalakshmi, M. (C/o. Sri M. V. Ramanamurti, Vallabhai St. Kakinada):

Dance Instructress at Śārādā-Nāṭya Niketanam, Kakinada. Performs Bharatanāṭyam, Kūchīpūḍī, Kathak, Maṇipuri, Rājasthan, Marāṭhi and Punjabi Folk Dances.

Shanta Rao (India):

Is one of the most outstanding, if rather controversial, figures in Indian dance today. She has a profound knowledge of the

technique of Bharata Nāṭyam, having been trained from early childhood to achieve the sharpness, clarity of movements and lightning speed, which characterize her rather masculine style.

DRAMA:

Gopalaswami Ayyangar. (Madras):

A veteran South Indian amateur actor, known to all amateur actors as "Appa". In private life he is on the staff of a mercantile establishment. Began his stage career by acting as a girl; the Amateur Actors Group owes its pre-eminence to-day to him. When he became Director, he trained actors for the role of women. "The art of Gopalaswami Ayyangar lies in the deep study he has made of the other sex, their ways and manner of speech, their gait and coquetry, and in translating them to the last detail on the stage".

Mukerjee, Jitendranath (Advocate, Chhapra, Bihar):

Playwright. Born 1907 at Garbetta in the Midnapore district of West Bengal; education at Puri and Cuttack; M.Sc. of the Lucknow University (1928); now practising as an advocate. His first drama 'Tapasvi' staged in 1931 by Sangit Sammilani, an amateur dramatic club at Puri; his second drama 'Bhabi Manab' staged at Chhapra in 1947; it was subsequently renamed as 'Parichaya' and staged at Śrī Rangam, a renowned public stage at Calcutta for 67 nights; it was published in 1950, has been translated into Hindi and Assamese and the author himself has translated it into English. Also a critic, essayist and short-story writer; is an actor himself and takes part in local amateur theatrical performances in Bengali as well as Hindi.

Nanda, Ishwar Chander (Punjab):

A well-known pioneer Punjabi playwright; was born in 1892. Educated at Lahore and Oxford; was in the Punjab Education Service; First play 'Dulhan' was written in 1914 when he was still a college student; soon developed a technique which brought him quick success and recognition. His famous play 'Subhadra', dealing with the problem of widow-remarriage, and published and staged in 1920, was responsible for bringing to the playwrights' attention social themes and contemporary problems which had hitherto been spurned or neglected. With his study of stage craft, Nanda contributed much towards the development of the stage in the Punjab. It is creditable that in all his literary endeavours he never lost sight of the village, and one of the prominent characteris-

tics of his writings is the depiction of rural atmosphere. His dialogues, written always in the easy, colloquial language, are particularly pleasing on account of the robust rustic touches scattered all along. Nanda's published plays are 'Subhadra', 'Var Ghar' and 'Social Circle'. 'Lashkars' and 'Jhalkare' are collections of his one-act plays.

Venkataramiah, Relangi (Andhrapradesh):

A leading contemporary comedian of the Telugu screen. Born in Kakinada in 1919; his father a noted exponent of *Harikathā-kālākṣepa* (traditional story-telling art); attracted to the stage after some schooling in his twentieth year and had his first lessons in dramaturgy with the Juvenile Drama Troupes; later formed his own company but it was shortlived; in 1935 his first performance on the screen in *Krishnatulābharāṇam* and from 1952 began his fame as an artiste. Humour, according to him, is seldom shown in the stage and the screen; this is changing and comedy is coming in; it should however not be vulgar; with this aim he has tackled an endless variety of funny rôles, mythological and social; prefers the latter variety. "It is easier to be a funny man in a contemporary setting in a film than in an imaginary or re-constructed one as in mythological films".

LITERATURE:

Ali, Jigar Sikandar (Uttar Pradesh, India):

A contemporary Urdu poet. Born in Moradabad, 1890; Moulvi Mohammed Sami, one of his ancestors, was Ustad of Emperor Shah Jahan; learned Arabic and Persian through private coaching; began writing poetry from his teens; is hailed as the modern master of *ghazals* and as one of the greatest of living Urdu poets; his philosophy in his own words is: "that poet can be called truly a great poet whose vision is able to hold aloof from any narrow political principle and embrace the whole universe".

Deshpande, Atmaram Raoji (Delhi):

Born 1901; educated at Amaravati and Fergusson College, Poona. His first lyrics in Marāthi written in college days attracted attention by their delicacy and fine imagery. *Phulwat*, his first collection, was published in 1932. His experiments with form and content resulted in longer poems like *Prem Ani Jivan*, *Bhagnamurti* and *Chini Nirwasit Mulas* and pointed the way for a new era in Marathi poetry. His later lyrics were published

under the title *Perteria* in 1947. He is at present Director, National Fundamental Centre, Delhi. Participated at the National Symposium of Poets on the Republic Day, Jan. 1958.

Hazarika, Atul Chandra (Gauhati, Assam):

Litterateur. Born in Gauhati; 1906. Lecturer in Assamese, University of Gauhati and President of the Assam Sāhitya Sabhā. One of the most prolific writers of Assam; author of seventeen plays, mythological, historical and social, nineteen volumes of children's literature and six volumes of poetical works.

Kaul, Zinda "Masterji" (Kashmir):

Born in 1884, he became a teacher in 1901 and privately appeared at various examinations, taking his degree in 1915. From 1922 to 1931 he worked with the Archaeological Department of Kashmir State and was subsequently transferred to the Publicity Department from where he retired in 1939. During his earlier years Masterji wrote verse in Urdu. After his retirement he started writing in Kashmiri. His published works include *Patra Pushpa* (Hindi poems, 1940) and *Smaran* (Kashmiri poems, two parts, 1951). The last work was selected by the Sahitya Akademi as the best book in Kashmiri published during 1953-55. Participated at the National Symposium of Poets on the Republic day, Jan. 1958.

Khan, Mirza Jafar Ali Asar' (Kashmir):

Born in 1885 at Lucknow; he graduated in 1906 and was appointed a Deputy Collector in 1909. He retired as a Collector in 1940. Reappointed Additional Commissioner, Allahabad Division, in 1941 he became a Minister of Jammu and Kashmir State where he served until 1945. Now entirely devoted to literature and poetry, he has published three *Diwans* of *Ghazals* and translated the *Bhagavad Gītā* into Urdu verse. Author of a dozen publications. Participated at the National Symposium of poets on the Republic day, Jan. 1958.

Kurup, Vennikulam Gopala (Trivandrum):

Born in Central Travancore, he had his early education in Malayālam and Sanskrit and later took the Vidwan Title examination of Madras University. His first published work was a collection of poems, *Swarājyagīta*.

His main works are *Soundarya Pūja*, *Vasantotsavam*, *Keralasrī*, *Mānasaputri* and *Pushpavṛṣṭi*. He has also translated into

Malayālam *Tirukkural* from Tamil and *Rāma charitamānasam* from Hindi. He is the present supervisor in the Malayālam Lexicon Office in the University of Kerala. Participated at the National Symposium of poets on the Republic Day, Jan. 1958.

Mallik, Kymudaranjan (Bengal):

Is the seniormost poet today of Bengal. Born in 1882 in a village in Burdwan, he graduated from Calcutta in 1905, winning the Bankim Chandra Gold Medal and thereafter remained for more than thirty years at the Nabin Chandra Institution as its headmaster. His first book on poetry, *Satadal* published in 1907 won high praise from Rabindranath Tagore. He has published since a dozen collections of his poems of which *Banatulsi*, *Ujjani*, *Ektara*, *Rajanigandha*, *Tunir* and *Swama Sandhy* are well known. Homely and simple style and presentation of the village life of Bengal. Calcutta University honoured him in 1957 by the award of "Jagattarini Medal" in recognition of his literary eminence. Participated at the National Symposium of Poets on the Republic Day, Jan. 1958.

Mehra, Chandravadan C. (Calcutta):

Born 1901. At first an active political worker, he has since 1928 published three collections of poems, more than fifty plays, a novel and his autobiography in four volumes. He joined the service of the AIR in 1938 and retired as Assistant Station Director in 1954. He is widely travelled. His published poetical works are *Ilakavyo*, *Tatan* and *Chandrana*. Participated at the National Symposium of Poets on the Republic Day, Jan. 1958.

Narasimhaswamy, K. S. (Mysore):

Born 1915. As a student of the Central College, Bangalore, he came under the spell of the late "Sri" (Prof. B. M. Srikantia), pioneer of modern Kannada poetry, whose poems *English Geetaganu* as well as Burn's lyrics inspired him to write poetry. He wrote his first poem in 1931 which was an invocation to poesy. His first collection *Mysore Mallige* was published in 1942. Subsequent publications include *Iravata* (1945), *Deepada Malli* (1947), *Ungura* (1950) and *Iruvantige* (1952). Another collection *Silalathe* is under print. Known for his sweet joyous love songs, he has turned recently to free verse. Participated at the National Symposium of Poets on the Republic day, Jan. 1958.

Pant, Sumitranandan (c/o A.I.R. Delhi):

Born in 1900 at Kosani in Almora district; received his early education at Almora and matriculated from Banaras before joining Allahabad University. In 1922 he gave up his studies in response to Mahātmā Gandhi's appeal to students. Thereafter he made an extensive study of Sanskrit, English, Bengali and Hindi literatures. Shelley and Rabindranath were among the early influences moulding his poetic career. One of the principal architects of the Chhayavad (romantic) School of Poetry in Hindi he gave a new trend to poetic writing in this language. He has now a number of outstanding works to his credit, *Pallava, Gunjan, Gramya, Swarnadhool, Swarna Kirana, Uttara, Rajat Shikhar, Atima* to mention a few. He is now Sahitya Salahkar of All India Radio. Participated at the National Symposium of Poets on the Republic Day, Jan. 1958.

Patnaik, Anant (Orissa):

Born in 1914 and graduated from Patna University; has been Assistant Editor and leader writer of the "Samāj". He participated in the freedom movement, is known for his contribution to modern Oriya literature, chiefly in the field of poetry and is one of the leading poets of Orissa. Participated at the National Symposium of Poets on the Republic day, Jan. 1958.

Phookan, Nilmani (Assam):

For some time President of the Assam Sāhitya Sabhā; is a well known poet and journalist as well as a public man of Assam. A gifted orator, he is known in his state as 'Bagmibar'. Both as a master of prose style and a poet he occupies a distinctive place in modern Assamese literature. Participated at the National Symposium of poets on the Republic Day, Jan. 1958.

Seshagiri Rao Puvvada (Andhra Pradesh):

Born in Movva, has published *kāvya*s, novels, dramas, essays and is a broadcaster. *Satapatram, Govatsam, Taj Mahal, Dara, Palavelli* are among his poetical works. His prose works include, *Eruvaka, Aura, Evaru, Andhra Tejamu* and his dramas *Durgadas* and *Delhi Darbar* are also well known. Participated at the National Symposium of Poets on the Republic day, Jan. 1958.

Shukla, Gaya Prasad 'Sanehi' 'Trisul' (Kanpur):

Born 1883 in a village in Unnao, UP.; a village school teacher at 16, qualifying himself later by taking a training course at

Lucknow in 1904. Privately, he learned both Persian and Sanskrit and the *Ars Poetica*. His first poetic attempts were in Brijhasha and Urdu in the old conventional style but soon he changed over to the Khariboli Hindi. His work was noticed by Mahabir Prasad Dvivedi, who encouraged him to write regularly for the *Saraswati*. He also wrote political poems for various journals under the pseudonym "Triśūl". After resigning as headmaster of a middle school in Unnao in 1921 he settled down in Kanpur and edited for 22 years "Sukavi", a magazine devoted to poetry. His patriotic poems have been collected under the titles *Triśūl Tarang*, *Rāshtriya Mantra* and *Sanjivani*. An effort is being made to collect his other poems which lie scattered over many periodicals. Participated at the National Symposium of poets on the Republic day, Jan. 1958.

Singh, Pritam "Safeer" (Punjab):

Born 1916. His early poems written between 1931 and 1935 reflect the national consciousness which affected the youth in those stirring years. Between 1935 and 1938 he touched on a variety of themes and showed a tendency towards mysticism. He has published five volumes of poems, *Katak Koonjan*, *Pap De Sohail*, *Rakat Boodan*, *Rag Rishnan* and *Aad Jugad* which show his experiments in technique. They have introduced new patterns and expressions in the Punjabi poetry. Participated at the National Symposium of poets on the Republic day, Jan. 1958.

MUSIC:

Amir Khan (Indore):

Hindustani Musician. Born in Akola in 1912; one of the leading musicians of the country. He had his training in music from his father, Ustad Shamir Khan. Amir Khan belongs to the well-known 'Kirana Gharana'. He has developed a style of his own and renders Khayāls with great ease and skill.

Begum Akhtar (Punjab):

Specializes in *Thumri*, *Dadra* and *Ghazal*. She has a characteristic style which is distinguished by the use of "Tans" and "Murkies." Her rendering of the *Thumri* is made all the more colourful since she can sing both the *Poorab* and Punjab "angs". Her forte is the rendering of *Ghazals*.

Chowdhury, Sisirkana Dhar (Calcutta):

Violinist; 22 years old; training in both vocal and instrumental music from her eighth year; was a pupil for long under V. G. Jog, the noted violinist of Bombay; now a pupil of Ali Akbar Khan and working as a music teacher in his college at Calcutta.

Doreswamy Iyengar V. (C/o. All India Radio, Mysore):

One of the well known *Viṇā* players of the younger generation today. He comes from a family of musicians. After his early training under his father M. Venkatesha Iyengar he carried on advanced studies under the late V. Venkatagiriappa, a renowned musician of Mysore. Mr. Iyengar has been in the field of music as a performing musician for over 20 years. His main forte is *Tānam* recital and *Svara Kalpana*, and is noted for his 'Manodharma'.

Gopal Krishna—Instrumentalist (A.I.R.):

Got his early training in *Vichitra Viṇā* from his father, Pandit Nand Kishore, who was disciple of the late Pandit Vishnu Digambar. He continued his practice under the supervision of Khub Chand Brahmachari and also was guided by Pandit Ravi Shankar. He is now on the staff of All India Radio.

Hangal, Gangubai. (Hubli, India):

A Kanarese speaking South Indian Hindustani musician from Dharwar; specializes in *Kirāṇa Gharāṇa* style of music; her mother Ambabai her first musical instructor, later in 1926 student at Hulgoor Krishnacharya's school of Hindustani music at Hubli; 3 years later became disciple of Sawai Gandharva, a pupil of Abedyl Karim Khan, the progenitor of the *Kirāṇa Gharāṇa* style of music; also learnt from Dattopant Desai; "Captures within the strictest boundaries of the *Khayal* the spirit of *Dhrupad*."

Jayarama Iyer T. K. (c/o A.I.R. Delhi):

Belongs to a family of musicians. Trained from his early childhood under the guidance of his father, he is a scholar and musician of repute. Popularly known as T.K.J. the instrument he plays on is violin. He possesses a chaste style. A noted accompanist, he is also a soloist in his own right. As conductor of AIR *Vādyā Vrinda* he has made important contribution to the orchestration of Indian music.

Joshi, Bhimsen (Delhi):

Born at Ron in the district of Dharwar, received his musical training under the late Sawai Gandharva. A musician of great

promise, Bhimsen Joshi specializes in the Khayal but also renders the Thumri with consummate skill.

Kanan A. (Hyderabad):

Had his early training in music from Master Lahanu Bapu Rao and later became the disciple of the reputed musician of Bengal, the late Birja Shankar Chakravarti. He is at present the pupil of Amir Khan of Indore. One of the popular musicians in the country, A. Kanan sings both Khayal and Thumri with equal mastery and ease.

Lahiri Chinmoy (Delhi):

One of the very well-known classical vocal musicians of India. Started his training in music under the guidance of D. T. Joshi, and continued his studies at the Marris College, Lucknow, where in 1940 he obtained the degree Sangīt Viśārad. Also learnt music from the noted musician Chotten Khan of Badayun and the late Khalifa Khurshid Ali Khan of Lucknow.

Laxmibai Jadhav Shrimati (Baroda):

Musician. Born in Kolhapur in 1902. Took lessons in music from her early childhood from the late Ustad Haider Khan; Was a State Musician with the former State of Baroda for well over 22 years; belongs to what is popularly known as Jaipur Gharana and exhibits with skill all the characteristics of that Gharana, renders light music i.e. Bhajans and Bhāvgīts equally well and is considered one of the most popular artists in Mahārāshtra.

Manik Varma (Delhi):

Is one of the most promising of the younger musicians today. She has studied under a number of masters including Babu Rao Kelkar, Suresh Babu Mane and Bhola Nath Bhatt. A versatile artist, Manik Varma is equally at home in Khayal, Thumri and Bhaveet.

Meera Banerjee (Bengal):

A prominent classical music artist of Bengal. She has inherited her talent from her father, who is also a good musician; was a member of the Cultural Delegation to U.S.S.R., Poland and Czechoslovakia sponsored by the Government of India; is a disciple of Bade Gulam Ali Khan and follows his Gayaki.

Mustaq Ali Khan (Delhi):

Comes from a distinguished family of musicians. His father Ustad Ashiq Ali Khan, a noted sitar player, was a pupil of the

wellknown Ustad Barkatullah Khan of the 'Saniya' Gharana. Mush-taq started his musical training at the early age of seven under the guidance of his father. A versatile artist, he plays *Surabhar* also with distinction.

Nissar, Hussain Khan (Delhi):

Hindustani Musician; Comes of a celebrated family of musicians of the Sahaswan School. Son of a noted musician, the late Ustad Fida Hussain Khan of Rampur, Nissar obtained his early training under his grandfather, Ustad Hyder Khan Saheb and continued later under the guidance of Ustad Mohammad Hussain Khan of Rampur. He was court musician of the Baroda state and has been associated with some of the leading music institutions in the country. He specializes in the rendering of Khayal and Thumri while Tarana is his forte.

Patnaik, Kalicharan (Utkal):

Born at Badamba (Orissa) in 1900; training in Odissi dance from traditional masters as also in Odissi and Hindustani music; was editor of *Utkal Dipika* and *Mukur*, two literary periodicals of the time; an authority on Odissi dance and music, has written on a variety of subjects, children's literature, playlets, dramas, dance-dramas, poems and has conducted research work in Odissi music and dance. He is President of the Utkal Natya Sangha, the regional branch of the Bhāratiya Nāṭya Sangh; one of the prominent delegates to the Dance Seminar convened by the *Sangeet Nāṭak Akademi*, New Delhi in 1958.

D. K. Pattammal (Madras):

One of the foremost exponents of Carnatic Music today. Gifted with a rich, mellow voice, her music is distinguished by chaste diction and phrasing which have invested her art with a characteristic style.

Rahimuddin Khan Daggar (Delhi):

Comes from a distinguished family of Ālāp and Dhrupad singers noted for their chaste exposition of the Rāga and purity of style. He is the son of the illustrious Ustad Allahbande Khan and brother of the late Nasiruddin Khan. Rahimuddin Khan has had the rare privilege of having been initiated into the best traditions of the stately Dhrupad by some of the foremost exponents of this style. He also sings *Dhammar* with felicity.

Rasoolan Bai (Banaras):

A well-known Thumri singer, renders the 'porab ang' with remarkable poise and depth. Her style has an elusive but unmistakable emotional quality. Besides the Thumri, she also sings Tappa, Poorbi Dadra and several folk varieties with delightful charm.

Siddheshwari Devi (Varanasi):

A versatile musician with a rich repertoire which includes Khayal, Tappā, Thumri, Dadra and lighter varieties like Kajri and Chaiti. Initiated into music by her mother at an early age, she later became a pupil of Shaiji Maharaj. Pandit Bare Ramdasji has exercised the greatest influence on her art and style.

Swaminatha Pillai, T. N. (Madras):

One of the leading flutists of today; also a distinguished teacher and scholar; is on the staff of the Central College of Carnatic Music, Madras. He has been honoured by several institutions in the country for his services to the cause of Music; has also a number of publications to his credit.

Vijay Raghav Rao (Delhi):

Born in 1925. A versatile artist, who had his early training under Ustad Hydar Hussain and Gaffar Hydar Khan. He received guidance later from Ravi Shankar. A member of the first Cultural Delegation to USSR; is on the staff of AIR Delhi as a composer of light music.

Vinayakrao Patwardhan (Poona):

Is now in his 61st year; started learning music from his uncle Keshavrao Patwardhan at a very early age. He was barely nine when he was sent to Lahore on a scholarship from the late Shri-mant Mirajkar to receive guidance from Pandit Vishnu Digambar Paluskar for a number of years. Vinayakrao is at present Principal of the Vishnu Digambar Sangit Vidyalyaya, Poona. He was a member of the Indian cultural delegation which toured Russia, Poland and Czechoslovakia in 1954. He renders Khayal and Bhajan with great distinction and has specialized in rendering Tarana.

Vishnu Govind Jog (A.I.R.):

Had his early musical training under Athawale and later under Ganpatbua. At the age of twelve, he began a specialized study of the violin under Pandit V. Shastri. He then joined the Marris College of Music at Lucknow where he was closely associated with

Pandit S. N. Ratanjankar. A wellknown soloist, Jog has also accompanied most of the top ranking musicians. He is now on the staff of All India Radio.

PAINTING :

Bendre, N. S. (Baroda):

A contemporary Indian painter; Born in India; Education at the Indore School of Art and in U.S. "Clarity of design and colour, a strong, interesting line, and the ability to suggest an inner vitality in simplified design mark his work".

Chakravorty, (Miss) Kalyani: (107, Ballyganj Gardens, Calcutta-19):

A Contemporary Lady Painter. "She has a rich tradition to fall back upon. Her father the late Ramendranath Chakravorty was a painter of repute. Other styles are also seen in her art. In merging them all and bringing out an individuality, she has been immensely successful with a limited palette of mainly blues and greens; she shows a vividity which is refreshing. Her landscapes are lyrical sketches in pencil and ink".

Futehally, Rummana. (now at Paris):

An Indian lady painter who has imbibed the influence of the Parisian school; oil her chosen medium; her subjects cover landscapes, still lives, and portraits; her Parisian landscapes recently exhibited show a quiet charm, simple yet sophisticated.

Gupta, Makhan Datta (119, S. N. Roy Road, Calcutta-38):

Contemporary Indian painter; his works mostly exhibited at Calcutta; some notice the influence of Van Gogh and Utrillo in his art; went to Europe on a study tour in 1957; his compositions combine vitality and virtuosity and set in his native Bengal countryside they are lyrical, crisp and mellow and suggestive of oriental economy and evanescence and faith in tradition.

Hussain, Maqbool Fida (Badar Bagh, Balram Street, Bombay-7):

A leading contemporary painter. Had a passion for painting from early age; lived with his family in Indore surrounded with paper toys and folk art; writes also poetry. "His sense of colour is fundamental; his symbolism is drawn from folk art and the expression is poetic". According to him newness is in the mind of the

artist who creates and not in the object. His influence on Indian painting is very strong to-day. Though inclined towards modern idiom he retains a personal style and draws his inspiration from the soil.

Jehangir, Sabavala, (Claremont Cottage, Winter Road, Malabar Hill, Bombay):

A contemporary Indian painter with intensive training in the West and exploring possibilities of the Cubic idiom in relation to Indian context; has a rich and varied repertoire of motifs and infuses lyrical and exotic flavour into his canvases which are authentic without being patently traditional. "Pavement Dwellers", "Manori", "Landscape", "Rajasthani Peasant Women" are some of his specimens.

Joshi, Subrai Profulla, (Arab House 2nd Floor, 13th Khetwadi, Bombay-4):

A contemporary woman painter with a gift for landscape painting showing affinities with posh. Impressionism; in figure compositions stands between tradition and modernism; there is a robust masculinity in her works rare in a woman painter.

Kalyanji, Shukla Yagneshwar, (J.J. School of Art, Bombay):

A contemporary painter believing in the vitality and continuity of tradition to which he adheres; the modern idiom in its relation to the Indian context has no aesthetic sanction behind it according to him and he thinks that such efforts are invalid and ephemeral; he received training in the art in Italy and China also; is Superintendent, Department of Arts and Crafts at the J. J. School of Art, Bombay, his line definite and delicate and his palette soft and sensitive his compositions have restraint and yet are spontaneous; "Morning Parade", "Gul Mohar", "Girnar Street Scene" and "Mount Abu" are some of his notable paintings.

Kelkar, N. M. (Purushottam Building, Lamington Road South end, Bombay-4):

Professional Painter. Born at Sholapur 1900. General education: Graduate in Languages and Advanced course in drawing and Painting. Studied Traditional arts, viz. painting, sculpture, dance, drama, music. Has travelled widely in India to study relics and the arts of traditional craftsmen. Was Chairman of the Art Society of India and is member of the Governing Council of All-India Arts and Crafts Society, New Delhi. Delivers occasional lectures on Art

appreciation. Has won prizes and medals for paintings. Though painter in the European classical style, also paints in the Indian style. Holds a thousand feet of film on life in Manipur, festivities and dances of Nāga tribes and records of Nāga music. *Pubs:* Several articles in Marāthi in *Pratibha* and *Sahyādri* on Indian art. Works in Progress: *Centenary Volume of J. J. School of Art; Indian Art* (as revealed in Sanskrit writings including a study of traditional arts and craftsmen). Is editing (in 22 volumes) the Marathi *Duyanakosa* of the late Dr. S. V. Ketkar, which contains original information on Traditional Indian Culture like notes on guilds of craftsmen, and sociological data on crafts.

Krishna Devayani (Modern School, Delhi):

One of the most imaginative contemporary women painters; wife of water-colorist, Kanwal Krishna (See *Bulletin*, 1957, p. 184); art-schooling in Western India; later moved to Delhi; one of the founder-members of the avant-garde Delhi Silpi Chakra (See *Bulletin*, 1957, p. 141); has painted in different mediums and techniques; tops, masks and other folk art forms have inspired some of her finest work; her art reveals genuine primitive touches; latest enthusiasm seems to be for batik; "The Christ", "The Procession", "Blue Elephant", "Mask"; she has departed from traditional moulds and evolved prototypes which are fresh and forthright.

Maitra, (Miss) Neepa (Calcutta):

Contemporary painter. Confined to models and simple domestic settings she tries varied techniques to bring about a high standard of execution. "My sister Babu" which she exhibited at the New South Wales Art Gallery, Sydney, Australia in 1958 was considered to be a departure from traditional art following closely the trend of Czechoslovakian artists (See *Bulletin*, 1959 I, p. 148). She put up 65 paintings at an Exhibition at the Artistry House, Calcutta in 1958. "Almost half were in pastel and the rest in oil. Some figures in the former were delightfully done in a haze while others were highly elaborated. In her oils, the artist maintained a subtlety in composition and colouring which showed her proficiency"*.

Mansaram (Bombay):

A rising contemporary Bombay painter; Parisian influence apparent in his works; subject-matter occupies only a secondary

* *Art in Industry*, Vol. VI, No. 3, p. 44.

place in his compositions; the plastic aspect of which is his primary preoccupation. His art is in an experimental stage.

Satwalekar, Madhav (Indian Art Institute, Bombay-4):

Contemporary painter; Director of the Indian Art Institute, Bombay; Graduated from the J. J. School of Art, Bombay (1937); studied at the Royal Academy at Florence and later in London; from 1940 has exhibited his paintings throughout India and Europe; his paintings have been published in several art journals; conducts a school for painting and applied arts in Bombay.

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

A contemporary woman artist; daughter of Antonio Xavier Trindade, a talented artist known in his lifetime as Rembrandt of the East; distinguished student at the J. J. School of Arts, Bombay, where, under Aivasi, then a well-known Indian painter, she learnt the intricacies of the Eastern style of painting. Toured America, exhibiting and lecturing all over the country for two years 1949-51. For her religious art, better known for it in India and abroad, she sought inspiration and guidance from the artistic heritage of India; her madonnas, painted in Eastern style have been reproduced in art magazines of various countries. The Pope awarded her the title "Pro Ecclesia" for her contribution to Christian art. Like all good and sincere artists, Angela has for many years been searching for an idiom more suited to modern times.

SCULPTURE:

Kápadia, Kantilal Bhukhandas, (M.S. University, Baroda-2):

Sculptor. Born in Gandevi, 1911. Matriculate (1931); Diplomate in Modelling and Sculpture (1938); winner of medals and prizes in exhibitions; now lecturer in Sculpture, Faculty of Fine Arts, M. S. University, Baroda; has executed several statues of Mahātmā Gandhi in bronze and marble, replicas of famous Indian Sculptures for Vikram Memorial Exhibition (1942-43) etc; at present works in bronze and woodcarving and experiments in modern Sculptural trends.

Kar, Chintamani, (Government College of Arts and Crafts, 28, Chowringhee, Calcutta):

Contemporary Indian Sculptor of note; well versed in the knowledge of contemporary European Sculpture; his art shows a fusion of East and West; his terracottas are vibrating.

PAKISTAN

CULTURE :

Chaghatai (Dr.) Abdulla M. (15 F, Gulbaig, Lahore, Pakistan):

Born in 1896 in Lahore. D.Litt (Paris) in history of Fine Arts; has worked on traditional Muslim Fine Arts. Professor of the Department of Islamic Studies in the Punjab University Lahore; has visited Europe, U.S.A. and the countries of the middle and near East. *Pubs: Le Tadj Mahl d'Agra; Muslim monuments of Ahmedabad through their inscriptions*; works in progress: A dictionary of Musalmani Miniature-Painters; History and Architecture of the Badshahi Masjid, Lahore; Painting during the Saltnat period.

Waheed Quraishi (Islamiah College, Lahore, Pakistan):

Head of the Persian Dept., Islamiah College, Lahore. Born in Gujranwala 1925; M. A. in Persian and History and Ph.D., Secretary, Urdu Conference, Lahore (1948); Secretary, Punjab Adabi Academy, Halqah-e-Abab-e-zauq (1951) *Pubs: Shibli Kittayat-e-Maashiqah; Muqqdamah-e-shero-shairi; Intik-khab-e-sauda; Thawaqib-ul-Manaqib* (in press); *A history of Punjabi literature* in 3 vols, *Gujranwala past and present* (English) ready for the press; *Marriage customs in W. Pakistan* (English) in progress; author of many articles in Urdu, Persian and English. Holds a personal library of about 5000 books and a hundred manuscripts.

PHILIPPINES

FOLKLORE :

Manuel Arsenio E (Department of Anthropology, University of the Philippines, Diliman, Quezon City):

Fields of interest are archaeology and pre-history of the Philippines and Southeast Asia, folklore of the Philippines and Southeast Asia, Philippine languages and Culture. President of the Philippine Folklore Society, holds a large private collection of unpublished material called *Pa Sig Papers*, containing data on Philippine biography, history, language and literature, folklore, ethnography, bibliography and Filipino culture in general; has also some archaeological material from excavations in Manila sites,

Pubs: some papers on Folklore and folk songs. A book on folklore and another on folk games and pastimes in the Philippines in progress.

PAINTING :

Tabuena, V. Romeo (Mexico):

A Filipino master colourist; first appeared on the scene in 1951; his works have gone through three phases, viz., The Philippine, American and Mexican. Visited America in 1952, Europe in 1954 and since in Mexico; critics see in his works an infinite variety of moods and effects with oriental, mystic, poetic, personal and lyrical touches.

U.S.A.

MUSIC :

Hovhaness, Dr. Alan.:

Honorary Director of Music, Bates College, U.S.A. Age 48; an outstanding American composer; began to write music at the age of five; training at the New England Conservatory of Music. His adult works numbering over 200 pieces are all of a uniformly high character. Presented the première of his new composition "Madras Sonata" at the Madras Music Academy Conference 1960. "*The Madras Sonata* is not an evocation of Carnatic music nor of the classical European sonata form; but it is a personal creative tribute to an ancient culture, admired by the composer. Principles of early pre-classic European counter-point and of Indian *ālāp*, *jhala*, *rāga* and *tāla* are freely used in a new way to create a universal form". "The music of Alan Hovhaness strikes a dynamic balance between the music traditions of Asia and the West and among the contemporary musicians he has exerted a powerful influence." (See notes and news pp. 184).

SECTION V : EXHIBITIONS

5000 YEARS OF INDIAN ART—AN EXHIBITION AT ESSEN, WEST GERMANY—1959

The exhibition was held at the famous Krupp-house, Villa Huegel in Essen. It was held under the auspices of Alfried Krupp, (scion of the famous steel and arms manufacturers) the present head of the family, who vowed never again to touch arms, built a smaller, more modern residence for himself and turned the old family homestead into a temple of art and culture. The Indian Ambassador in Germany Badr-ud-Din Tybaji opened the Exhibition. He called the display the "first great post-war manifestation of the revival of German cultural interest in India." Mr. Krupp spent well over half a million marks for the Exhibition. It was considered in art circles to have been the greatest of its kind ever held outside India. During the five months that it lasted more than 153,000 persons came to see the 900 priceless works of art it comprised. Fine classical specimens of Bārhut, Sāncī, Mathurā, Gandhāra, Konārak, Khjurāho and Mysore art, choice miniature paintings, notable examples of Indian handicraft, and contemporary work of artists like Satish Gujral, M. F. Husain, Krishen Khanna, K. S. Kulkarni, Ram Kumar, Biren De, R. D. Raval, Jamini Roy were on display. The exhibition catalogue of more than 400 pages with over 80 illustrations is a fine piece of work. The method used by the Directors of the Exhibition to prepare the visitors for the display was unusual. As they entered the hallway of "Villa Huegel", they were faced by a screen on which some of the most important works of art were projected. Simultaneously a German professor, whose voice was synchronized with the pictures, explained over a loudspeaker why each work was so famous, what its most remarkable points were. The little "lecture" was of a popular character and lasted about 15 minutes. Then the visitors proceeded into the exhibition halls, well prepared for what their eyes were about to behold. Assessing the success and probable effects of this great exhibition the correspondent to *The Hindu* at Bonn says: "Probably no other single event in recent years has done more to bring the German and Indian people closer together than this Exhibition."

WORLD AGRICULTURAL FAIR—"AMRIKI MELA"—1959

Fourteen countries of the World, including the United States, Russia and China participated in the mammoth World Agricultural Fair at New Delhi which lasted for ten weeks from 11-12-59. It was held in conjunction with the conference of the International Federation of Agricultural Producers which was attended by a hundred delegates from 28 countries. It occupied an area of five acres and cost Rs. 1.25 crores and attracted exhibits from several nations. The Chinese and Soviet Pavilions were gigantic. The spectacular U. S. Pavilion which represented the largest single effort ever made by the U. S. for an international agricultural show, portrayed in its composite picture of American agriculture the theme of four F's, Food, Family, Freedom and Friendship. It attracted the biggest crowds not only because President Eisenhower opened the Pavilion but also because the U.S. has shown such expertise in this field that she is able to make available a large agricultural surplus to underdeveloped countries. The chief object of interest in the Pavilion was the Atomic Centre where practical applications of the Atom in the production of cheaper food was demonstrated. A symphonic work was especially written for the U. S. Exhibit by the American Composer Dr. Henry Cowell, (See *Bulletin*, 1959 Part I, p. 140) whose experiments in rhythm and harmony have earned him an international reputation. Entitled "Mela and Fair" the symphony is a blend of agricultural folk music of India and the U.S. and makes use of Western Style Orchestras and Indian instruments in a unique and unprecedented way.

In the Indian section, the tremendous progress made in the various fields through public and private enterprises were amply demonstrated. The State Governments explained in their stalls the achievements in their regions and the most impressive among them, was the one from Madras.

THE HYDERABAD ORIENTAL CALLIGRAPHY EXHIBITION,
1959

Calligraphy is a dying art having been almost entirely superseded by printing and typewriting. As Prof. Humayun Kabir, Minister for Scientific Research and Cultural Affairs, Government of India observed in his message to the Exhibition "Printing has its own value and purpose, but it is mainly utilitarian, while calligraphy was and is a means of expression. It has a special place

in Indian art and reached great heights in some of the illuminated manuscripts written in Sanskrit, Prakrit, Persian and Arabic."

The Oriental Calligraphy Exhibition was held under the auspices of the Salar Jung Museum and Library, Hyderabad to revive and stimulate Oriental Calligraphy. Besides the rich legacy of antiques and other objects of art collected by the late Nawab Salar Jung there were on show rare manuscripts of forty masters of penmanship. Writings on palm-leaves, parchment, handmade paper, linen, steel weapons, precious stones, porcelain, crockery, vases and wood etc. were displayed in about 900 superb specimens of Oriental calligraphy which covered a variety of styles in Sanskrit, Pali, Hindi, Telugu, Marāthi, Arabic and Persian. There were 400 manuscripts of the Koran in Arabic and Persian and in eight script styles dating from the 10th century A.D., manuscripts bearing the autographs and personal seals of Jahangir, Shah Jahan and Aurangzeb, *Diwans* by Sufi poets in Persian, *Tajul-Maathir* (by Hasan Nizami Nishapuri) a history of the early Sultans of Delhi from 1191 to 1217, *Kulliyat-e-Attar*, containing the works of a famous Sufi poet, Sheik Farid-ud-Din Muhamed Ibrahim. It included a Sufic *mathnawi*, written on specially prepared *waslis* (parchment) by the celebrated calligrapher Mir Ali in 955 Hijri. It also contained the finest paintings of the Bokhara school. A Persian translation of the *Bhagavadgītā* in the beautiful script called *Nastaliq* was a rare exhibit. Some of the manuscripts used inks made from pearls, lapis lazuli, Zabarjad and shunjruf, all of them precious ingredients. Inscription in this special ink is a difficult art requiring patience and skill. Two full-sized jackets of fine linen covered with the entire text of the Koran inscribed in microscopic characters in small square panels were a special attraction. Bidriware cups and vessels and porcelain plates and dishes decorated with different specimens of calligraphy, war implements with texts embossed in gold, *Rusadra Yāmaltantra* a Sanskrit manuscript of Śaiva Tantra remarkable as a specimen of Devanāgarī mode of writing, *Vaidya Śāstra Śivam* an Ayurvedic treatise, copied by the order of the Emperor Shah Alam, *Rukmanī Svayamvara* of Santosh Muni Krishnadas of the Mahānubhāva sect in Marāthi were other exhibits of interest.

(Abridged from *The Illustrated Weekly of India*, 15-2-1959).

THREE PAKISTANI ART EXHIBITIONS—1959

The teachers and former students of the Government Art Institute, Dacca who exhibited their work belonged to three dis-

tinct categories. There were Qamrul Hassan, Anwarul Huq and K. S. Ahmed who, as former students of Calcutta Art School and contemporaries of Zainul Abedin (See *Bulletin*, 1958, pp. 177-8) belong to the older generation of Dacca artists; there were Aminul Islam, Rashid Chowdhury, Abdur Razaque and Murtaza Bashir who have spent a number of years in the art institutions in Europe and America, and finally there were Mohammad Kibria (See *Bulletin*, 1958, p. 178) and Abdul Baset who have not yet visited any part of the western world and have therefore less direct contact with the contemporary art movement than either Rashid Chowdhury or Aminul Islam.

Despite this vast difference in their background, all of them (with the exception of the three in the older generation) have attempted to keep pace with the contemporary techniques of abstract painting, but, in most cases, with extremely limited success.

It may seem something of a paradox that, among all the artists represented in the Exhibition, the artist who has shown some real understanding of the contemporary trends is one who has never visited any part of the western world. Represented in the Exhibition by two pastel and five oil paintings, Mohammad Kibria stood out as the most promising artist of all who presented their work in the Exhibition.

In almost all his paintings, he tries to bring into his work the impact of his own thinking, a strong element of sincerity and, last but not the least, considerable skill in the contemporary techniques. His best work in the Exhibition, an oil painting titled "*Oasis*", was a remarkably well-composed painting, in which the use of organic forms replaced conventional geometric designs. A well-chosen colour scheme gave the painting an atmospheric effect and the various objects on the canvas had been balanced within a strong structure. Similarly, in his two paintings titled "*Youngsters*", he went for the visual effect of transparency, by bringing all the dimensions of the figures into one plane.

A similar technique has been used by Abdul Baset, another young promising artist, in a number of his works. As far as we could see from his work Baset is obviously trying to develop the same approach to his work as Kibria has done to his; there is of course considerable difference in the quality of their respective performances.

Syed Jahanghir (See *Bulletin*, 1958, p. 178), organized his One-Man Show of 25 water colour paintings in Cashbah, a local café in Dacca.

By this extremely bold and imaginative move, Syed Jahangir and the owner of Cashbah at once earned the distinction of being the first persons in Dacca to conceive of bringing art nearer to a section of our people who are usually reluctant to visit art exhibitions.

An enterprising artist with a keen enthusiasm to explore life in East Pakistan—his exhibition displays some drawings from Chittagong Hill Tracts—Syed Jahanghir has been using this medium for a number of years. Although he may be becoming aware of its many limitations, he has made some clever use of it, showing a steady progress as a landscapist since he held his first solo exhibition in Dacca a couple of years ago.

His landscapes, with a few exceptions, still belong to a conventional type. He is obviously fascinated by river and boat, but he is still far away from creating his own forms or colour scheme. Similarly, he has not yet gone for selectiveness or the skill, which can be either acquired or wholly intuitive, of rearrangement of objects from nature within his canvas. Finally, a number of his landscapes have one major deficiency—they lack a strong structure. This is, we believe, due to the fact that the artist himself could not always see the structure and geometry that lie behind nature, the understanding of which is an essential pre-requisite for painting good landscapes and without which a landscape can fall into pieces.

The paintings of Murtaza Bashir were recently on show in Karachi. One finds in them the cubist trick of overlapping and mingling forms, and of dividing up natural shapes into airy transparent shapes. But in spite of it all, there is nothing deterring or mystifying about them; one readily recognizes the everyday reality below the strange habiliments. There is sheer joy in this sensuous feast of colours. In this pleasant bright colouring and joyous spirit, Bashir has much in common with our other, more eminent, modern painter Zubeida Agha.

It is a serene and joyous mood in which he views the world. Intellectually, it is a naive and childlike view, with the forms of nature simplified and rendered through formulae that are rudimentary and primitive—an almond shape for the eye, a straight

line for the nose, a little circle for the sun or moon, and so on. The entire object of study and interest in the paintings is form and colour, not personalities or psychologies, or the subconscious and so on.

The forms of nature take on a clear precise outline in his painting, though greatly simplified. Solid forms have no particular appeal for the artist. He flattens the forms into two-dimensional shapes. But the shapes, whether two-dimensional or three, have a heroic, monumental quality in keeping with the attitude of the primitive and his wondering first view of the world.

Again, although the artist is not interested in the third dimension of each individual form, he wants to include in his view the third dimension of the scene, that is the planes behind planes, the objects behind objects. Thus he wants to paint not only the leg in front but the leg behind it and the chair behind that leg and the wall behind the chair, all together.

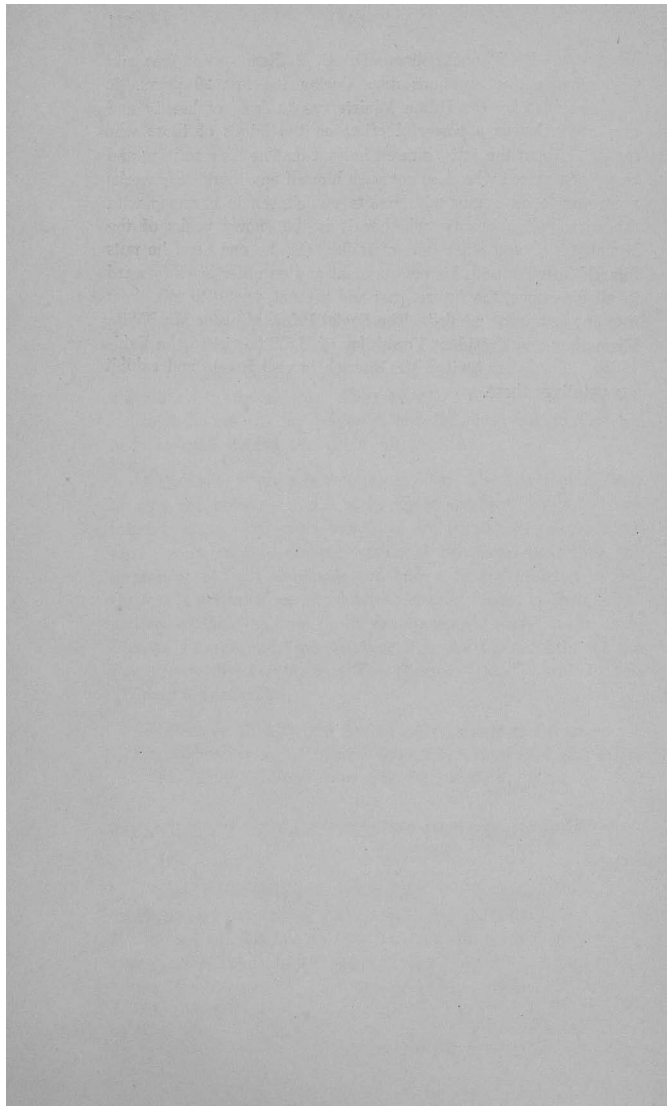
Artistically it gives interesting results. The intersecting lines of different objects on one main figure or form, produce very interesting patterns, and when these are sensitively coloured, we have lovely cubistic designs, which at the same time give the impression of light and shade and look very appealing. But this Cubism is not based on any interest in solid forms, or their cross-sections or their different facets simultaneously shown, as in early Picasso, Braque and Gris. Rather it is the later cubism of the flat variety by Feininger ("The Steamer Odin") and Picasso ("Three Musicians").

(From S. M. Ali's and Amjad Ali's reviews in *Pakistan Observer* and *Pakistan Quarterly* reproduced in *Cultural News from Asia*, Oct. 1959, No. 14).

EXHIBITION OF PAINTINGS OF SVETOSLAV ROERICH, NEW DELHI 1960

Prime Minister Nehru inaugurated a one man Exhibition of paintings by the well-known naturalized Russian-Indian artist, Mr. Svetoslav Roerich at the All-India Fine Arts and Crafts Society, New Delhi. One hundred and twenty paintings of the artist, son of the famous Professor Nicholas Roerich (see *Bulletin*, 1958, p. 187) were on display for a month from 20-1-60. They included landscapes of the Himalayas, Scenes from Indian life, portraits of

Mr. Nehru, Dr. Radhakrishnan, Dr. C. P. Ramaswami Iyer and other imaginative creations done during the last 20 years. It was described by the Prime Minister as "a feast of beauty and one which leaves a powerful effect on the minds of those who see it". About the artist himself he said that he "is a retiring and restrained person who does not push himself anywhere. He works according to his genius and tries to put himself in harmony with the surrounding beauty, whether it is the snowy peaks of the Himalayas or any other part of India. On the one hand he puts himself in touch with his environment and on other leaps forward in all directions, the future, past and present, trying to mix them into one composite whole". The Soviet Prime Minister Mr. Nikita Khrushchev and President Voroshilov of U.S.S.R. visited the Exhibition. The latter invited Mr. Roerich to visit Russia and exhibit his paintings there.



SECTION VI : ARTS AND CRAFTS

TEXTILES

(Continued from page 351, *Bulletin*, 1959, Part II)

Batik :

This is the most original and expensive of handprinted textiles; of Javanese origin, it is unsurpassed in sheer richness of colour and design; it cannot be mass produced. Indian Batik to-day is very much in vogue and as women's dress is in good demand. Batik is traditionally done on cotton and is a kind of wax printing and dyeing. Batik designs are almost always executed entirely by hand.

It has been popular since the 1930s when it was introduced as an art-craft in Śāntiniketan by Rabindranath Tagore. However, similar textiles are still made in certain remote corners of the land, where it has probably existed along with other early printing techniques. Indian designs are characterized by a comparative freedom in execution; they are bold, filled in with the brush and possess the usual qualities of two dimensional decoration. Even at present Batik is done both on cotton and silk, mainly by artists or by ladies practising it as a home craft. Batik designed sārīs, blouses, scraves and household linen possess a strange and satisfying richness. Contemporary production of Batik fabrics in India is very meagre. Styles show two different trends, an older, more ornamental type of design derived to some extent from linear floor design and practised especially by the Bengal artists and a more experimental and modern variation which tries to give greater importance to accidental and merging effects.

Brocades :

Among the finest handloom products of India are the Brocades. They consist of various kinds of gold and silver threads woven on a silk background. It may be pure silk (amru) or silk and cotton (himroo). The richest of them all interwoven with gold and silver are called Kinkhwabs and they come from Banaras and Surat. All these are beautiful and their gorgeous colour harmony and variety of designs are marvellous.

Carpets and Druggets:

A flourishing and ageold craft, carpet and drugget weaving, is practised in most parts of India. Kashmir, Mirzapur, Agra and Wārangal and Ēlūru all offer carpets in a rich variation of quality, material, size and design. Kashmir carpet weavers have evolved patterns and designs of paisley leaf and flower that are to be found nowhere else in the world. A peculiar kind of rug called a *Namda* is produced in Kashmir. Woven with a mixture of woollen, cotton and silk thread it is then embroidered with coloured yarn. Usually six by four feet or three by four feet in size these namdas can be made in all sizes within six feet. Kashmir is a vale of beautiful flowers, of rare birds and animals and they are all embroidered faithfully in all their natural loveliness in colours that last. Mirzapur carpets are noted for their luxurious thickness, their wide range in colour and the loveliness of their traditional motifs. Patterned or plain they offer a wide range in quality and price. Agra carpets offer enormous weight and solidity. The carpets of Wārangal and Ēlūru are really the pride of Andhra Pradesh. As early as the British Empire Exhibition held in London in 1857, the finest rugs exhibited were from Wārangal, particularly known as "*Deccan Rugs*". They are woven from silk, cotton, or wollen yarn. The wollen rugs and pile carpets are called "*Galceche*" and the piles of coloured wool are knitted into each warp thread. The designs on these carpets can be traced to Persian origin, but have a strong local setting. The colour schemes of the designs are blended with wool available locally.

Another inexpensive and yet excitingly colourful floor-covering is the Indian drugget or "*Durrie*". Woven with strong and thick cotton wool yarn, they make attractive informal carpets or gay picnic rugs.

The places of manufacture: Mirzapur, Agra, Allahabad. (Uttar Pradesh); Amritsar, Hoshiarpur, Batala (Punjab); Śrīnagar (Kashmir); Ēlūru, Masulipatnam, Rajamundry (Andhra); Wallajapet, Ambur, Salem, (Madras); Bangalore (Mysore); Wārangal, Hyderabad City, Aurangabad (Andhra Pradesh); Baroda, Bijapur (Bombay); Jaipur, (Rājasthān).

Dacca Muslin :

Dacca Muslin, famous over the centuries, was removed from the *couture* of India, by the Industrial Revolution (gruesome

legend has it, that the weavers suffered the loss of their thumbs) but not entirely. Today with its values recapitulated, it is set for recovery, because the tenacity of the hereditary craftsmen, undemoralized by competition or distress, has not permitted its passing away into historical obscurity.

Dacca Muslin languid in its grace and exquisite in its fineness, still holds a position among Bengal's artistic products. The Muslin of Dacca was, in poetic truth, described as *abrawan*: running water, because placed in a stream it could scarcely be distinguished from the water; *waft hava*: woven air because thrown in the air it would float like a cloud; *Shabnam*: evening dew, for, when placed wet, on the grass it could hardly be seen and lastly as *mulmul-e-khas*, the King's Muslin. Aurangzeb was a great patron of the Dacca industry. The classic method of testing the *mulmul* was to ascertain if the standard length would pass through a ring. The unbleached white of the Dacca is a setting for its rouge and green and iron-back, the unobtrusive use of silver and gold thread, the geometrical designs akin to Assamese work, the deepak, the light, the immemorial festive motif in India's homes and of its musical *rāgas*. When made in the form of *sāris* the ends have large bold corner pieces, featuring the cone pattern which in some instances are traced in an expansive mood so that they flow into each other; the field of these *sāris*, has, as a rule numerous small bunches or sprays of flowers, the most common being a circular design which suggests the *chameli* (jasmine). Either there is a scattering of the motif: *butidar* or these are aligned in the diagonal: *tercha*. Should the floral ornamentation form a network to cover the entire field it is spoken of as a *jalar*. The poetic name of *Panna hazara* (a thousand emeralds) is given when the sprays are connected together like the setting of a jewel. The predominating grey, the blueblack, the untroubled splendour of the richer oranges, the opulent dictate of gold and silver make it fit for a king.

The city of Lucknow produces a particular type of shadow work on fine white muslin with finer white thread, called *Chikan*. The effect is so delicate and exquisite as to seem hardly credible that human fingers could have created it. The entire embroidery is done from the wrong side but the material that is being embroidered is so fine and transparent that the pattern shows on the right side like a shadow.

Eri and Muga :

The Eri and Muga silk of Assam are famous. The women folk's inborn love of weaving poems in their looms is evidenced in the folk songs of the countryside:

"O, dear friend, let us learn the art of weaving, and spinning from our old mother, let us learn how to make a design of a butterfly flying through the flowers and of bird flying in the Sky"
(*Bodo Folk Song*) .

Lovely fabrics of creamy Eri and golden Muga are highly prized for their sparkling beauty and durability. Besides, these fabrics look better after every wash.

Furnishings :

Covering a wide range, the hand-spun hand-woven furnishings from India are made not only for Indian settings but also for foreign ones. The Banaras raw silk curtains with their rough texture have a graceful fall, deep and subtle shades of colour. Textured and shaded raw silk are used for effective upholstery too.

An ancient art from Kashmir is crewel work; embroidered with wool on thick, loosely woven cloth, these crewel drapes bring refined gaiety to a room. All the brightly coloured flowers of this beautiful valley are reproduced.

Country homes take on a sense of joy and brightness with the thick strong weaves and vividly embroidered Nāga drapes and tapestries. Their sheer exuberance of colour and boldness of design make them excellent for informal draping. The woven cloth from Hyderabad with its deep merging shades and its shot silk effect, the thick and durable material from Bengal with its rough texture and wide range of colours or the patterned weaves with their typically Bengali borders and brilliant colours, the Bihar handloom with its soothing shades and interesting linear patterns or again the comely Panipet drapes with their embroidered effect and floral motifs lining their borders—all these are a few variations of furnishings.

Namdas, Gubbas and Chain Stitch Rugs :

Namdas are made of wool and cotton. There is no hard and fast standard laid down for the mixture which depends upon the

manufacturer's choice. The quality of yarn used in embroidery is both handspun and millspun. Colours are fast to sunlight and water.

Gubbas are a kind of patchwork made from different pieces of colourful blankets. Embroidered gubbas are only embroidered on a coloured background. Appliqued gubbas have patterns created by small pieces put together in applique stitches.

The chain stitch rug is a mixture of embroidery as well as applique. The designs are worked on hessian in chain stitches with woollen threads. A lining of strong hessian is used to give the embroidered piece additional strength and protection from wearing out. These rugs are popular for their beautiful designs and ranges of colouring which covers all the soft pastel shades as well as bright Indian colours.

All these are special products of Kashmir, but Namdas and Gubbas are also manufactured at Jodhpur, Jaipur, Hoshangabad and Saugar.

Himroo Fabrics :

The Himroo cloth is an extra weft figuring fabric having a solid coloured ground of stain or twill decorated with figurative motives. The himroo cloth makes very attractive ladies coats, tunics, blouses, shawls and other ladies' costumes. Himroo fabrics are equally suited for furnishing, hangings and sofa coverings. These are produced in Andhra Pradesh.

Komssi Fine Kambali :

The fine Kambalis manufactured in Mahbubnagar district (Andhra Pradesh) have a shining black colour and a very fine texture. The yarn used is spun very fine and it is woven on country loom in a very elaborate manner. These Kambalis are further decorated by embroidery.

Patola :

The Patola was among the choicest exports from the great textile centre in Surat along the caravan routes to the markets of Samarkhand, Bokhara, Baghdad, Basra, Damascus and Rome in the 15th and 16th centuries. The making of a patola is a difficult and complicated process. It is a family affair done in five stages. Its distinguishing characteristic is the method of dye and weave,

Both weft and warp are tie-dyed. It involves complicated calculations entirely based on the geometry of the design and the number of strands to each square. Traditional colours used are red, yellow, green, black and white. Recently sophisticated shades have been introduced. The weaving of the patola is confined to Gujerat and is a family profession passed down from generation to generation. Today only three families in Rajkot know the art. It takes a month to weave. The highest price is Rs. 100/- a yard. Plain Patola sâri costs Rs. 300/- while one worked with zari may cost more than Rs. 500/-. A type of Patola technique is employed in other parts of India to produce sâris, bedspreads, curtains and a variety of other fabrics.

Prints :

By printed textiles is meant all fabrics on which a pattern is produced subsequent to the weaving of the cloth, by the application of dye-stuff or pigment to the surface of the fabric. This can be done in various ways, viz., by the direct or application process commonly known as the block-printing and the screen printing process, by the resist or indigo process, by the mordant, madder, alizirine or modern discharge process, by the application of a thick pigment or "rogan", (which is made by mixing a yellow powdered colour with castor oil and then heating the mixture) to the fabric, thereby producing patterns which appear to be encrusted on the fabric. When gold powder is used in the pigment it is known as tinsel printing.

All these types of printing are practised in India. Direct block and screen printing are the processes mainly in use in cities. Silk, rayon and cotton cloth are used as the basic material. Discharge printing on silk is limited to a few craftsmen in the larger cities.

The indigo, alizirine or madder and "rogan" processes are employed by "*chippas*" (Printers) in villages and towns where printing is a traditional craft, with a long and ancient history. The printers or "*chippas*" are hereditary craftsmen belonging both to the Hindu and Muslim communities. Most printing centres are concentrated round rivers, tanks or wells, the waters of which are said to contain chemicals which at one time, when vegetable dyes were in use, were essential to the production of the deepest and richest colours. It is only in the last hundred years, with the discovery of alizirine, the colouring substance of madder, and of syn-

thetic indigo as coal tar bye-products that the use of vegetable dyes has practically died out. The old processes are still largely followed, but the dyes in use are chemical bye-products.

The art of using pigments to ornament fabrics has an ancient origin. The earliest specimen of Indian resist-dyed cloth dates back to the 8th century. It is a fragment of resist-dyed cotton cloth, with a floral motif discovered by Aurel Stein in Central Asia. Fragments of block-printed silk have also been found by Stein at some of the Central Asian cities. Innumerable fragments of resist-dyed cloths have been discovered from tombs at Fostat in Egypt.

The great colour belt in India which is identical with the great printing belt extends from the interior of Sindh through the deserts of Cutch, Kathiawar and Rajputana to the borders of Gujarat. Colours appear here to be roasted and matured by the sun. They form a vital part of the background dictated by urges inherent in the environment and the character of the people who live here. As we go further South, colours lose their brilliance; they become darker and more subdued till at last they seem to quench themselves in the lush vegetation of the backwaters of Malabar. Practically the whole of the vast colour belt is studded with printing centres, with a tradition of resist-dyeing that stretches back to a thousand years. In some areas practically every village has its own variation of design and technique.

Isolated centres of printing are known to have sprung up in the Western U.P. and South India. It was in these southern centres of printing that the craft of the *chhipa* found richest expression. Taking for inspiration the tradition of mural painting on temples, slowly being revealed at Conjeevaram, Tanjore, Cochin and Padmanabhapur, the great printing centres of Masulipatam, Pallakolu, Kalahasti, Negapatam, Salem, Madura and Tanjore produced Kalamkari cloths that are unsurpassed in vigour of design and freshness and richness of colour. These painted cloths were really an extension of the mural technique. They, like the fresco paintings, illustrated stories from the purāṇic legends and from the Ramāyaṇa and the Mahābhārata. The myths were pictured in several complete units which were then linked together to reveal the story.

A study of available material establishes two main trends in the printing tradition viz., the earth tradition and the mosaic and inlay tradition. Resist cloth dyeing in the earth tradition survives

today in innumerable villages in Gujarat, Kathiawar, Rajputana and Central India. The most famous centres are Rajpur Desa near Palanpur, Baroda and Ahmedabad in Gujarat, Bagasara, Surendranagr, Cutch in Kathiawar and Sangamner, Jodhpur, Udaipur and Jaisalmer in Rajputana.

One of the richest expressions of the indigenous earth tradition was the production of temple cloths used as screens on wooden "Raths", in temple processions. The only craftsmen today who produce religious cloths are some Vaghri Harijan families in Ahmedabad. These cloths are prepared in the old Madder processes, and depict the Goddess Durgā riding the buffalo and surrounded by various illustrations from the cycle of purāṇic legends. These Gujarat temple cloths are not so elaborate as the South Indian specimens. The only colours in use are red and black. Blocks are used to stamp the design on to the cloth. The effect though crude displays that rare vitality that is evident in most traditional forms.

The mosaic or inlay tradition is synonymous with the emergence of the great craft schools that sprang up round the Moghul Emperors and their courts. The Moghul Emperors were patrons of exquisite sophistication and the painted fabrics that were created under their patronage bear the stamp of this elegance and preciousness. A study of Moghul miniature painting reveals the extraordinary beauty of some of the painted fabrics worn by the king and his courtiers. A favourite form appears to have been the sashes worn over the main garment. The end pieces of these were painted with exquisite floral nosegays or the Tree of Life. Gold was nearly always used to outline the pattern. Some specimens of these sashes have survived. They were produced on the finest Dacca muslins and the effect is unsurpassed in the history of printed textiles.

The most famous centres for the mosaic or inlay tradition right up to the end of the 19th century were Masulipatam, Kalahasti, Salem, Negapatam, Kumbakonam, Pallakolu in South India and Sangamner in Jaipur. The cloths of the Southern centres were known as "Kalamkaris". The indigo and the madder process were both used to produce Kalamkari cloths. Blocks however were never used to impress the designs or fill in the colours. The various mordants, resists and dyes were applied by a Kalam or brush. Beewax was used as a resist medium. From the middle of the nineteenth century, the demand for painted fabrics diminished.

Trade in printed cottons has been known to have existed from the earliest times.

Due to various causes during the centuries many of the original centres of printing disappeared and new centres emerged, producing cheap block printed fabrics often in imitation of the old Kalamkari cloths. The most important centre to emerge in the last hundred years to satisfy the growing demand for cheap block printed cottons has been Farrukhabad in Uttar Pradesh. Farrukhabad is today the largest centre exporting "Indian Prints" to Europe and America. Although the Farrukhabad "chipa" is a good craftsman, capable of producing very fine printing, the demand for cheaper and cheaper prints has inevitably led to a deterioration in the quality of his work.

In recent years there has been an increasing interest in India for better designs and finer craftsmanship. Various centres of printing have been encouraged to produce finer examples of their craft.

Rājasthān produces a unique type of print called "Sanganer". Its characteristic quality is the use of thick handloom cloth and designs that are very contrasting. Another Rājasthān product is the "Bandhana" in which the fabric is tied in places and dyed. This produces a shimmering brilliant effect when the ties are removed.

Bengal's contribution is the use of terracotta figures as designs in the prints. Other prints from this region have variations in line colour and form that make them look like abstract paintings. Traditional Indian art characterizes Bombay prints. They have taken the best from the world famous frescoes of Ajanta, the rhapsodic ancient sculptures that abound in the country and adapted them for their motifs.

Ancient temple designs are used by the printers of Uttar Pradesh who also employ bird and animal motifs, on loosely woven cotton in lovely deep shades.

Kalimpong prints are usually on soft cambric and come in interesting patterns based on rhythm of line and colour in the formalized combination. Colours are sharp and even violent. The important printing centres existing today are: Block-Screen-Discharge Printing (Bombay); Roghan-Block-Alizirine Printing (Baroda); Alizirine Printing (Kaira); Indigo-Alizirine-Block-

Roghan-Tinsel Printing (Ahmedabad, Rajapur, Desa-Vasna, Jamnagar, Bagsara (Bhavnagar); Roghan Printing (Surendranagar, Wadhwan); Indigo Alizirine Printing (Rajkot, Jetpur, Sanganer-Jaipur, Jodhpur, Bikaner, Udaipur, Jaisalmir); Block Printing (Mathurā, Agra, Pilkhua, Farrukhabad, Lucknow); Block and Alizirine Printing (Benares); Alizirine Printing (Mirzapur); Indigo and Alizirine Printing Tanda (Fyzabad); Block Printing (Erode, Tiruppur, Mangalore); Kalamkari-Alizirine and Indigo (Masulipatam); Block-Printing (Vizianagaram, Tuni, Chirala, Gopallen, Vijayawada, Delhi).

Phulkari :

Of all the arts and crafts of the Punjab there is none more exquisite and striking in workmanship than *Phulkari*. The *Phulkari* is believed to have been brought to India by Persians who settled in Kashmir, or by the pastoral nomad races who entered India from Central Asia. When this craft came to the Punjab it underwent a complete change and emerged as a gay and pretty garment with an individuality all its own. It is a type of embroidery worked in the cottages and farms of the Punjab countryside. It does not have the look of embroidery, but seems as if it were a rich tapestry with a lovely golden crimson sheen and a velvet-like texture. *Phulkari* means flower craft. It is also called *Bagh*, meaning garden. This is because the motifs and designs on *Phulkari* are gardens of floral patterns. Essentially *Phulkari* is a winter garment, either in the form of a shawl or a skirt, is both cosy and ornamental and measures two and a half yards by a yard and a half. The edges or *Pallas* have separate panels of even more gorgeous workmanship than the main body. The embroidery is invariably done on home-spun, home-woven and home-dyed cotton material, either *Khaddar*, or where very fine work is required, on *halwan*, a super-fine type of *khaddar*. In the Punjab countryside *Phulkari* is born in an informal social atmosphere in which women—both of the family and from the neighbourhood—gather together and work upon it. Particularly is this true of one of the types known as the *Chope*. The *Chope* is an important part of a girl's trousseau. Most mothers begin making them soon after the arrival of a baby girl. After the regular ceremony of inauguration, with a fond grandmother's blessing, it grows with tender patience and ardent faith into a lovely and magnificent shawl. The mother weaves into it all her thoughts and fancies. The *Chope* is larger in size than the ordinary *Phulkari* and the work is done in a

special intricate stitch which is like crossed stitch but is difficult to work on as both sides are similar in neatness and design. Its distinctive feature is that it is embroidered on the borders and sides only. The main surface is left plain. The *Chope* is hard to come by today as it is out of fashion. It is now treasured as an heirloom and passed on from mother to daughter for use at weddings.

Broadly speaking, *Phulkaris* may be grouped into four or five main classes. The richly embroidered ones are used for ceremonial wear and have their surfaces covered with muslin to prevent soft silk floss from spoiling the fabric. The cheapest kind, called the *Tilpatra*, are of inferior quality and are mainly designed to be given as gifts to servants and retainers. They have only a sprinkling of embroidery with a few loose stitches far apart. In between these extremes is a plain red or dark red Saloo used for everyday household wear. There is another kind called the *Nilak* worked on black or navyblue cloth, with yellow or crimson red floss. One outstanding type is called *Sheshadar*, to be found particularly in the South-East regions of the Punjab, in which glass pieces are embroidered all over the body. The shawl is a heavy ornate garment with scintillating bits of glass reflecting the colour of the embroidery yarn in depth. But the embroidery itself is not very outstanding. The *Phulkaris* of the South are slightly different in design and stitch. Their borders are wider, the design employed a crossed stitch and a kind of loose satin stitch which covers both sides neatly as on the *Chope*.

Apart from the floral design the motifs in most *Phulkari* consists of geometric and diapering patterns. The girls who work the *Phulkaris* do not have copy-book ideas or knowledge of geometry, but they choose their themes with imagination and originality. They draw their inspiration from the sun and the moon, the spider and its web, the blossoms in the countryside, the jasmine and the marigold, the pink and yellow of the *Acacia*, the newly-burst cotton bolls, the comb and the mirror, the double-edged dagger and other themes chosen from reality or fantasy as the waves of the sea which they have heard of but never seen. Sometimes a whole set of trinkets are worked in a corner. These are never part of a pattern, but appear to be the expression of pent up passion or longing for jewels.

The most striking aspect of *Phulkari* is its embroidery and colour balance. The stitchcraft is very simple and consists mainly

of short and long drawn stitches. Its uniqueness lies in the fact that it is worked entirely on the reverse side of the material, without any tracing or design. Pure silk floss is always used and the base material is always coarse *khaddar*. It takes years to master the technique, as a single slip or false stitch can alter the symmetry of the whole pattern and its slope.

Herring bone, cross-stitch, buttonhole and satin stitch are occasionally used particularly in strengthening the selvedge ends and as a narrow insertion to provide variety where the *Palla* joins the main body.

In most *Phulkaris* two or three colours predominate. They generally have white, a shade of red and a shade of blue ranging from indigo to pale azure. This forms the ground material. The silk yarn most favoured is green, crimson red, golden yellow and even white. The *Baghs* are in one main colour with a narrow vein of another shade which is more a connecting link than a contrast. In *Baghs* made in West Punjab one or two shades of the same colour are met with. Generally speaking they are in two-colour combinations, like white and gold, orange and yellow or green and crimson. In some *Baghs* the same motifs are sometimes found in different colours. It is interesting to note that there is always a very tiny portion left plain or worked in black silk. This is done to ward off covetous glances or the evil eye.

Phulkaris, are essentially the product of a society of leisure and peace, of painstaking labour and devotion. The whirligig of time and the exigencies of modern hurry have made the art almost lost, almost forgotten.

Sāris :

The tie and dye style *sāris* woven in the village of Pochampalli (Andhra Pradesh) have a decorated pallow woven with a delicate and elaborate process of yarn tie and dye wherein every individual thread of warp and weft is tie-dyed according to a pre-arranged pattern. This is free from sharpness on outline and is mellow in feel and appearance. The utility value of these *sāris* lies in the fact that they can be worn on all occasions. Multi-coloured patterns in a variety of shade have also been introduced recently.

The Uppāda and Gadwal *sāris* of Andhra Pradesh are gorgeous as gold, yet have a cotton base. Their pallow and borders

are of silk embellished with golden threads. Their brocade-like borders and cross borders make them very suitable for ceremonial use and parties and yet they are as comfortable as plain cotton sārīs, in hot and humid weather.

Even an elaborately jacquered woven sārī will not match the pattern work of Vengatagiri and Siddipet sārīs (A.P.) woven with locally made jalas. In spite of all their figure work they are surprisingly cheap. Their embellished and spotted patterns add an artistic touch to the weaver. They are gay, simple, artistic and cheap.

The craftsmanship and skill of the weavers of silk sārīs of Siddipet, Sangareddy, Mangalagiri, Armoor, Narayanpet will strike even a casual observer. Their subdued lustre and rich colour schemes combined with gold embellishments make them ideally suited for ceremonial occasion. They have grace, dignity and colour. They are very durable and lasting and are in demand all over India.

Irkali and Shahpuri sārīs are mainly worn by the Mahārāshtrians with a Kashta—"An interesting fact about the typical Irkali and Shahpuri sārīs is that, these were given to the bride to mark her entrance into womanhood". The embroidery on the palluv of the sārīs was done by the young girls themselves with silken threads given to them by the weavers from their waste material. The embroidery on Irkali and Shahpuri sārīs is called *Kasuti*. The patterns worked are a highly stylized form of chariots, rider on a horse, a tree with birds, or the form of a lion or a peacock. The embroidery starts from the palluv with bold motifs becoming smaller and the colours fainter till they merge into the folds of the sārī.

The Chanderi sārīs are delicate pattern with zari and silk. Chanderi textiles woven with pure cotton material are of the finest available. Only in recent times has a mixture of silk been introduced in the cotton. The cloth woven was as sheer and fine as the famed Dacca muslin and the surface was broken by the working of tiny gold flowers and intricate borders. The floral motifs are woven by picking up each thread with the help of tiny needles shaped out of bamboos.

Maheshwari sārīs are of a later development, and their origin is mainly from the Chanderi style. Some of the best weavers of Maheshwar are women.

The Maheshwar dyers were famous for their vegetable dyes. The fresh green colour prepared from *al*, a vegetable grown specially for this purpose on the river side, the red colour prepared out of pomegranate skins, and the chilly red, which would stand out effectively against the bare brown sun-beaten earth, was available nowhere else. Today, these colours are lost to us and pale anaemic copies in I.C.I. dyes are all that is now available. The only existing dyer Rafiq Ali is out of business and the secret of his trade would die along with him.

Shawls :

The softest woollen material ever felt by human hands is the shatoosh or the famous ring shawl of Kashmir. Next come the shawls made from the very fine and soft wool called Pashmina. Easily among the world's best, Kashmiri shawls are produced in two different ways, the tili or kanikar, and the amlikar. Kanikars have the designs elaborated on the loom, while the amlikar is hand embroidered. Some Kashmiri shawls are produced by a combination of both these methods.

For many years the production of shawls was confined to Kashmir, but today many weavers work in Amritsar, Ludhiana, Nurpur and Gurdaspur in the Punjab.

Table Linen :

Some of the gayest table linen comes from the highly colourful people of the Naga Hills in the north-east. Gay bird designs and floral motifs or bold linear patterns make Naga table linen and other household draperies very attractive. The "duree" mats of Rājasthān the hand-spun and hand-woven fabrics of Orissa and the timely printed linens of Bombay are other varieties.

TOYS

Indian toys are part and parcel of her folk art. Unlike those of the West they are rarely mechanical and are mostly representations of life, but so made as to stimulate the fancies of children. With brilliant hues and beautiful dresses they are made of light wood, and baked clay or out of cloth. Clay folk toys from Bengal represent everything from Manipur dancers to blue horses, in vivid colour and simplified. Bombay produces bright red elephants, black elephants luxuriously clad, mice in men's clothing and

penguins in their own dress suits. From Uttar Pradesh in the north there are sets of painted clay birds. The cloth dolls from Poona and Delhi represent musicians, dancers, snake-charmers, sādhus, rājās, and others.

Toys are made in different places in Andhra Pradesh such as Kondapalli, Nirmal, Nakapalli, Etikoppaka and Tirupati. They are mostly representations of village life, birds, animals, vegetables, fruits, and images of gods and goddesses.

The Kondapalli toys, especially, the complete set of the small ones depicting the activities of the rural folk are very impressive. A representative set usually consists of an imitation of one or two thatched huts, with their inmates at work, the woman tending the cow, or baling water from the well, or grinding the grain, the man tending the cow, or the sheep, the elephant with a howdah, the toddy tapper, etc. Nirmal toys comprise wild and domestic animals, fruits, vegetables and birds like peacock, parrot, hen, woodpecker, maina, etc. These toys are made of Punki wood, which is available locally. They have in them a colour scheme which bears a close resemblance to their real counterparts. The Nakapalli and Etikoppaka toys are lacquered toys and consist of kitchen utensils, carts, trays, models of railway engines, gramophones, fruits and other amusing articles attractive to children. The red wood toys of Tirupati are a class by themselves. They consist of dolls of human figures. They are of heights varying from an inch to a foot and a half. The original colour of their raw materials is retained in a good proportion of these toys, some light and some yellow or red, while others are painted. These are mostly manufactured in the villages of Yeddalacheruvu, Madhavamala, Settigunta, and Tiruchanur. These are also sent to places like Trivandrum, Madras, Bombay and Delhi.

The places of manufacture are: Kondapalli, Tirupati, Etikoppaka, (Andhra); Gauripur, (Assam); Bhopal, (Bhopal); Bombay, Patan, Ahmedabad, Kair, Poona, Nasik, Pen, Belgaum, (Bombay); Delhi, (Delhi); Nirmal, Hyderabad city, (Andhra Pradesh); Imphal, (Manipur); Ujjain, Gwalior, Sheopor, (Madhya Bharat); Madras city, Panruti, Tanjore, Palghat, Madurai, (Madras); Ramnagar, Bangalore, Mysore city, Chennapatna, (Mysore); Puri, Cuttack, (Orissa); Amritsar, Hoshiarpur, Rupan, (Punjab); Bundi, Uddipur, Jaipur, Sawi Madhopur, Kishangarh, (Rājasthān); Jamnagar (Saurashtra); Trichur, Cochin, (Kerala); Bhulandshahr,

Bareilly, Lucknow, Banaras, Allahabad; (Uttar Pradesh); Calcutta, Krishnagar, Nutangram, Śāntiniketan, Rajanagar, Jainagar, Mazilpur, (West Bengal), Śrinagar, (Kashmir).

WOOD CARVING AND INLAY

Indian craftsmen have used wood as their medium of expression for centuries. Some of the best examples of intricate carving are found on the ceilings of ancient temples, in Indian chariots etc. Splendid specimens of mythological and human figures are to be found throughout the country. To-day craftsmen apply their skill to objects of everyday use or decoration. Although produced in many different parts of the country a few places have become famous for the exquisite carving and inlay work of ivory on wood; Surat, Baroda, Kashmir, Saharanpur and Mysore are famous even now for this craft.

The woods used for ornamental work in India are walnut, which provides the base for the fine workmanship of Kashmir, and sandal wood with its delicate natural fragrance in work from Mysore and in a few other places in South India. Teak, Shisham, Deodar, Ebony, Redwood, Rosewood, Red cedar, Sal and many others are also used by Indian craftsmen as they lend themselves to fine decorative carving and inlay work.

An important section of the Indian wood carving industry devotes its attention to the production of dolls, mythological figures, icons and characters drawn from traditional dance and drama. Among the most striking in this category are the models of Kathakali dance figures. The Kathakali dance mainly depicts incidents from the great epic Rāmāyaṇa. The characters employ the most bizarre, fantastic, yet gorgeously beautiful costumes and masks. These are faithfully reproduced with the greatest attention to detail in these models. Important wood carving centres of India are:

Bellary, Tirupati, (Andhra); Ahmedabad (Gujarat), Baroda, (Bombay); Mercara, (Coorg); Srinagar, (Kashmir); Bhuj, (Kutch); Nagpur, (Madhya Pradesh); Madurai, Tanjore, (Madras); Halebid, Mysore City, (Mysore); Puri, Shonepur, Mayurbhanj, (Orissa); Amritsar, Hoshiarpur, Rahon, Jullundur, Ludhiana, (Punjab); Bikaner, Chittor, (Rājasthān); Bhavnagar, (Saurashtra); Trichur, Trivandrum, (Kerala); Koridya (Birbhum); Dainhat, (W. Bengal).

IKAT WEAVING IN INDONESIA

Weaving in Indonesia is a traditional art. It has not yet reached an industrial stage but has remained an individual handicraft. The weaver never shrinks from her primitive tools even though the labour is hard and long. What her tools cannot achieve her fingers can. Ikat weaving is one of the four main types of weaving in Indonesia, the others being ordinary cotton weaving, silk weaving, gold and silver thread weaving.

The work 'ikat' means to bind or wrap, and it is applied in weaving to a special method. The threads to be woven are first, before being dyed, bound or wrapped with 'agel' a vegetable rope. In some parts only the threads for the warp undergo this process and in other places only the woof thread, and a third method is to treat them both alike. In other words 'ikat' is a binding or wrapping of yarns according to a certain design. This design comes to the fore in vague shapes after the yarns have been woven into one another. So the coloured pattern is prepared before the weaving is done.

Of course the white yarns must be bound together after a plan and the setting up of the weaving loom must follow this plan exactly. Only in this way can the special patterns be obtained. The sections that must remain white at the first colour bath are knotted together with agel rope . . . the agel is a plant. The knots must be tightly fastened so that the bundles do not get loose in the colouring bath. When the bundles have been soaked and dried, the rope is cut and the bundles tied again into a different pattern. This time the bundles which remained white are now coloured by hand painting with aniline (indigo) colours. Each bundle is coloured separately, over and over again until all the threads have taken the desired colour. The lightest colour is put on first, not the heaviest as one might imagine.

Ikat weaving is still done in Bengkulu and Palembang in South Sumatra; in the Batak lands, (Toba district); Riouw (West Sumatra); Atjeh (North Sumatra); Kalimantan; Minahasa, Gorontalo, Limbotto districts in North Sulawesi; and in Bali and the Moluccas. However the Timor islands, Timor, Rotti, Savu and Sumba, have reached the highest development in *ikat* weaving of the warp.

The length of thread which is to be bound must be made exactly the same length as that of the cloth to be woven. In

the Timor islands the whole warp is full of very complicated patterns always repeating a certain symmetry. Different qualities of cotton are used to weave cotton for people of different social levels. The actual weaving is done by servants but the figure design is put in by ladies of the highest circles. It is no wonder then that a woman who can make beautiful plaids is greatly honoured. The figures in ikat are people, trees with human heads, horses, dogs, herons, swans, cocks, scorpions, crayfish, snakes, stars and so on. The background colour is often a dark violet and some parts may show a red background.

The complicated figures which can be obtained by this special process clearly refer to an original art which is still practised in this part of the archipelago, and in a highly artistic way.

A certain connection seems to exist between the figures of the candelabra and the trees and people which appear on a sumba cloth; it may be that the Sumba weaver compares man's life with a tree. This connection is more noticeable in the drawings on some cloths for the base of the tree figures is sometimes the same as the base for the men figures and the end of tree branches are decorated with heads. It is difficult to find the real meaning of these symbols. The weaver herself does not pay much attention to it, she simply weaves the designs because she likes them. She could not tell you where she got the idea from. She does however take many of the ideas from the surroundings, hence the men, animals and trees. Some other designs have religious origins. Horses are a favourite subject. This is not surprising when we remember that Sumba is famous for its horses and its people are proud of them and love them dearly.

(From *Indonesia*, Vol. III, No. 3, 1957).

POTTERY OF CEYLON

The Rural Development and Cottage Industries Department of Ceylon has revived the decadent ancient craft of pottery production. Overwhelming competition from import of superior South Indian products, exploitation of the inexperience of the average potter, and lack of adequate supply of raw material (clay) contributed to the deterioration of the crafts. The Government of Ceylon realized the dying condition of the craft and took steps to revive the traditional craft. A gradual ban on import of Indian pottery culminating in a total prohibition in 1949, elimination of

the middle man by setting up Potters' Village Co-operatives with trained personnel, financial assistance to them in the form of easily repayable loans, supply of raw material, establishment of a two year course in the Government Technical College in Colombo to train technically qualified pottery demonstrators were some of the measures adopted by Government towards reviving the craft. Today the potter of Ceylon can hold his own with his Indian confreres. This was borne out at an Exhibition of Pottery of Ceylon held in 1958 at the art gallery on Green Path in Colombo.

An example of how the craft is working is furnished by the Potter's village, Galborella in the Kileniya district. Here in neat palm thatched huts, 65 families, or about 130 persons (60 women and 70 men) are engaged in making pottery. The tasks in the production of pots are divided more or less traditionally by sex; the men prepare the clay which incidentally is amazingly plastic here; throwing and decorating is a woman's task, and the firing is done by the men. There are exceptions, of course, but this is the usual division of labor. The clay here is not purified or sieved, but comes from the pit in a natural, plastic state, is rolled into balls, and then shredded into small strips. It is allowed to dry, and is mixed with water in a pit by trampling with the feet. The clay is then stored, covered with wet gunny sacking for two or three days to age it and to further increase its plasticity.

Women throw the forms which the co-operative tells them the market demands, or what shapes are needed to replenish the supply sold from storage. Their wheel is a circular stone about a foot and a half in diameter, supported by a rod sunk in the ground, leaving a clearance between the wheel and the ground of only a few inches necessary to grasp and revolve the wheel counter clockwise with the hand. Once set in motion, it has remarkable sustaining power, but the almost buttery plasticity of the clay helps in that there is less resistance to the pressures of the potter in forming the piece while throwing.

The traditional forms used have the honest appearance and good proportion that only pieces whose shapes are almost exclusively dictated by function can have. Constant repetition with slight variations often brings refinements of proportion to a classic purity. Each shape fulfils its function admirably; the tall narrow necked "Gorulethuwa" for cooling water, the "Kalagedi" a squat, full bellied water storage pot, the wide, deep bowl-like "chatti" for

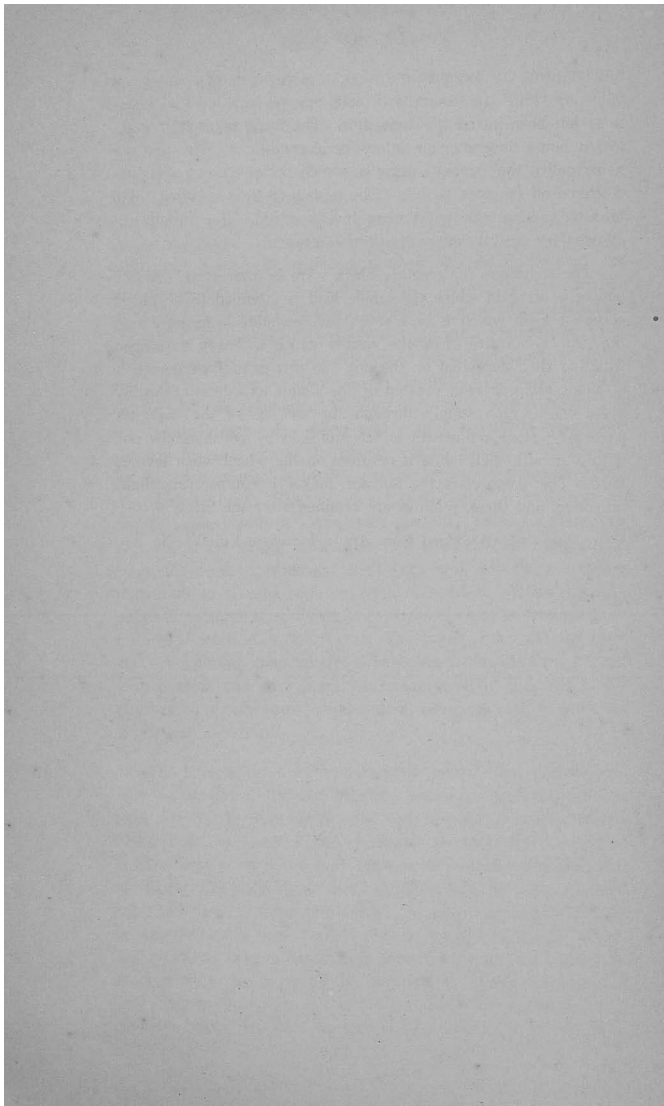
cooking curry, the deep, angular "hali" or cooking pot, and the high footed, shallow plate "bulath hepuwa", used to serve the much loved betel leaf which is chewed by all on social occasions. Sometimes these forms are decorated with ridges which at the same time reinforce and strengthen the form, and slip painting and sgraffito decorations are also used, though always with restraint. Designs are mainly traditional, and are used in places which reinforce the shape of the pot and never oppose it. Structural points are often emphasized with bands, borders, or patterns at the neck, the shoulder, the belly, or base. It is only in the red and white lines incised decorated pots of Galborella that the entire surface including the base is covered with pattern. The designs used are traditional, geometric, flower and sunburst motifs derived from temple decorations mainly. The clay used in Galborella, and throughout Ceylon, fires when untreated from a buff to pink terracotta, often with varied splotches caused by position of conditions in the firing. Many pieces are made red by the application of red ochre engobe applied to the piece when it is leather hard. The ochre is found locally in gritty lumps, and is applied with a cloth-ended daubing stick as the piece revolves on the wheel. In the case of the red and white Galborella ware, the design is then inscribed (sgraffito) into the greenware with a sharp pointed stick or piece of bamboo. When dry, the pot is fired, and after firing, the whole piece is covered with a coating of white clay and water. The liquid sinks into the lines and dries almost immediately. The entire surface is then rubbed with a cloth and only the lines remain white. Red and white engobes on a bare body are also used, being painted on in bands or geometric patterns.

The firing is done on the bare open ground when enough pots have accumulated. Several hundred pieces are fired at once and mass firing is done at times other than the rainy season because of the difficulty in accumulating enough dry fuel. For fuel, wood is used least often because of expense, but readily available and stored for that purpose are dried cocoanut husk or shell, cocoanut palm leaf stalk, or dried cow dung. The pots are placed regularly interspersed with fuel while being arranged in a large mound. The whole is then covered with three fifteen pound bundles of straw, then a thin layer of clay and broken shards to retain the heat. During the firing, new fuel is inserted in the spaces between the pots below the pile. In Galborella, a special palm thatched

hut for firing has been built. In it, a permanent mud and brick open top "kiln" (a trough with openings beneath for fuel insertion) has been in use for some time. The firing takes from eight to ten hours depending on atmospheric conditions. The first six hours called the "smoke" firing in which the remaining moisture is driven off the pots, is slow. The remaining time is called "high burning" and at this point more fuel is added. One full day is allowed for cooling before the kiln is drawn.

The technique for creating black ware is interesting. At the end of a firing in which the whole load is intended to be black, cocoanut husk which is in a green undried state is inserted into the fire. Quantities of smoke results which is heavy in carbon which is then deposited on the pot. In this primitive manner, a reducing atmosphere is created by the simple expedient of cutting down the oxygen supply through the wetness of the fuel. A frequent surface refinement is accomplished by polishing the pot with a smooth shell while it revolves on the wheel when leather hard. This compresses the surface, makes it compact and light reflecting, and these qualities are retained after the firing.

(Abridged from *Art in Industry*, Vol. VI, No. 3).



SECTION VII : FOLK AND OTHER ARTS

CARNIVAL OF CANOES IN KERALA

Kerala is well-known for its "Vallom Kali." The "Vallom Kali" or boat racing with its religious, cultural and social meanings, is an integral part of the life of the lovely folks there. Small wonder, if we remember that the sons of the soil that Paraśurāma reclaimed from the ocean are children of the seas as well. And is not the West Coast, appropriately enough known as Malayāla Rājyam, the land that lies between "Mala" (the mountain) and the ālam (the deep) ?

The people there take to water as does the duck. And they take pride in doing so. Any visiting dignitary to this land of lakes and lagoons, big kāyals and backwaters, must be shown the boat race. Prime Minister Nehru once witnessed a spectacular Snake Boat regatta and liked it very much. Then the canoe made conquests in land-locked Delhi when the Prime Minister took with him a specially made one, sixty feet long.

And now, when the monsoon after the generous giving has settled down, is the time for these boat races. And those at Champakkulam and Aranmula on the Pampa river which has locally acquired fame as the Gangā of the South are looked upon as national festivals by the Malayālis. The boats used for these races are more than mere boats and bear fascinating names. "Chundan Vallom," "Veppu Vallom," "Parundu Valan," "Oti," "Churulan," "Irutukuthi," "Valoori", "Thekknaoti" and so goes on the majestic cavalcade of the names of the boats that enter the fray with gusto.

To Chundan Vallom, the long and narrow boat with one end raised well above the other like a caparisoned elephant with its majestic head pulled high, goes the distinction of being the prince among these race boats, which cost anything up to Rs. 3000. Ordinarily a competing canoe will carry about two hundred people, with oarsmen on both sides and the drummers and the pipers and others in the middle.

The boat race is a sight for Gods to see; metaphorically of course; but I mean literally also. In Champakkulam for example, the boat race is the form of worship at the Krishna temple. These races are conducted in the water course in front of the temple.

This is naukā lilā and songs in praise of God are sung and the oars plough the water beating time. While over there, I was told by those versed in legend and folklore of the religious background to this carnival of the canoes. Here it is.

RELIGIOUS BACKGROUND TO CARNIVAL

Long ago the present town of Amabalapūḷa and surrounding areas were all under one sheet of water. Vilvamangalam Swamigal, while going that way one day, heard music coming out of a flute and when he looked up, saw Lord Krishna sitting on a "pepul" tree (*ficus religiosa*). Immediately after the vision disappeared. A pepul tree that still stands there is said to be the one on which the Swamigal saw the vision.

Vilvamangalam then decided to erect a temple here and told Champakaśseri Rājā about this decision which was readily accepted. The temple duly came up. And "Kudiakkol" Nambūdiri was appointed the 'tantri' (chief priest). But 'Pudumana' Nambūdiri took up cudgels against this tantri alleging that the idol brought for installation there was impure and otherwise unsuited. Great discussion took place which ended in the decision that if it was proved that the idol was defective, the two tantris would share the income from the temple. Pudumana Nambūdiri, so goes the story I was told, gave the idol a blow and lo! it broke into bits and a live frog leapt out of it.

That decided the issue and a search was initiated for a pure idol. At last a pure idol was found at 'Kurichi'. And because it was not to be had for the asking, they decided to pinch it. And they did so. On their way to Ambalapūḷa with the 'Godly booty', the party stopped at Champakkulam. Pūjā was performed there and the large congregation that collected on the spot took out a boat procession to lead the idol to Ambalapūḷa. It is to keep the memory of this event green that on that day every year the festival of the boats is held. In some respects the Aranmula carnival is better and bigger than that at Champakkulam. Held to celebrate the birthday of the presiding deity at the Aranmula temple, this festival attracts canoes and competitors from a number of neighbouring villages. Here again the pilgrims and the pious rub shoulders with the holiday-goers and the merry-makers to convert the occasion into one of gaiety and enjoyment.

A NATIONAL FESTIVAL

The festival of the boats, however, is no communal or sectional show. It is national. Though in origin it is associated with Hindu

temples, others too, participate in it. It is said that the Kallurkat Church at Champakkulam used to celebrate the event with a gun salute. Even now this Church gives the gun salute on the occasion and supplies the flag that flies at the spot where the race ends and also meets the incidental expenses. Not only that; this is really a national sports festival. The Devaswom Board and the State Government give grants for this function. There is a trophy donated by the Mahārājā of Travancore and valuable prizes offered by many distinguished sports lovers. These boat races are at once the cause and consequences of the Malayāli's love of adventure and his zest for life. Apart from the well-known boat races which are organized as national festivals, canoe carnivals go on almost every day of the season in many a Venice that lies dotted all over the Kerala coast. The boat race has given to Malayālam verse a special metre called "Vañchipāṭṭu (the Boat song which apart from the song is also a special style of poetry). This style goes well with the rhythm of the boat sailing on the blue waters, the stroke of the oars-men and the captivating cadences of the voyage on the waves.

Vañchipāṭṭu has borrowed the galloping rhythm and the timing of the playing oars of the Vañchi, that is the boat. Gifted poets have used this style with great effect for their most telling pieces. Vallathol for example adopts Vañchipāṭṭu in his poem "Pora Pora Nalil Nalil Doorā duram uyaratte", a piece that embodies all the thrill and throb of "Jhenda ũñchā rahe hamārā." Let me end this with a bit of a song that means to say "Kerala is my land; the land that echoes with Vanchi Pattu":

"Keralamanente Rājyam
Kemamakum Vañchipāṭṭu
Melikkum Rājyam'

(By K. P. Narayanan—Reproduced from *The Hindu Weekly Magazine* 7-12-58).

THE VIRALIMALAI KURAVANJĪ

Kuravañjis have not received the attention due to them. They are interesting dance dramas in Tamil and have a high entertainment value. They have spicy humour in them. From the point of view of musical excellence, they stand midway between the classical Bhāgavata Mela Nāṭaka and the rustic dance drama. A few

Kuṛavañjis like the *Tirukkurrāla Kuṛavañji* have a literary value as well, having been written by eminent poets like Tirukkūṭappa Rāja Kavirāyar. The Sāhityas of a majority of Kuṛavañjis have no special value about them. The Kuṛavañjis have in them high class music, medium music and light music.

Kuṛavañjis are woven round the stock theme of a lady falling in love with the king of the place or with his minister or with the Presiding Deity of the local temple. Ultimately she attains the object of her love. The situation provides opportunity to the poet to portray the pangs of love. Her addresses to Manmatha, the God of Love and her entreaties to her attendant maids to make all efforts to persuade the hero to come to her provide interesting reading. A gipsy woman appears on the scene at last, reads the palm of the heroine's hand and predicts that her long cherished desires will soon be fulfilled. The gipsy woman takes the opportunity to give a picturesque description of her mountainous abode, the glory of her tribe, their traditional occupations, and her extraordinary skill in foretelling accurately one's future. She waxes eloquent on her capacity to do things which are on the face of it impossible. In the song sung by the singi, in *Virālimalai Kuṛavañji*, we find her saying that she can pierce the mustard and make the seven seas flow through it and that she can change the black colour of the crow into white etc. The absence of the Kuṛatti from her home rouses the suspicion of the Kuṛavan. He goes in search of her. Finding her, he puts her all sorts of searching questions. The shrewd replies given, by her provide delightful entertainment. On seeing the valuable presents obtained by the Kuṛatti from the heroine, the Kuṛavan is all joy and they both return to their place. The portions relating to the advent of the Kuṛatti and Kuṛavan have some fine specimens of folk music. Far-fetched ideas figure in some of these songs. Kuṛavañjis have not so far been published with notation, although the bare texts of (1) *Tirukkurrālakkuṛavañji*, (2) *Kumbeśar Kuṛavañji*, (3), *Aḷagar Kuṛavañji* and (4) *Śarabendra Bhūpāla Kuṛavañji* have been published. In addition to these, the following Kuṛavañjis also exist :

Tiruvārūr Kuṛavañji
Virālimalai Kuṛavañji
Koḍumuḍi Kuṛavañji
Ardhanārīśvarar Kuṛavañji
Tirumalaiyāṇḍavar Kuṛavañji
Vellaippillaiyār Kuṛavañji

Sendil Kuṛavañji
Svāmimalaikkūṛavañji
Tiruvīḍaikkaḷi Kuṛavañji
Pambanagaṇḍan Kuṛavañji
Bethlehem Kuṛavañji

Amongst contemporary attempts in this direction may be mentioned the *Śirrambala Kuravañji* by K. N. Dandayuda Pani Pillai.

Many Kuravañjis were performed in temple precincts for decades. They formed an important event in the Annual Temple festivals. Though endowments exist for their performance, due to a peculiar legislation in Madras State, their performances have been stopped and we have thus allowed under our very nose a certain item of our cultural heritage to die.

Under the circumstances, it is refreshing to note that due to the efforts of Śrīmati N. Śyamalā, a research scholar, the music and the text of the *Virāḷimala Kuravañji* have been rescued. The old ladies who personated in the performance of this Kuravañji are still alive and sing the songs and recite the jatis accurately. The tīrmānas of the Kuravañji are finely coined. Virāḷimalai is a place in Pudukkottai, and has a shrine dedicated to Lord Subrahmaṇya. The place abounds in picturesque surroundings and in peacocks. The Kuravañji was written in honour of Subrahmaṇya Mudaliyār, Minister to the King Raghunātha Tondaman of Pudukkōṭṭai. Subrahmaṇya Mudaliyār was a descendant of the great Tamil poet, Śēkkiḷār. Since the Kuravañji was written before Tyāgarāja began to flood the world of Karnatic music with his magnificent *kritis*, the songs herein help us to have an idea of the music of the 18th century.

(Abridged from an article by Prof. P. Sambamoorthy contributed to *The Hindu*, dated 28-12-1958).

RADHA VANSHIDHAR VILASA NATAK

A rare piece of literary magnificence in Hindi, on the southern Yakshagāna or dance-drama pattern, Rādhā Vanshidhar Vilāsa Nāṭak, written by the famous Marāṭha King of Tanjore, Shahji (1684-1712 A.D.) presents in a manner true to the Alaṅkāra Śāstra (Rhetorics) in Sanskrit, a lustrous picture of the pining for reunion of the divine couple, Rādhā and Krishna.

A precious and unique addition to the contemporary Hindi literature of the 17th and 18th centuries, this work, un-noticed till now by the literary world at large, has been well preserved on palm-leaf in the Saraswati Mahal Library, Tanjore. All-India Radio came to know of this rare manuscript and for the first

time presented Vanshidhar Vilas in the traditional Yakshagāna style on 26-3-59.

The theme, replete with the Vipralambha Śrīngāra, is happily blended with music and dance.

The story opens with the entrance of Vighneśvara, the remover of all obstacles, immediately followed by Dvārapālaka who heralds the arrival of Rādhā in her garden with a Sakhī (female attendant). Rādhā, who pines for her beloved Lord, cries out in anguish to the trees, and the birds, the flowers of the spring and even to the rain. She seeks consolation in giving vent to her feelings by singing to the night and the moon. Lord Krishna also speaks out his heart to his friend Uddhava in a bower on the banks of the Jamunā. Uddhava, as the Lord's messenger, goes to Rādhā and entreats her to forgive the shortcomings of Krishna and go to him. But Rādhā, proud of her beauty, would not agree to the request and says that Krishna himself might come to her if he so desired. Uddhava returns disappointed. Then a Yogi-soothsayer comes to Krishna and predicts that Rādhā herself would run to him if only he played on his flute. Krishna does accordingly and Rādhā, listening to the charming melodies of the divine flute could not help returning to her lover, shorn of her pride and anger. Thus are united the divine couple and the story concludes with the traditional Man-galam.

The language of the play is a mixture of the old Vraja and Khariboli. The songs are interspersed with dialogues and narration is by the Sūtradhāra. Effort has been made as far as possible to adhere to the traditional Karnāṭaka music. Composed as a Yakshagāna, the choral music adds a native charm to the simple melodies.

(From *Akashvani*, 22-3-59).

FOLK DANCES OF EAST PAKISTAN

The cultivation of arts is very old in East Pakistan. The Chinese traveller Fa-Hien (5th century A.C.) called it "the land of dance and music". The archaeological discoveries in Mahasthan (300 B.C.-1100 A.C.), Paharpur (8th century A.C.) and Mainamati (8th century A.C.), respectively situated in the northern districts of Bogra, Rajshahi and the southern district of Tippera, all

in East Pakistan, bear ample testimony to the artistic skill of the inhabitants of this province in olden times. The arts have continued to exist across the ages.

Dance in the temples is a very old Hindu-religious practice. Now there are at present different folk dances in different parts of East Pakistan: *Brata* or ritual dances; *Kāthi* dance; *Dhāli* dance; *Jāri* dance; the Boat dance; the *Ghātu* dance; some regional dances; and Tribal dances.

The *Brata* dance is connected with some rituals performed by Hindu women in order to have their cravings and desire fulfilled. The participants perform this dance in order to woo some gods and goddesses who would fulfil their secret desires of heart. The *Brata* dance is found in some localities of East Pakistan particularly in Rajghat in the district of Jessore. It is also known as pot-planning dance. For several days the women move about in procession with a pot and *Kulā* (winnowing tray made of bamboo) from house to house begging gifts of rice. They place the *Kulā* in the courtyard of the houses they visit and dance around it to the accompaniment of country-made drums (*dhol*). The dancers form themselves into a ring and move slowly from left to right. The movement of the body is distinctly marked from the waist upwards particularly in hands and arms.

The *gangā-bataran* or the *jalahara* dance is also performed by Hindu women. Being a marriage-dance it is also ritualistic in character. The dance appears monotonous, because the feet are hardly taken off the ground; they slide from side to side; the movement from waist upward is, however, free. The whole process lends peculiarity to this dance.

The *Kāthi* dance is performed by a section of the depressed class Hindus called the *Bauris* in the Rajshahi district. They stand in a circle, each carry one short stick (*kāthi*) in each hand and going round dancing to the accompaniment of the *madol* (a drum like musical instrument). The player of the *madol* remains outside the circle. They begin singing in chorus each striking rhythmically his stick in his left hand with that in his right hand. They form pairs, each with his right hand dancer and begin dancing in a circle in an anticlockwise direction, each striking with his left hand stick the right hand of his pair on the right. It is a manly dance with quick and graceful steps accompanied by folk songs in unison with the sounds of the *madol*.

In the districts of Jessore and Khulna there is found the *Ḍhālī* dance. It is so called, because the dancers have *Ḍhāls* (shields) made of cane in one hand and a wooden sword in the other. They dance to the accompaniment of *Dhol* and *Kansi*, vigorously moving their arms and feet and at intervals engaging in mock fight with wooden sword and cane shield. It is a thoroughly warlike dance. The *Ḍhālī* dance is very similar to *lathial* or stick dance performed throughout East Pakistan during Muharrum festival, because of its warlike character and the vigour and manliness exhibited along with it. Further, it has a close resemblance to the war dance of Assam.

The *Jāri*, is an action song sung during the Muharram ceremony. The dance element in it provides necessary action. *Jāri* song is sung throughout Eastern Pakistan; but it is widely prevalent in the district of Mymensingh. There dancing and singing are performed by group of young men who usually form themselves into a ring. The leader of the song is known as *Bayati*, who leads the song from outside the ring. Others who are in the ring, wear tingling bells round their ankles and mark them with their right feet while *Bayati* sings and take up the refrain when he stops. The dancers wave red handkerchiefs with sharp movements of their hands and the vigorous movements of the whole group take place when the song reaches the climax. The excitement of the dancers is marked along with this, when they beat their own chest with their own palms and the beating sometimes becomes so violent that not only can one find the imprints of five fingers on their chest, but blood comes out from there. Since this dance reminds us of the tragedy of Karbala, one will find vigour associated with war and consequent mournful events reflected in it.

The *Boat dance* is associated with *Shāri* song itself which in its turn is connected with boat-race. This is a solo dance performed on the prows of racing boats. The peculiarity of the dance is noted in the fact that the dancer sometimes wears mask either of a tiger or of a horse. He brandishes a sword, or a club and dances to the rhythmic tune of *shāri* song or to the beating of the oars of the rowers.

The *Ghātu* dance is also connected with the *Ghātu* song and is found in the districts of Mymensingh and Sylhet. The leader of the song is known as *ghātu*, who should obviously be a young boy dressed as a girl. He dances and leads the song; or on occa-

sions when the group sings in chorus he performs the action of a ballet dancer.

In some parts of the districts of Bogra a martial folk dance is prevalent among some people. The dancers dance wildly with sticks and batons in their hands.

In the district of Pabna the girls dressed in yellow *sarongs* and with white garland on their necks dance a peculiarly fascinating dance while singing in unison.

In the district of Dinajpur a variety of dance is performed by men and women moving in a circle. They begin with small leaps gradually growing longer and more vigorous.

In the hill tracts of Chittagong there prevails a folk dance, in which the dancers all in red and white carrying feathers and large flags perform their part vigorously to the accompaniment of large Kettle drums.

Another kind of tribal dance is found in the Hill Tracts of Chittagong. The dancers clothe themselves barely in loin cloths and dance with the sticks of bamboos in their hands. The movement of the body in this dance is extremely slow which reflects an instance of a kind of dance which is still in its primitive stage.

Apart from the dances narrated so far there are some Santal and Manipur dances in East Pakistan which are famous for their grace and charms.

The Santals, an aboriginal people who have settled in the district of Rajshahi, have a peculiar dance. The dancers, men and women, wear buffalo-horn head-dresses with fringes of shells over their faces. They dance in a compact body, occasionally bending down and stepping closely together and thus giving the picture of some wild animal, to the accompaniment of a great *Khol* drum. The whole scene presents a merry wild spectacle.

The Manipuri dance derives its name from its place of origin, Manipur, now in the Republic of India. The girls dressed in home-spun *sarongs*, a white sac and black blouse with their hair hanging down present a charming spectacle of gaiety and beauty.

In some society in East Pakistan Muslim ladies dance during marriage and other festive occasions in the privacy of the *zenana* whence male spectators are scrupulously excluded.

These in the main constitute the bulk of East Pakistan's folk dances. Educated and talented dancers of our country can draw profitably on these indigenous dances and add new colour and life to the art of dancing. As a matter of fact harvesting dance, the snake charmer's dance and those of some other varieties that are staged from time to time in educational and other institutions show that many of these dances have drawn on the indigenous dances of East Pakistan.

(From a Report on Traditional Cultures in East Pakistan, prepared by Dr. M. Shahidullah and submitted to Unesco, Paris.)

SECTION VIII : NOTES AND NEWS

1-9-1959. With a view to stimulating the growth of Small Scale Industries in India the Office of International Trade Fairs under the U. S. Department of Commerce held in Madras a Small Scale Industries Exhibition (1st to 30th Sept.) in continuation of similar exhibitions earlier at New Delhi and Calcutta. That machinery can materially enhance the craftsman's skill was graphically demonstrated in one of the pavilions. For instance, in the craft section were three units of ceramics equipment which enable a competent craftsman to turn out his product much faster than he normally could. With an electrically-driven potter's wheel deft hands quickly shape a vase out of common clay, with the same ingenuity on basically the same type of wheel as was used a thousand years ago. There was spray booth for applying glaze and colour to the vase. From the spray booth, the product goes to an electrically-heated kiln for firing.

The ceramics operations thus call for traditional methods where the skill and intelligence of the craftsman are at a premium. And the power-driven equipment enables him to turn out a greater number of these articles.

The same was true of the leather goods. With a Singer leather stitching machine, as the basic tool, a local craftsman turned out quality leather items, such as pocketbooks, portfolios and sandals. Again, for jeweller's work connected with preparing precious stones, a couple of items of machinery displayed at the craft section made the same point.

The first of these was a lapidary equipment, which can cut stones to desired sizes, and grind (soft or rough) and polish them. The second piece of equipment was a buffing wheel for polishing exquisite surfaces.

Both the machines were powerdriven, and they make the jeweller's tasks lighter and more efficient.

His product, however, will almost exclusively depend on the particular artistry and skill that he brings to bear on his work.

The craft section was especially added to the U. S. exhibit in Madras in acknowledgement of the high artistic traditions of South India in the matter of handicrafts.

13-9-1950. The Alapallava Ballet Centre at the Annamalaimanram, Madras, staged "Devadāsi" tracing the history of Bharatanāṭyam. The production began by pointing out how completely the temple dancer was dedicated to her art, as a means of service to God, in ancient times. It instanced the lives of Āmrāpālī, Mādhavi and Padmāvati to emphasise that there were great dancers in those days, and went on to say that a later falling off in the personal standards of the artist placed the art, on the plane of *Śringāra*, at the service of kings. Though, codified at this stage, the art flourished, the artist went her way down the moral and social ladder until society came to look askance on both. The production proceeded to draw attention to the revi-

val of the art in recent years and the danger of hybridization now besetting it, and closed on a note of faith in its future.

23-9-59. Mr. Sushil Kumar Mukherjee writes in *The Hindu* on Design in Handicrafts: "The remarks made by Mr. Naitaro Fukoka, the Japanese expert, about Handicrafts in India deserve careful study. According to Mr. Fukoka, Indian craftsmen, especially those in South India, possess great skill and are capable of producing articles with amazing technical refinement. What is lacking in Indian handicrafts, however, is a modernization of design, conditioned by the presentday needs and attitudes. We need new designers, who are emotionally and intellectually equipped to live and work in a world of fast changing, challenging aesthetics.

If we want to modernize and rationalize the designs of our handicrafts, the art schools should have well planned industrial design sections to encourage experimentation and research in modern handicraft designing. In Europe and America, the term 'Good design' applies to an object which fuses national character, function, climate, material, construction, production techniques and price into aesthetical good form.

30-9-1959. The "Bharat Violin", a new musical instrument, manufactured by the Sangita Vādyālaya at Madras, was demonstrated at a function held at the Central Industrial Museum, Madras. "Bharat Violin" is like the ordinary Western violin but in the place of the belly back and the six side ribs, the instrument has only two halves, the top half and the bottom half carefully pasted. Prof. P. Sambamurthi, Head of the Department of Indian Music, Madras University, who spoke on "the manufacture of musical instruments" said that in the sphere of musical instruments, India possessed an inestimable wealth and variety. India was the one country in the world to possess as many as 500 musical instruments. Key-board instruments like the piano and the harmonium, which could not produce *gamakas* did not develop in India. The process of manufacturing these instruments was a great and intricate art, whether it was the complicated *viṇā* or the simple *ghaṭam*. This art had been handed down from father to son through successive generations. The Professor's speech was followed by orchestral and vocal music besides demonstration of some of the instruments manufactured by the Vādyālaya like *laghu gōṭṭuvādyam*, *laghu viṇā*, *savya sāci viṇā*, *yāl*, snake shaped *nāgasvaram*, stone *nagasvaram*, *Neḍungulā* and *laghu śruti* box.

1-10-1959. The Government of India have proposed the opening of four Oriental Training Camps, at Madras, for the purpose of imparting instruction in folk arts to rural artists, (dancers, dramatists, musicians, puppeteers and sculptors and others).

4-10-1959. The Madras State Sangita Nāṭaka Sangham, conducted at Madras a seminar on 'Development of Dramatic Art'. As many as 13 speakers participated. Mr. V. C. Gopalaratnam presided. He made a strong plea for preserving the dramatic art in its pristine purity. He said that "screen practices" such as play back singing, etc., should not be allowed to get into the stage and they should also guard against politics creeping into the plays. He felt strongly that dramas should not be used for propaganda purposes; they should bring home to the people truths of eternal value.

Mr. T. K. Shanmugham emphasized the need for compiling a history tracing the development of the dramatic art in Tamil Nāḍ. He stressed that purāṇic themes should not be cast aside and pointed out that one could not find such themes in the so-called progressive dramas of the modern age. Temples with large open spaces in the *prākārams* should be allowed to be used for staging dramas, on religious and moral themes. Prof. Myleru and Messrs. S. D. Sundaram, Saṇḍilyan and P. Santhanam then spoke on the aspects relating to choice of play and dialogue. Problems concerning production were then discussed by Dr. V. Ramamurti, Mr. N. V. Rajamani and Mr. T. N. Sivatanu. Messrs. S. V. Sahasranamam, C. G. Viswanathan and Y. G. Parthasarathy spoke on "acting". The extent to which music and dance could be utilised in a drama was explained by Prof. C. S. Kamalapathy and Prof. P. Sambamurti. Prof. Sambamurti said it was wrong to think that the use of orchestra for drama was a Western concept.

4-10-1959. The 20th session of the All-India Oriental conference was held at Bhubaneswar. Prof. Humayun Kabir, Minister for Scientific Research and Cultural Affairs, who inaugurated the conference said that Orientology could no longer remain the exclusive possession of a privileged few and urged the need to make it a part of the general pattern of education and knowledge. As in the field of science where the distinct contributions of the East and the West were not kept separate, so also in the spheres of philosophy, literature, language and history, the universal approach should be gradually adopted to permit a close look at the unfoldment of human civilization as a unified and organic process. He said orientology had also made a great impact on the development of the historical method in the Western world.

7-10-1959. The Madras Sangīta Nāṭaka Sangham has appointed Sangīta Bhūṣanam S. Ramanathan to work out a scheme for a comprehensive survey in the field of music, dance and drama in the State. The duration of the survey, for which the Central Sangīt Nāṭak Akadami has given a grant of Rs. 5,000 will be six months and will include, among other subjects, ritualistic music and dance in temples, dance repertoire, bhajana paddhati songs, rare musical instruments and collection of information about theatres, professional and amateur drama troupes and the condition of stagecraft in the State.

7-10-1959. Mrs. Nora Ratcliff of the British Drama League spoke at a meeting held under the auspices of the British Council at Madras, on "Producing the Play"; she said that she observed a great interest in Western plays here. The British Council has arranged for the Bhāratīya Nāṭya Sangham the conduct of a drama school by her at Bangalore.

8-10-1959. A series of lecture recitals on Indian Music and dance organized by the Asian Music circle, London opens at Birmingham University. The subjects to be covered include Indian Vocal Music, the art of tabla playing, dance techniques, and oriental influences in European folk music.

11-10-1959. A directory of Museums in India is now being compiled by the Union Ministry of Scientific Research and Cultural Affairs, New Delhi. The Directory will include detailed information regarding history, scope and collection, administrative set up, education and other activities of all the

museums in India including archaeological and cultural, educational and scientific and industrial and commercial museums.

22-10-1959. The Madras Government have constituted a committee for the study and promotion of folk-lore and folk dances.

23-10-1959. Kakasaheb Kalelkar the noted Gandhian writer in the course of his presidential address at the Gujarati Sahitya Parishad, Ahmedabad, expressed his apprehensions about the State's control over literary and publishing activities and asked men of letters to set up an All-India literary organization independent of government.

24-10-1959. The Government of India are collecting manuscripts and other material of value relating to the Unāni system of medicine in order that such of them as are suitable might be published with a view to promoting the study of this system of medicine. In pursuance of the above programme, the Central Government have asked the Madras Government to supply them all the rare manuscripts in their possession relating to the Unāni system of medicine. The Madras Oriental Manuscripts Library has about 200 very valuable manuscripts on the system. These are being sorted for being sent to the Central Government.

October 1959. Seven Asians received the second Ramon Magsaysay awards of the Foundation in the Philippines. The Dalai Lama of Tibet for community leadership, his gallant struggle "in defence of the sacred religion that is the inspiration of the life and culture of his people", Dr. Chintaman Dwarakanath Deshmukh of India for governmental services—his reforms in India's financial institutions and the national economy; Dr. Jose V. Aguilar of the Philippines—for government service in education; U Law Yone, of Burma, editor and founder of *The Nation* of Rangoon—for journalism and literature; Tarzie Vittachi of Ceylon, editor of the *Ceylon Observer*—for journalism and literature; Rev. Fr. Joaquin Villalonga, S. J.—for public service. The 92 year-old former rector of the Ateneo de Manila was cited for his discipline, erudition and simplicity and abiding faith in man's humanity. He has been ministering to the spiritual needs of the lepers in Culion for the past 12 years; Daw Tee Tee Luce also of Burma—for public service.

5-11-1959. A systematic chemical investigation of some of the herbs and medicinal plants known in Ayurveda is now being carried on at the Research Centre attached to the College of Integrated Medicine at Madras, in collaboration with the Chemistry Department of Madras Presidency College. One of the herbs now engaging the interest of the G.C.I.M. authorities is "Punar-nava", known in Tamil as "Mukkarattai" which is reputed to have extraordinary properties in re-building human tissues. This herb is found to grow all over the country in large quantities, particularly in hill and forest areas, and is a common ingredient in many household remedies. "Punar-nava" is considered to be of high value in treating "eye troubles", the common method of treatment being to apply its juice after soaking it in the powder of another herb known as "Vimal Joti". This latter herb is reported to occur on the Himalayan foothills and in Kashmir.

11-11-1959. Prime Minister Nehru inaugurated at Ujjain the Kālidāsa Jayanti Celebrations. He went round an exhibition of paintings and sculpture

on scenes from Kālidāsa's writings and saw the staging of *Kumārasambhava* by the Kalākshetra troupe. In his address he observed that after India had been freed from the chains of slavery, it had become possible for the people to express their recognition for the great poet, Kālidāsa. India had a rich past to which people looked with pride. But India had to look to the future also because the future beckons to the people. We have, therefore, to strike a balance between the two, India's past and India's future. While remembering our roots, we have to look to the future also.

15-11-1959. An official Folk Dance and Music Ensemble from the German Democratic Republic is on a visit to India to give a series of performances in important cities. The purpose is to give Asian audiences some insight into different forms of Germany's popular music and dances. The Madras Nāṭya Sangh arranged under its auspices performances at the Annamalai Hall.

November, 1959. The Ramayana epic, more than any other classic reflects the essence of Indian thought and tradition. The Bharatiya Kala Kendra recently staged in Delhi The Ramilla Ballet for 18 days. It comprised 17 scenes based on Tulasidas's version of the Ramayana rendered in a fine dance style with a music score making full use of folk melodies.

6-12-1959. The Commissioner of Patna Division, Mr. S. V. Sohoni, disclosed that he had recently found depictions of several scenes from Kālidāsa's works in a number of stone panels, fixed in the base of a stone temple, a Vaiṣṇava shrine at Nālandā. He said among these panels were two scenes from the Śākuntala. There was also a panel showing Yakṣa's wife (in Meghadūt) teaching dancing to her peacock, besides scenes from the Kumārasambhava. Two other stone panels contained depictions of stories from the Pañcatantra. He said this stone temple could be justly regarded as the masterpiece of an anonymous genius who illustrated in stone, select passages from Sanskrit literature, including some from Kālidāsa's immortal works.

9-12-1959. A glittering and colourful array of choice gifts of intricate and expert craftsmanship is ready to be presented to President Eisenhower and members of his entourage on behalf of the Indian President, Dr. Rajendra Prasad and the Government of India. The gifts, 22 in all, include ivory and sandalwood carving, silver tea sets, stoles and famous Banaras brocades. A brocade saree and stole for the President's wife Mrs. Mamie Eisenhower, also will be presented. The principal gift from the Indian President to President Eisenhower is a beautiful carving of sweet-smelling sandalwood and snow-white ivory, about the size of an office desk. It depicts an episode from the epic Mahābhārata, Karna's chariot being disabled and Lord Kṛṣṇa asking Arjuna to shoot his unerring arrow at Karna. The figures of these three epic characters are done in ivory while the chariots are of sandalwood. The intricate details and beautifully proportioned figures make the piece a flower of India's ancient carving art.

20-12-1959. Welcoming His Holiness, the Dalai Lama at Kalākṣetra Art Centre at Adyar, Madras, at a public reception Śrīmatī Rukmini Devi, President of the centre, proposed to start an institution with 15 young Tibetans chosen by His Holiness himself, to function as a Tibetan Cultural Centre at the Kalākṣetra.

21-12-1959. The Madras session of the All India Writers' Conference was attended by nearly 250 writers in 14 Indian languages and in English. Seminars were conducted in various sessions for 5 days. Discussion covered several subjects of concern to the Indian writer, arranged in 9 seminars and ranging from "The relations of the writer with the State" or "The contemporary Writer and the Tradition" to problems of form, technique, translation and the adequacy of languages in their present state of development for the needs of today. The conference served to bring about understanding and appreciation of one another's point of view. The Books Exhibition on the occasion was a rare collection of writings in English, Tamil and other regional languages of South India.

23-12-1959. Prof. Humayun Kabir, Union Minister for Scientific Research and Cultural Affairs, while presiding over the 12th anniversary celebration of "Sreemancha", an amateur dramatic organization in Calcutta, announced that the Government of India would set up a national theatre in each state capital in India in connection with the centenary celebration of Rabindranath Tagore in 1961. He observed "The inroads of cinema into the world of culture" had almost eclipsed the world of theatre.

23-12-1959. Mr. S. R. Das, the Upācārya in the course of his address at the convocation of the Viśvabhāratī university, Śāntiniketan, said that they must make sure that our progress is along the lines indicated by our tradition and culture. Viśvabhāratī had practically confined its activities to imparting instructions in humanities. Some educationists argued that like all modern universities Viśvabhāratī should lay more emphasis on higher sciences and technology. He felt that to introduce the degree course in higher sciences and technology in this university would be historically an innovation, ideologically an incongruity, and for all practical purpose an unnecessary adventure. To convert Viśvabhāratī into an imitation of any of the universities in India would be to completely subvert its very aims and purposes and to bring into being a hybrid Viśvabhāratī of our own creation in the place of the Viśvabhāratī of Gurudev's conception. "Let scholars from all over the world come here and engage themselves in the study of the mind of man and attempt to bring about a synthesis of different cultures. Let there be at least one university in India where research scholars and teachers may find ample opportunities for exchanging ideas and experiences and enriching themselves".

24-12-1959. The 27th South Indian Music Conference and Festival organized by the Indian Fine Arts Society was held at Madras.

24-12-1959. The 17th annual Tamil Iśai Conference was inaugurated at Madras by Dr. P. Subbaroyan, Union Minister for Transport and Communications. Under its auspices was also held the tenth Paṇ Research Conference. Resolutions urging that more chances should be provided for the recital of Tēvāram songs over the A.I.R. and Ōduvārs should be given major programmes during nights in A.I.R. were passed. There were demonstrations of several traditional types of dances like the Palanquin dance, Temple dances, recital of folk songs, play on ancient percussion instruments etc.

24-12-1959. The thirty-third conference of the Madras Music Academy was inaugurated at Madras by Prof. Humayun Kabir, Minister for Scientific Research and Cultural Affairs, Government of India. The President of the

Conference, Vidwan Madurai Mani Iyer, exhorted students and teachers of music to pay greater attention to traditional grounding and training. He appealed to the Government for the establishment of a University of Music at the Academy. At the meetings of the Expert Committee many papers were read and discussed; there were also talks with demonstrations, including those by Dr. Hovhaness (Honorary Director of Music, Bates College, U.S.A.) (see p. 134) and Mrs. Hovhaness on Armenian musical ancestry, East-West elements in American music; Mr. Howard L. Boatwright (Associate Professor of Music at Yale University): Talk on Untempered intonation in the West; and Mr. Clifford Jones (Fulbright Scholar): Trends in American dancing. They were all from U.S.A. studying Indian music. Sri J. C. Mathur, Director-General of the All-India Radio, presided over the Academy's *Sadas* and in his address made a number of suggestions for maintaining the purity and traditions of classical music. The title Sangīta Kalānidhi was conferred on Madurai Mani Iyer, the President of the Conference. Four other Vidvāns, Palghat Subbier (Mṛdangam Vidvān), Prof. R. Srinivasan (Harikathā Performer and music composer), Śermādevi Śrī Subramania Śāstri (Viṇā Vidvān) and Pandit Ratanjankar (Hindustani musician) were honoured with awards for their services to the cause of music.

28-12-1959. The 31st Session of the All-India Philosophical Congress was held at Cuttack. In his inaugural address, the Governor of Orissa, Mr. Y. N. Sukthankar observed "while it is perfectly true that in philosophy there are no geographical frontiers, yet philosophy cannot answer adequately the questions put to it by the different societies if, in its search for the answers to these questions, it is divorced from the cultural and social heritage of that society. In his desire, therefore, to assist the common man, the philosopher must draw on his background and the context in which he works. Wanting to find solutions for the various difficult problems, economic and social, which have arisen in independent India and the clamour for a quick solution, a philosopher must study ancient Indian philosophy and find out how far it can serve the purposes of present day needs, may be by change of emphasis here and there on its various aspects. A proper synthesis of the old thought and the new so as to provide efficient guidance in meeting the modern urges and requirements, is the necessary prescription for the present day ills".

28-12-1959. Inaugurating at Karachi the regional Unesco conference of Asian members represented by delegates from India, Afghanistan, Burma, Cambodia, Ceylon, Indonesia, Iran, Laos, Malaya, Nepal, Japan, the Philippine, Pakistan, South Korea and Viet Nam, Mr. Habibur Rahman, Pakistan's Education Minister, recommended to Unesco the creation of an international fund for supporting compulsory primary education in Asian countries. Dr. M. S. Adiseshiah, Assistant Director General, Unesco, addressing the conference observed that the situation in Asian countries was "very grim". In fifteen countries surveyed, there were some 45 million children deprived of educational facility and a large number of 55 million children going to schools had to be satisfied with a very limited amount of education offered under conditions of great hardship and poverty. He told the participants that the problem was also qualitative and technical and asked them to find out how to plan and administer free and compulsory primary education in the most economical and efficient way.

28-12-1959. Prof. N. K. Siddhanta, Vice-Chancellor of the Calcutta University, presided over the 34th All-India Education Conference at Jabalpur. Modern education, he observed, should aim at preparing the individual to play his proper role in the changing pattern of society. On the medium of instruction, he pointed out that the emotional integration of the nation and the academic unity of India were possible only through the medium of English.

28-12-59. Prime Minister Nehru inaugurated at New Delhi the tenth conference of the New Education Fellowship. The aims of the conference were thus described: (i) To give members an opportunity of exchanging ideas and information in a stable group, in which some permanent friendships across national and other barriers will be formed, and mutual appreciation of eastern and western cultural values will be enhanced; (ii) to demonstrate the value of small-group discussions as a teaching medium; (iii) towards a more integrated curriculum in the training of teachers and in secondary education; and (iv) to promote a closer understanding between those engaged in the administration and practice of education. The general theme of the conference was: "The Teacher and his Work: East and West" divided (into six topics): (1) the Gandhian contribution to education; (2) philosophy and practice of teacher education; (3) administration, school inspection and in-service education; (4) education in home and school for full responsible living; (5) the place of the sciences in modern education; and (6) the contribution of the arts in modern education. Mr. C. D. Deshmukh in his welcome address to the delegates said that the aim of the conference should be to improve the quality of education and continually adjust it to fit the present and future generations living in a rapidly changing world. Mr. Saiyidain in his presidential address observed that the movement had been one of the most creative forces working to release children and their schools from the fetters of tradition, widening the teachers' mental horizon and deepening their understanding and sympathies.

3-1-1960. The 34th annual Śrī Vaiṣṇava Conference at Madras passed resolutions requesting publishers to bring out cheap and popular editions of the songs composed by the Ālvārs and the original works on Śrī Vaiṣṇavism; advocating the setting up of libraries containing religious books in temples, and the organizing of religious discourses during festivals. It placed on record its deep sense of satisfaction and pleasure at the publication in 10 volumes of the Tamil Commentary on *Tiruvāymoḷi* and conveyed its gratitude to the Vice-Chancellor and members of the Syndicate of the Madras University.

3-1-1960. The Asia Society, New York, has established a Society for Asian Music in the United States of America.

6-1-60. Mr. Charles Elson, an eminent Professor of Drama from New York and a Fulbright scholar, inaugurated at the U.S.I.S. auditorium, Madras, a Theatre "Workshop" organized by the Madras Nāṭya Sangh. He said that he had come to India to explain to the people here about the theatre techniques which the West had developed and which would be useful to them. The people of India could pick out what was best in the Western forms. India could learn from the West, this technique in directing, acting, stage

designing and lighting. Mr. Wilson added that the potentialities of the Indian Theatre were immense.

8-1-60. An exhibition of over 100 works of the Indian artist, Mr. Mukul Dey, was opened at the Commonwealth Institute Art Gallery, London, under the auspices of the Royal India, Pakistan and Ceylon Society. Besides original paintings, dry-points, drawings and engravings, copies of frescoes made by the artist at Ajanta in India and Sigiriya in Ceylon were on show. The work of Mr. Dey, who has long been associated with the Śāntiniketan University, "upholds" said Mr. E. M. Forster, the British novelist, who opened the exhibition, "a gentle and philosophical attitude."

13-1-1960. *Śrī Vaidehī Vivāham*, a prose epic (Gadyakāvya) in Sanskrit written by Mahāmahopādhyaya K. S. Krishnamurti Sastrigal, Madras State Poet-Laureate, was released through the Madras Samskrita Academy.

15-1-60. The United States Information Service, Madras, organized a three-day seminar on "Problems of History." Distinguished Professors from different Universities in the South, besides Dr. Daniel Boorstin, Professor of History at the Chicago University, and Dr. Miles of the Wayne State University, Detroit, and Dr. A. L. Funk, Public Relations Officer, U.S.I.S., participated. Dr. A. Lakshmanaswami Mudaliar, Vice-Chancellor, University of Madras, inaugurated the seminar.

16-1-1960. The Union Ministry of Scientific Research and Cultural Affairs (India) awarded for 1959-60, 32 scholarships to young artistes in different cultural fields. The latter covered Bharata Nāṭyam, Kūcipūḍi, Kathakali, Kathak (all dance arts), Folk Dance, Drama, Drawing and Painting, Sculpture, Hindustāni and Carnatic Music.

18-1-1960. The Veda Samrakṣaṇa Sabhā, Madras, organized a function at which under the presidency of the Governor of Madras Vidwan Śrī Uttanur Veeraraghavachariar, Viśiṣṭādvaita scholar of note and author of numerous works on religion and philosophy was felicitated. The Government of India awarded to him a certificate of Merit and an annual grant of Rs. 1,500. His Holiness the Jeer of the Ahobila Mutt and Śaṅkarācārya of Kāmakoṭi Pīṭham joined in the felicitations.

20-1-60. At the invitation of the Government of India Prof. Hajime Nakamura, President of the Japan-India Society, and Professor of Indian Philosophy, at Tokyo University is on a three-week visit to India under the Cultural Exchange programme of the Union Ministry of Scientific Research and Cultural Affairs. The most important purpose of his present visit to India, he said, was to go to Śringeri Mutt and learn more about Śrī Sankaracarya's life and work. Śringeri had a particular fascination for him, because, he said, he had translated many works of Śrī Śaṅkarācārya into Japanese, and he was himself an ardent student of Vedānta philosophy.

23-1-60. A drama festival of 44 new plays organized by the *Amateur Theater Federation* (see *Bulletin* 1959, Part I, p. 107) was inaugurated at the Rasika Ranjani Sabha Hall, Madras, by the veteran stage actor T. K. Shanmugam (see *Bulletin*, 1959, Part I, p. 108). Commenting on it *The Hindu* (24-1-60) wrote "The New Play Festival" organized by The Amateur Theatre Federation has helped in stimulating the writing and production of new plays. The improvement has been both quantitative and qualitative.*****

From the point of view of improved techniques, the amateur groups have, in recent months, derived benefit from visiting foreign experts."

26-1-60. Two further series of colour slides devoted to the art of India and Iran have just been issued in the "UNESCO Art Slides" collection, which is designed to make more widely known the great periods of art covered by the UNESCO World Art Series albums. The new sets are devoted to Persian miniatures from 15th and 16th century manuscripts in the Imperial Library in Tehran and to Buddhist paintings from the famous Ajanta caves in India, which date from the 5th century A.D.—the Golden Age of Indian mural painting. Each set comprises 30 framed colour slides (5 x 5 cms.) in a plastic box with an explanatory booklet containing texts and captions in English, French and Spanish. The texts, written by specialists, give a glimpse of the history of the works, and an explanation of the styles and techniques. Orders may be placed directly with the distributors; Publications films d'Art et d'Histoire, 11, rue Carves, Montrogue, Seine, France.

Earlier UNESCO issued two sets of slides in the same collection, devoted to paintings from the tombs and temples of Egypt and to the mediaeval frescoes of Yugoslavia—(UNESCO).

1-2-1960. In connection with the Tiruppāvai-Tiruvembāvai Conference held at Kāñcīpuram nearly 120 bhajana parties took part. His Holiness Jagadguru Śrī Śaṅkarācārya of Kāñcī Kāmakōṭi Pīṭhām participated in the celebrations. His Holiness said at the conference that Government had a duty to give religious and moral instruction to children as recommended by the Śrī Prakāśa Committee appointed by the Government of India to go into the question of religious and moral instruction in educational institutions. A certificate and Silver *Kāśu* (coin) of Kāmakōṭi Māṭha were distributed to each of the numbers of the bhajana parties and three outstanding ones were given cash prizes.

6-2-1960. Dr. Dwāram Venkataswami Naidu, a veteran Carnatic musician (See *Bulletin* 1958 p. 171), writes of the latest musical compositions of the distinguished American composer, Dr. Alan Hovhaness (p. 134). "I was greatly impressed by the remarkable capacity of Dr. Hovhaness to understand and assimilate the Indian system of music and successfully attempt to do something original and creative. It is well known that our system of music based on melody, with the 72 Janaka Rāgas, the myriads of Janya rāgas and multitudinous intricacies of rhythm, is highly complex and not easily understood or assimilated by all; particularly by a foreigner who belongs to an entirely different system of music based on the principles of harmony. Hence it is noteworthy that an orchestra consisting of Western instruments could so successfully depict the intricacies of Karnāṭka rāgas".

His wife, Elizabeth Hovhaness, is also an accomplished pianist. She earned a place for herself in the hearts of music lovers by her sensitive and beautiful renderings of his compositions.

"The beginnings of a new era of universal thinking and living in Art are most appropriately reflected in these very able, successful—though perhaps the very first—attempts at creating forms of music that know no clime or time."

8-2-1960. The Soviet delegation of pharmaceutical experts, now touring India to help India build up her pharmaceutical industry under the terms of the agreement entered into between the Soviet Union and India a couple of years ago, has tentatively selected a site in Kerala for the location of a plant for the manufacture of medicinal drugs making use of *Rauwolfia Serpentina*, tea wastes, digitalis and caffeine. Asked about the impression gathered by the members of the delegation about the efficacy of indigenous systems of medicine, Mr. Valashek, a member of the delegation, said that this was his third visit to India and in 1957 he had made a thorough study of the pharmaceutical industry in this country and also of the place of Ayurvedic and Unāni systems of medicine in the cure of diseases. "I am convinced that these two systems, in co-operation with the modern system of medicine, should be able to play a great role in a country like India, which is a rich source of medicinal plants." He said that India had a great tradition in relieving the physical suffering of the common man and that the knowledge of this "folk medicine" had taken root among the people 2000 years ago.

8-2-60. The Asiatic Society, Calcutta, awarded the following medals at the annual general meeting. Sir William Jones Medal to Dr. L. D. Barnett for his outstanding contribution to the indological studies; Sir Jadunath Sarkar Gold Medal to Dr. C. C. Davies, Reader in Indian History, Balliol College, Oxford; Dr. Bimala Churn Law Gold Medal to Professor S. K. Belvalkar, who has distinguished himself by organizing the edition and publication of the *Mahābhārata*; the Barclay Memorial Medal to Dr. K. N. Bagchi, an authority on organic and physical chemistry; Joy Gobind Law Memorial Medal to Dr. J. L. Bhaduri, an authority on amphibiology.

8-2-60. Consequent on the recommendations of the State Museum Advisory Committee, the Government Museum in Egmore, has initiated a scheme to collect panels of ancient wall paintings. According to the scheme, the authorities will choose painters to copy the wall paintings from temples representing the various periods of the history of Tamil Nad. The Museum authorities have already made arrangements to copy two panels of paintings from the temples of Chidambaram and Srirangam this year. These paintings which belong to the Nayak and Chola periods respectively, when completed would strictly conform to the originals in size, colour and composition. The scheme will be continued for two or three years more and the authorities expect to finish the plan of copying all the wall paintings reflecting the different periods of history of Tamil Nad before that time. In the course of the next year, places like Rameswaram, Tirumalai in N. Arcot district and other centres of interest will be selected. Arrangements are also being made to exhibit these rare paintings in the picture gallery of the Government Museum.

13-2-1960. Prime Minister Nehru gave away the Sāhitya Akademi awards (Rs. 5000 each and a copper replica of the Sāhitya Akademi emblem, an earthen lamp) to seven Indian writers for outstanding books published during 1959. *Kalkatar Kachhei*, (Bengali) by Mr. Gajendra Kumar Mitra; *Samskrit ke Char Adhyāy* (A survey of Indian Culture—Hindi) by Mr. Ramdhari Sinha Dinkar; *Yakṣagāna Bayalāta* (a treatise on Yakṣagāna dance-drama—Kannaḍa) by Mr. K. S. Karanth; *Bhāratiya Sāhitya Śāstra* (a treatise on Indian poets—Mārathi) by Mr. Ganesh Trimbak Desh Paṇḍe; *Wadda*

Wela (poems—Punjabi) by Mr. Mohan Singh; *Kanwar* (literary biography—Sindhi) by Mr. Tirth Basant and *Urdu Dram Aur Stage* (early history of the Urdu drama and stage—Urdu) by Mr. Syed Masud Hasan Rizavi.

21-2-60. Prof. Arnold Toynbee, the eminent historian, delivered the second series of the Azad Memorial lectures in New Delhi under the auspices of the Indian Council for Cultural Relations. Pleading for the need for world unity he observed "In the atomic age, the spirit that we need in our statesman is surely Asoka's spirit. In this age, fear as well as conscience commands a policy that Asoka, in his time, was inspired to follow by conscience alone." In his lecture on the movement towards world unity he said "On the ethical plane, in contrast to the technological, world unity will of course be not depressing, but inspiring. A sense of human brotherhood, embracing all mankind, will surely bring with it a feeling of spiritual exaltation. All the same this desirable and indispensable unity on the ethical and technological planes will need balancing, on the cultural plane by a continuing variety: and this is a service that the local nations can continue to provide." Referring to India's characteristic tolerance for differing opinions and non-violence in his last lecture on India's contribution to world unity he observed: "If India were ever to fail to live up to this Indian idea which is the finest and therefore the most exacting legacy in your Indian heritage, it would be a poor look-out for mankind as a whole. So a great spiritual responsibility rests on India."

22-2-1960. Mr. Humayun Kabir, Union Minister for Scientific Research & Cultural Affairs, while inaugurating the annual meeting of the General Assembly of the Indian Council for Cultural Relations at New Delhi informed the Council that the Melbourne University of Australia had decided to open a Department of Indian Studies and that an Indian was likely to be appointed as the first head of the department.

25-2-1960. A new gallery of Indian sculpture was opened at the Metropolitan Museum of Art, New York. The sculptures are from an area that extends from modern Afghanistan to Vietnam and from Nepal to Indonesia with a time span from the third millennium B. C. to late medieval times.

26-2-60. The Soviet Minister for Cultures, Mr. N. A. Mikailov, has invited a troupe of Indonesian dancers to tour the Soviet Union sometime this year; he has also suggested that an exhibition of Indonesian arts and crafts be held at Moscow at the same time. This invitation was the result of the great impression made by the grace, artistry, the colour and opulence of the costumes of the Balinese dancers during the visit of Mr. Nikita Khrushchev, the Soviet Premier, to the Bali Island.

28-6-60. Under the President Eisenhower's Cultural Exchange programme a team of four reputed American Singers, now touring India, gave performances of folk music and dance at different places in Madras. Mr. E. Krishna Iyer, Honorary Secretary, Madras State Sangita Nataka Sangam, writes: "The words of the songs of the Americans were clearly heard and well understood by the listeners. Varied were their themes and effects, like love, joy, disappointment, work, fun and hilarity. Simplicity marked their tunes and rhythms. The latter, though simple, were pronounced and the singers seemed to live or act their songs. The visit of such cultural ambassadors

from foreign lands will not have been in vain if our own people also take increasingly to the revival and development of the folk arts in South India".

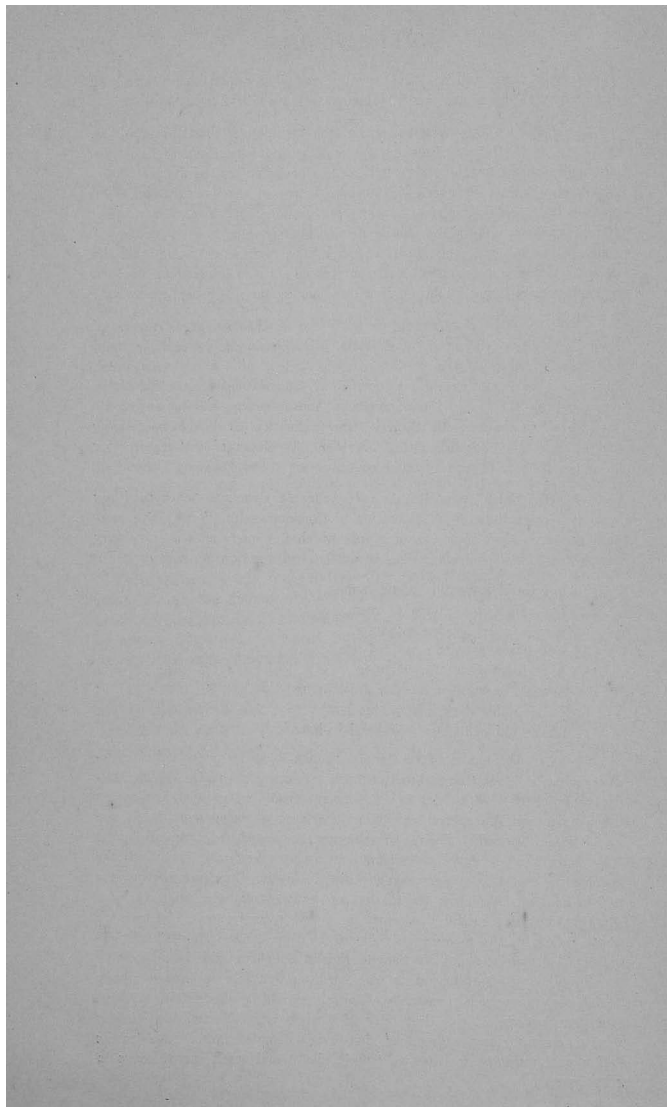
28-2-1960. On this occasion of the 80th birthday celebrations of M. M. Dr. P. V. Kane, National Research Professor of Indology, Govt. of India, the Brahman Sabha, Bombay "recreated during the latter half of January 1960" writes Mr. Harihar Ursekar "a glittering glimpse of the ancient golden age of India" by performing eight sanskrit plays (*Ratnāvali*, *Uttarārāmacaritam*, *Mricchakatikam*, *Abhijñāna Śākuntalam*, *Mālavikāgnimitram*, *Vikramorvaśīyam*, *Veṇīsamhāram*, and *Mudrārākṣasam*. The performances, continues the critic "were of a high order" and the festival "was a momentous occasion and will surely linger in the mind with a longing for many happy returns".

29-2-1960. The paintings of four Indian artists, Kulwant Aurora of New Delhi, Miss Neera Sen of Calcutta, Miss Shashi Mehra of New Delhi and Miss T. Lahiri of New Delhi, are to be hung in the Woodstock Gallery, London. These paintings will form part of Commonwealth Art Exhibition organized by the young Commonwealth Artists Group and sponsored by the Royal Commonwealth Society. The exhibition is to be opened by Mr. R. A. Butler, British Home Secretary. 65 pieces of art representing 26 artists from India and 12 other countries are to be displayed.

1-3-1960. Carol Anne Priest, a 14 year old Grammar school girl has won in a competition in a celebration of Commonwealth Weeks. The competitors were asked to say in 50 words which Commonwealth country they would like to visit and why. She set out her reasons in a verse:

"If I could leave this island home,
To India I would like to roam,
See gleaming golden minarets
And fountains with a myriad jets,
And dozy oxen still surviving
Against machines men now are driving
I'd love this dark, mysterious land
Where old and new walk hand-in-hand".

4-3-1960. The Madras State Sangīta Nāṭaka Sangham organized a three-day seminar at Madras on methods of music teaching. Mr. Justice M. Ananthanarayanan of the Madras High Court (a composer and critic) who inaugurated the seminar and also opened an exhibition of musical instruments, books and visual aids observed: "Though one is not prevented from organizing or being scientific, one must understand that creative imagination which is the mainspring of art is a very sacred thing". In the Gurukula system one had to wait at the feet of the master for many years some times to learn anything, but one might also learn in a few days by scientific research what one might take many years to learn or never learn. Mr. S. Venkateswaran, Chairman of the State Sangīta Nāṭaka Sangham said that the traditional method of learning music was hardly practicable in modern times. He felt that more modern methods of teaching could be successfully adopted. Prof. Sambamurthy of the University of Madras who directed the seminar pleaded among many suggestions that every temple should have on its staff a paid musician to organize temple choirs and teach sacred songs to worshippers.



SECTION IX : REVIEWS

PRESENCE DU BUDDHISME. Sous la direction de René de Berval. Février—Juin 1959. Nos. 153-157. *France-Asie*, 93, rue Nguyen-van-Thinh, Saigon (Viet-nam). pp. 181-1024. Seven maps and tables, 110 plates.

Under the distinguished direction of René de Berval *France-Asie* has in the last dozen years or more built for itself a well-merited reputation as a leading monthly journal devoted to a critical appraisal and synthesis of human cultures. One of its well-known methods is to bring out special numbers consecrated to topics of particular current interest and such numbers have already dealt with Mahatma Gandhi, The Mountain Peoples of South Indo-China, René Guénon—his life and work, the life and work of René Grousset, Some Ethnic Minorities of North Indo-China, Cambodge, the Kingdom of Laos, and France in Asia. Others are in preparation. The special number now under reference is so far the most comprehensive and voluminous production of all these and is calculated worthily to commemorate the 2500th anniversary of the Buddha's birth.

Divided into four main books, each comprising several sections, and provided with an excellent glossary and an up-to-date Bibliography, profusely and superbly illustrated by a far-flung selection of monuments, images and paintings, the volume is a veritable cyclopaedia of Buddhism—its birth, doctrine, history, its meaning for humanity, its present position and future prospects. Even M. Berval, trained planner as he is of literary projects, must have spent many long and toilsome days thinking out the details of the scheme and securing the co-operation of the foremost scholars in all countries in the furtherance of his plan.

The first book *Actes* comprises a dozen sections: Preface, Introduction, Buddha Jayanti, Liminaire, Le Buddha, Enseignement, Aspects, Diffusion, Contribution, Interactions, Situation and Perspectives. This is the most substantial part of the book and is of the utmost general interest dealing as it does with Buddhism as a whole in all its aspects. The second book is *Textes*, concentrates mostly on Pāli and Zen texts and quotes extensively from them to give the reader a fair idea of the doctrines by citations

from the translations of original texts (pp. 570-653). The third book is also a relatively short one styled *Etapes*, which discusses prophecies about the disappearance of the law, the evolution of Buddhist studies, and their future prospects. The fourth book *Actualization* devotes itself to the description of Buddhism as it was and is in the different countries of the world; naturally the countries of the Far East are taken up first and Western countries later. The section on Western countries brings together many facts that are not so well known as they deserve to be and a perusal of these pages shows that the teachings of the Buddha are surely if slowly influencing modern thought and action in an increasing measure. The glossary of twenty pages is at once full, concise and precise. The classified Bibliography of 44 pages is one of the most excellent compilations of its kind.

It is not possible to attempt in a review any detailed critique of this rich and varied fare for which all readers will be most grateful to M. Berval. And it would be invidious to mention particular contributions where the general level is so high. Nevertheless two papers in the first book deserve to be noted as of unusual interest; they are 'Anattā in the light of Science' by G. Constant Lounsbery, and 'L' assistance medicale au Cambodge au XIIe siècle' by George Coedès. The former article (written in English like several others in the volume) quotes towards the end a distinguished French neurologist in Paris, Dr. Louis Neuberger, who says; 'In the domain of biology it is no longer possible to think clearly nor to conceive of a reasonable and fertile method that is not instinctively based on the example and teaching of Buddhism. In other words, to think or to direct our form of knowledge according to Buddhism heads to scientific truth as well as to moral truth' (p. 471).

We may conclude this inadequate notice of one of the most notable literary productions of our time by expressing once more our warmest thanks and congratulations to its author—M. René de Berval.

K. A. N.

TER: by Douglas Barrett. The Heritage of Indian Art, No. 5. Bhulabhai Memorial Institute, Bombay-26. Text 10 pages; plates 15 including those on front and back cover.

This excellent brochure which attains the high standard of its predecessors in execution will be welcomed by the public interest-

ed in the Art of ancient India. Ter is identified with Tagara of the Greek writers, though the town lies to the S.S.E. of Paithan, and the *Periplus* specifies the position of Tagara as 'Ten days march eastward from Paithana; and Ptolemy as 'north-east of Paithan'. Kolhapur and Junnar are rightly considered as less likely claimants for being identified with Tagara. The Śilāhāra monarchs of Konkan called themselves Taragapuravarādhīśvara. Barrett brings out quite succinctly the place of Ter in the trade of the early centuries A.D. and the influences that played upon the Sātavāhana art of the important centre; some later antiquities are also noticed, but naturally most attention is given to the celebrated Trivikrama temple and its counter part Kapoteśvara at Chezrala. 'Many interesting objects have been collected by the citizens of Ter. Indeed, it is obvious that Ter will prove as rich a source as Kondapur for terracottas, shank-carvings, pottery, beads and coins', (p. 9).

K. A. N.

MARG: Vol. XII, Nos. 1-4—"Homage to Konarak"; 'Rajasthani Sculpture'; 'In praise of Mandu'; 'Kathak'. Marg publications, 34-38, Bank St., Bombay.

From this number (XII-1) the Marg ventures upon a 'new career of concentrated discussions on single themes' and the first subject taken up is Konarak, the pinnacle of artistic achievements belonging to the reign of the Eastern Ganga king Narasimha Deva I (early thirteenth century). In Konarak one sees the real spirit and vital element of Indian art.

The number starts with twenty-two impressive plates and photographs with their descriptions under the highly suggestive title of 'The Rising Splendour of the Sun'. The picture of standing Surya with his *dhoti* intricately carved and the jewelled waist bands and ornamental pallov and the massive court elephant carrying the warrior in its nozzle are symbolic of the artistic prestige of the site. The smoothness and vitality of the sculptures of Konarak can be understood in all their sensitiveness if one isolates the details from the whole piece; the bells on the feet, the the bangles or the cymbals 'show the care for finish, the unending patience of the craftsmen'.

Mansimha's article, 'Reflections on the wonder and enigma of Konarak' discusses the importance of the site as a holy pilgrim

centre, as a prosperous sea-port in the ages past and regards Konarak as the embodiment of Hindu resistance to the aggressive imperialism of Islam. In fact the monumental shrine of the Sun-god was constructed by Narasimha Deva I after his triumph over the iconoclasts. The author with pardonable exaggeration treats Konarak as 'the eighth wonder of the world'.

The succeeding article by Charles Fabri is a study in styles in the Sun Temple. He is of the opinion that the dancing poses in the *nāṭya-mandapa* are counterparts of the 108 poses of the Bharata Nāṭya illustrated in the Eastern gopura of the Naṭarāja temple at Chidambaram. He points out that the glory of Konarak is enhanced by the fact that the Sun Temple was erected in an age of general deterioration in North India in the realm of art. Perhaps the most interesting article in the number is the last one by Mulk Raj Anand. This is a successful attempt at explaining the inner spirituality of the Konarak sculptures behind their apparent erotic nature about which different views are held. In most of the erotic sculptures the woman assumes the role of *Śakti* while the male initiate becomes *Śiva*. And, together, they attain the ecstasy of realization of divine grace, implied in union. The same author dwells at length in the supplement on the state of contemporary Indian painting. The number contains also a map showing the routes that lead to Konarak.

Starting with an article by Mulk Raj Anand on the historical background of Rajasthan, Number 2 deals with many sculptures from the Museums of Jhalawar, Udaipur, Ajmir and Kotah illustrated by attractive photographs. The first section of the issue gives useful and informative notes by H. Goetz, K. H. Bajpai and H. D. Sankalia on the Early Terracottas of the Śunga Kuṣāṇa, Gupta and other periods in the history of north India as also the Nagari Terracottas, all of them profusely illustrated. The second section discusses the cultural significance of no less than fourteen art centres in Rajasthan including Kiradu, Paranagar, Nagda (Sas Bahu), Ramgarh, Ranakpur and Sikar. R. C. Agrāwala's discussion of the Someśvara and Śiva temples at Kiradu with the help of six photographs, Brij Narayan's account of the architectural monuments at Nagda with the help of plates bringing out the sculptural significance of the site, Pupul Jayakar's account of Paranagar and that of Ranakpur by Mathur abundantly add to the value of the number. It contains also a map of Rajasthan at the end.

The number is rich with plates and photographs among which mention may be made of a war scene at Nagda with a dynamic grouping of elephants and horses proceeding to the assault, the celestial beings on the upper tiers of the main temple in Ramgarh, the frieze showing Śiva and Pārvatī on the bull at Sikar and a panel depicting three dancing figures at Kiradu. The year 1971-72 given as the date of Carlyle's visit to Baghera (p. 19) is obviously a mistake for 1871-72.

No. 3 dealing with the architectural glory and paintings in Mandu, the political seat of Husain and Hoshang, the provincial governors under the Delhi Sultanate, is a further addition to the growing literature on the synthesis of Indo-Islamic culture patterns. The number has been broadly divided into two sections, the former dealing with the Muslim architectural monuments at the site, and the latter with the extant paintings. Starting with a chronological chart, it gives a brief survey of the significant monuments of Mandu, followed by a small note on the development of architecture in this historic place under the encouraging patronage of the provincial dynasty.

The existing monuments have been divided into three distinct groups. The Lat Masjid at Dhar—the escarpment of Mandu—and the mosques of Dilawar Khan and Malik Mughith come under the first group. The second and more integral phase of Muslim architecture in Malwa began with the transfer of capital to Mandu. Under it come the Jami Masjid Ashrafi Mahal, Hoshang's Tomb etc. The descriptive account of these monuments is illustrated by attractive plates, bringing the elegance of contemporary art before our eye. Buildings like Baz Bahadur's Palace, Rupmati's pavilions, the Nilkanth Palace Chisti Khan's Tomb etc. belong to the third phase and they are all individually described and their plates add to the value of the number.

The second section of the number, dealing with paintings opens with an article by Richard Ettinghausen. In it the author describes the Bustan Manuscript of Sultan Nasir Shah Khalji. In the succeeding article, Robert Skelton analyses the Ni' mat nama paintings and establishes the hypothesis of a Perso-Indian synthesis in them. The observations of Pramod Chandra in the 'Notes on Mandu Kalpastura of A.D. 1439' are highly interesting and illuminating.

An Appendix at the end contains songs and verses attributed to Rupmati with a comment on them by L. M. Crump. A map of the Mandu fort in the last page with almost all the monuments indicated in it is indeed useful.

Photographs of monuments like the Delhi gate, ceiling of the Dome of Jami Masjid, Hoshang's tomb and photographs of the Bustan Manuscript of Sultan Nasir Shah Khalji, paintings in the Ni' mat nama etc. along with two colour paintings add to the value of the number which throws much useful light on the immense contributions made to art and culture by the provincial dynasty at Mandu in mediaeval North India.

In continuation of the yoeman service which *Marg* has been rendering to the world of Indian Dance Arts by the production of two superb special numbers on *Bharata Nāṭyam* and *Kathakali* we have in this issue (No. 4) a treatment exclusively of *Kathak*, the northern counterpart of Kathakali Dance art in the South. The sections on Historical Survey, the Technique, Music, Theme and Costume of the art together with an appendix giving biographical notices of contemporary exponents of Kathak art almost exhaust the wide range of the subject. The articles in each section are contributed as in the earlier numbers of Dance art, by specialists. Beautiful illustrations elucidate the texts of articles. The observations of Dr. Mulk Raj Anand, the General Editor, who introduces the number in a short editorial, "In Praise of Kathak" reflect the widely prevalent desire for the preservation and promotion of traditional arts and is a timely pointer to development along healthy lines. "The surviving *gurus*, honoured by the Sangeet Natak Akademi of free India, and the many humble unrecognized *gurus*, have begun to re-establish it (Kathak). The revitalization of Kathak will depend on how far its various individual practioners wish merely to filmise its sensational steps, gestures and moods, and on how far they wish to achieve the ecstasy of the ancient Hindu festivals—to dance in order to become gods".

T. V. M.

SUMMER CULTURAL SERIES, fifth term, 1958. University of Santo Tomas; Manila, Philippines: University of Santo Tomas Press, 1958, iv + 132. Illustrations.

This is a collection of a series of lectures delivered at the University of Santo Tomas in May, 1958, and covers a variety of

subjects: *Broadening Horizons in Nursing*, by Dr. Jesus Bacala; *Social Security*, by Dr. Lourdes A. Hernandez; *Geopolitics*, by Dr. Norberto de Ramos; *Child Psychology*, by Dr. Fernando Hofleña; *The Layman and the Church*, by Fr. Excelso Garcia, O.P.; *On Our Educational System*, by Dr. Ricarda Sian; and *Three Periods of Philippine Art*, by Prof. Galo B. Ocampo.

All the lectures perhaps do not have the same interest to the study of traditional cultures as the lecture delivered by Prof. Ocampo, which deals with Philippine art. As can be understood from the title of the lecture, the author has sought to divide the history of art in the archipelago in three distinct periods which he calls (1) the Pre-Spanish, (2) the Spanish period, and (3) Post-hispanic or, which he rightly terms, Modern period. On the evidences of archaeological artifacts, the author traces the history of the art of the Islands and sets a clear-cut division of the first period into two categories: the Oriental, which is considered to have emanated from India, China, Indo-China, and Japan; and the Primitive art of Borneo, Sumatra, Java.

The coming of the white man to the shores of the archipelago marked the era of the second art period: in this period began the broad impact of the Roman Christian art, as interpreted by the Spanish masters and their disciples in Mexico (the region of contact between the Philippine colony and the Spanish mainland before the opening of the Suez Canal in 1869): that Christian art was entirely alien to the innate propensities of the native artists. It was a period during which the native art was entirely forgotten, and budding Philippine painters, with the guidance of the clergy, looked to the European continent for inspiration and models, not however in subject orientations but in style and schema of execution. The outcome was nevertheless equally vivifying to the Filipino artist for he was recognized as an *artiste par excellence*.

In a similar way, the third period of Philippine art ushers in a much wider vista for it was no longer mainly from Europe that the artistic inspiration was drawn, but with the coming of the Americans into the Philippine scene, the United States offered greater and greener pastures for the flowering and fruition of modernism, a style and schema of execution in which Philippine painters and artists made a name for themselves.

Perhaps no apology is needed for my observations on the 2nd and 3rd periods of Philippine art, which are generally unfamiliar

ground. Concerning the first period, I wish to consider Professor Ocampo's characterization of Oriental art (p. 101) as "distinct and different not only in its concept but also in its execution from Western art—its philosophy and highly didactic principles, its quaint decorativeness, its *flat colours* and planes in festive or sombre tones, its admirable simplicity ..." (italics mine). The description of Oriental art as *flat in colours* does not generally apply to Indian paintings. I do not think we can describe the Ajantā (India) or Sigirya (Ceylon) cave frescoes as *flat in colours*. Instead they have the most lively and vivifying colour elements, and even centuries after their execution, they still evoke awe and wonder in the beholder. (For an artistic description of the Ajanta paintings, vide Lady Herringham, "Ajantā Frescoes", *India Society*, London, 1915; and M. C. Dey, *My Pilgrimage to Ajantā and Bagh*, London, 1925; for the Sigiriya Paintings, vide Ānanda K. Coomaraswamy, *The History of Indian and Indonesian Art*, London, 1927). Coming nearer our time, the colour elements in the Kaṅgra Valley paintings (Government of India, Department of Information and Broadcasting, Publications Division) we can see a play of colours in their most inspiring combinations.

On the Lanao art (p. 103-4), Professor Ocampo writes of designs painted, carved or engraved "...on metal in-laid *gadurs*..." I wish the learned Professor had elaborated on this term further, for the design seems to suggest a very interesting element in the pre-European art of the Islands, particularly of Lanao. For, philologically the term *gadur* seems to suggest an Indonesian origin, particularly in connection with the *garuḍa* (-*nāga*) designs or motifs in Hindu-Javanese art. Perhaps *gadur* is a metathetic form of *garuḍa* (Sans., "eagle, a mythical bird, Viṣṇu's vehicle") with the *a*-final syncopated, although we have in Maranaw the form *garoda*, "vulture, a bird of the eagle species". With this rather intuitive suggestion, the term may be given a far reaching explanation.

Though the *Sari-Manok* (extra-ordinary chicken) "may be inherently a typical mohammedan design, it is not far-fetched (to suggest) that it is a derivation of a similar design decorating the interior of the Taj Mahal in India a conjecture that is not remote considering the influence of Hindu art in the Philippines" (p. 104). This conjecture is evidently negated by the argument itself. The Taj Mahal was constructed at a comparatively late period when Hindu influences had ceased and Islam made its appearance in the

South East Asian locii. The monument is an Islamic edifice, and while it cannot be ruled out that the internal decorations may have had been influenced by Hindu designs, the main motifs of these decors are Persian. At the time of Shah Jahan, the artistic outlook of these Persian muslims certainly may have been modified by their contacts with Hindu society. Islamic influences in South East Asia may not have come directly from India as borne by historical facts. It is safer to look for its origin in the Indonesian archipelago or in the Malaya Peninsula, for here we have the blending of cultures essentially different from, but not entirely without the spirit of, the original sources.

Along with the lecture, Professor Ocampo incorporated a coloured plate captioned *Lanao Decorative Design—Pre-Spanish*, beside *Sari-manok—A Lanao Design*. This decorative design has characteristics which manifest similarity with or perhaps are reminiscent of the *Kāla-makara* ornament in temple architecture of ancient Java (W. F. Stutterheim, "The Meaning of the *Kāla-Makara* Ornament" in *Indian Art and Letters*, iii, p. 27, et seq.; also "A Note on *Kirtti Mukha*" in *Rūpam*, i, Jan., 1920, p. 11; and J. Ph. Vogel, "The Relation between the Art of India and Java", *India Society*, London, 1925, p. 60-2). Perhaps the design is an abstract representation of the ornament, as it had tended to become in the Javanese art. Dr. Stutterheim wrote of this ornament: "It should not be forgotten that the *Kāla-makara* was no longer a symbol but had become an ornamental motif which, so long as there was no other motive to take its place, retained a permanent place in architecture owing to the fact that it was eminently suited to surround niches and gateways". (*ibid.*, p. 37-8) Only a further research on the history and evolution of this Lanao decorative design will show us the real purpose of the ornament. It may not be hazardous to postulate that we might even be able to connect it with the *Kāla-Makara* (*kīrtti-mukha*) motifs of India, via the Javanese designs, and that the purpose of such design before it become abstracted from the objective representations of the mythical animals, may have followed the same lines of development as the Javanese.

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