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Madras,
15-11-1960.

K. A. Nilakanta Sastri
Director

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[The following article "Buddhist Trends and Perspectives in Asia" by Richard A. Gard, M. A., Ph.D. (contributed to *Presence du Buddhisme* brought out under the distinguished direction of René de Berval) should be of interest to lovers of traditional culture in a modern setting. Buddhism is a major religion with a very long tradition; it has spread down the ages to almost all parts of the contemporary world; the *Catvāri-ārya-satyāni* (Four Noble Truths) form its basic Dharma; it is the perennial *leitmotif* for all humanity. Presenting it against such a background the author elucidates how the Buddha Dharma could be viewed as a social doctrine pointing a way of life for all societies; he relates it to current situations, explains it in meaningful contemporary terms, shows how current Buddhist activities and trends in Asia indicate new perspectives in education and social welfare work and in the interpretation of history; lastly he formulates a Buddhist philosophy of education to suit the ever-changing world and preserve the spirit and content of the Dharma.— (Ed).]

BUDDHIST TRENDS AND PERSPECTIVES IN ASIA

By

RICHARD A. GARD, M.A., Ph.D.

Buddhism is regarded by its adherents as a complete way of life for all beings and societies because it begins experientially with the fundamental problems of existence and seeks their permanent resolution. In Buddhist doctrine (the Dharma) such a way of life, or learning process, is realized epistemologically and metaphysically in several stages called *Catvāri-ārya-satyāni* (commonly known as the «Four Noble Truths»):

1. *Duḥkha-satya*: observation and awareness that existence (*saṁskṛta-dharma*) is conditioned (*duḥkha*, popularly described as «suffering»);
2. *Samudaya-satya*: analysis of the causal-factors (*samudaya*) of conditioned existence which is multi-caused or

dependently-originated (*pratītya-samutpāda*), ever-changing or impermanent (*anitya*), and inter-dependent or non-independent (*anātman*): thus relational existence (*saṁvṛti-satya = śūnyatā*) which may be transcended;

3. *Nirodha-satya*: recognition that the causal-factors can be removed (*nirodha*) and perfect freedom (*nirvāṇa*) of existence from all conditions may be realized (*bodhi*): thus absolute existence (*paramārtha-satya = śūnyatā*) which may be attained by means of

4. *Mārga-satya*: practice of the Noble Eightfold Path (*āryaaṣṭāṅgika-mārga*), often restated as the Six or Ten Requisites (*ṣaṭ-pāramitā* or *daśa-pāramitā*) of the Buddhist way of life and characterized as the Middle Path (*madhyamāpratipad*) in which supreme human wisdom (*prajñā*) and compassion (*karuṇā*) are interdependent.

In accordance with the Dharma, by understanding and responding to individual and societal needs Buddhism has traditionally been a dynamic, civilizing force and a stabilizing, cultural vehicle for many Asian peoples; it has contribued artistic inspiration and cultural achievements, public education and social welfare work, moral guidance and intellectual stimulation. At one time or another during the past twenty-five centuries, the interaction of Saṅgha (Buddhist ecclesia) activities and environmental factors has been a formative element in the development of many Asian societies, and the Dharma has been expressed in more than twenty-two Asian languages and now also in thirteen or more European languages. Thus Buddhism continues to expand geographically and develop historically.

At the present time, the societal environment of Buddhism in Asia and elsewhere is changing more rapidly and fundamentally than ever before. Consequently many Buddhists are endeavouring to understand the increasingly complex, secular, urbanized, and scientific patterns of modern life and thereby to respond more intelligently to individual and societal needs for Buddhist guidance. Buddhist scholars are beginning to study and use the methods and data of the social sciences for their analyses of the newly conditioned human existence, just as anthropologists and sociologists, economists and political scientists are beginning to study Buddhist institutions and activities in order to acquire a better knowledge of Asia and to broaden their own fields. In many

instances the *Catvāri-ārya-satyāni* can be given an added sociological meaning and application:

> all societies are adversely conditioned (*duḥkha*), dependently-originated (*pratītya-samutpāda*), historically impermanent (*anitya*), interdependent (*anātman*) and relative (*śūnyatā*); but the causal-factors (*samudaya*) of their adverse conditions can be removed (*nirodha*) and perfect freedom (*nirvāṇa*) of societal existence can be realized (*bodhi*) universally through supreme human wisdom (*prajñā*) and compassion (*karuṇā*).

In short, the Dharma may be viewed also as a social doctrine, and its practice (the Buddha śāsana) a way of life for all societies.

Such a Buddhist perspective may be necessary for the future of Buddhism in the modern world. Correct and timely Buddhist analyses of social structures and problems, as well as of increasing individual needs, will be required if appropriate Buddhist solutions are to be formulated, proposed, and carried out. Just as Saṅgha and Buddhist lay organizational problems do not exist by themselves (*anātman*) but are intrinsically related (*pratīyasamutpāda* = *śūnyatā*) to changing (*anitya*) non-Buddhist environmental situations (*saṁskṛta-dharma*), so the Dharma must now be expressed in contemporary meaningful concepts. Hence, how well Buddhists understand and fulfil their future role in the world may depend largely on how well they relate the Dharma to social thought and how well they exemplify the Buddhist way of life in society.

These conditions and requirements for the future of Buddhism are common to Buddhists everywhere, as they are similarly for other, non-Buddhist systems of belief. Although Buddhist responses to societal situations may vary in expression according to each country and locality concerned, their approaches will be essentially the same in so far as they are inspired and guided by the *Catvāri-ārya-satyāni*. In this respect, there are no basic differences between the present-day Theravāda and Mahāyāna, or among Asian Buddhists, or between Asian and non-Asian Buddhists: they all have a common heritage, a common task, and a common future.

An increasing awareness of inherent unity among Buddhists is evidenced, for example, by the Buddha Jayanti in Buddhist Asia, European and American Buddhist communities (1956-57),

by new researches on the doctrinal and historical interrelations of so-called Hīnayāna and Mahāyāna schools as well as Section X. « Interactions » and the very aim of the present volume, and by the Sixth Buddha Śāsana Council in Rangoon (1954-56) and joint Saṅgha-lay participation in five World Fellowship of Buddhists Conferences (Colombo 1950, Tōkyō 1952, Rangoon 1954, Kathmandu 1956, Bangkok 1958). The expression « Buddhist world » is beginning to assume true geographical meaning.

Current Buddhist activities and trends in Asia indicate relatively new Buddhist perspectives in the fields of education, social welfare work, and interpretation of history. Some of these trends and views will be briefly noted as follows

Buddhist education is now generally intended for the laity as well as the Saṅgha — thus together they may comprise a new, expanded Saṅgha in the future — and in both cases non-Buddhist subjects are added to the Dharma and form an essential part of the curricula.

Traditional temple learning and monastic schools for the training of Saṅgha leaders still prevail in Burma, Cambodia, Ceylon, Laos, and to a lesser extent in other areas. Inspired by the example of the former Indian Buddhist universities of Jagaddala, Nālandā, Odantapurī, Valabhī, Vikramaśilā, Buddhist higher educational institutions with modernized instruction and facilities have been established in Cambodia (Université Bouddhique, Phnom-Penh), Ceylon (Vidyālaṅkāra University, Peliyagoda; Vidyodaya University, Maligakanda), India (Nālandā University revived), Japan (13 Buddhist colleges and universities), Korea (Haein College, Masan; Tongguk University, Seoul; Wŏn Kwang University, Iri, and Thailand (Mahāmakuṭa University and Mahā-Chulalongkorn University, Bangkok); Buddhist colleges are also needed and desired in Burma, Laos, Malaya-Singapore, Taiwan, and Viêt-Nam.

Buddhist lay schools, which formerly served as public educational institutions and now mostly supplement secular schools, have been established in Burma, Ceylon, Hong Kong, Japan, Korea, Nepal, Penang, Singapore, Taiwan, and Viêt-Nam, and are co-educational in most places. There are also Buddhist schools for girls in Ceylon (including four colleges), Hong Kong, Japan (including several colleges and universities and over 50 other schools), Singapore, and Taiwan. [The present nature of Buddhist

education in Bhutan and Sikkim and in Communist areas is relatively unknown.]

Although needs for teacher training, textbooks, and other facilities are similarly experienced in various countries, the common element in modern Buddhist education lies in the formulation of a basic philosophy of Buddhist education, or Buddhist philosophy of education, which will guide the preparation of future Buddhist leaders in the everchanging world as well as preserve the spirit and content of the Dharma. The following is an attempt to state briefly such a philosophy, remembering that the Buddhist learning process and educational ideals are inherent in the *Catvāri-āryasatyāni.*

The primary aim of Buddhist education, traditional and contemporary, is the same as that of the Buddha's life and teachings: to enable all beings to become Enlightened and thereby attain *Nirvāṇa* — an educational objective which concerns the Buddhist individual, Saṅgha, laity, and society as a whole. The second aim of Buddhist education is to know, expound, and exemplify the Dharma; the third aim is to preserve and guide the (future, expanded) Saṅgha; and the fourth aim, which expresses the universality of the foregoing Buddha, Dharma, and Saṅgha aims, is to help all societies progress and develop toward perfect freedom through supreme human wisdom and universal compassion.

The fundadmental subject matter or curricula of Buddhist education should include all studies necessary for the fulfilment of its four aims: that is, the traditional Pāli Dhamma (Sutta, Vinaya, Abhidhamma) and its commentaries in one or more scripts and languages such as Burmese, Khmer, Lao, Sinhalese or Thai; the Dharma in Sanskrit, Chinese, Japanese, Tibetan and other versions (with commentaries); and contemporary Buddhist treatises and non-[doctrinally-] Buddhist studies in the fields of linguistic science, historical science, social sciences, philosophy and religion, cultural arts, physical and exact sciences, library and museum sciences.

The fundamental study methods of Buddhist education include the traditional learning processes of listening to teachers, critical analysis and self-reflection, oral and written exposition, inquiry and discussion, memorization and practice of what is being learned, to which are now being added recently developed research methods and study techniques. Similarly, the fundamental teaching

methods of Buddhist education include the traditional practices of lecturing to students, writing expositions or commentaries, discussion and student guidance, and especially personal exemplification of what is being taught; such Buddhist pedagogy is now being aided by certain modern techniques and facilities.

The expression of these fundamental aims, the actual content of the fundamental subject matter, and the practice of the fundamental study and teaching methods of Buddhist education will all naturally vary according to institution as conditioned by environmental and other factors. However, a certain unity in Buddhist educational systems, or the correlation of basic aims, subject matter, and methods in Buddhist education, can be assured in principle by reference to the *Catavāri-ārya-satyāni* and in practice by intra-Asian conferences of Buddhist educators and by exchanges of teachers, publications, and other information. Thus far, Buddhists in Burma, Cambodia, Ceylon, Japan, Korea, Thailand, and Viêt-Nam have given some consideration to the formulation of a philosophy of Buddhist education, as summarized above, but have effected little in practice through educational conferences and exchanges.

Perhaps the most difficult problem which nearly all Buddhist schools and colleges in Asia have in common is the proper correlation of so-called non-Buddhist and Buddhist studies in their curricula: in other words, how modern research methods can best serve the needs of Buddhist scholarship and their data provide needed supplementary information for a Buddhist understanding of all conditioned existence and at the same time how Buddhist traditional concepts can be related to current situations and explained in contemporary meaningful terms without the Dharma becoming misinterpreted and Buddhist studies overwhelmed by non-Buddhist interests. This predicament and need in Buddhist education appear particularly important in Japan where higher educational institutions are subject to the increasingly complex, secular, urbanized, and scientific patterns of modern life, but, as these societal trends become more widespread, similar situations may be expected for Buddhist schools and colleges elsewhere in Asia and are already appearing in Korea and Thailand.

At the present time, Buddhist social welfare work is being conducted by the Saṅgha especially in Burma, Hong Kong, Japan, Korea, Laos, Nepal, Taiwan, and Thailand and by the laity, often in cooperation with the Saṅgha, in these areas (except Laos where

there are no lay Buddhist organizations) as well as in Ceylon, India, Penang, Singapore, Viêt-Nam and to a certain extent in Cambodia. Such welfare activities usually include the provision of facilities, in temples or lay buildings, for orphans and poor children, the aged,, and sometimes for unfortunate animals, medical dispensaries and hospitals, vocational training centers, supplies for leper and refugee settlements, moral guidance for delinquents, and other assistance intended to further community spirit and well-being.

Buddhist social welfare work today is sometimes regarded by non-Buddhists as resulting from the exemplary conduct of Christian and other charitable organizations, but such stimulation is not necessarily the origin of comparable Buddhist activities. Buddhist « humanitarianism » is inherent in the Six or Ten Requisites of the Buddhist way of life, characterized especially by the Bodhisattva ideal in Mahāyāna thought and practice, and expressed in numerous Dharma/Dhamma textual passages on social welfare aims; the traditional role of the Theravāda and Mahāyāna Saṅghas in village life has long been a social function, although now subject to disruptive influences.

In the past, political authority in Asian Buddhist countries has often supported the Saṅgha in order to facilitate or enhance its own social control, economic wealth, cultural prestige, and conduct of diplomacy; while the local communities concerned usually supported the Saṅgha upon the basis of personal belief and the realization that the social well-being of both is reciprocal. Today, however, Asian governments tend to assist the Saṅgha and Buddhist lay groups (together as an expanded Saṅgha) according to the effectiveness of their social welfare activities, except in Cambodia, Laos, and Thailand where the king is traditionally regarded as the protector of the Saṅgha. In short, since public support and Buddhist welfare work are usually interdependent and tend to increase or diminish correlatively, it is quite possible that in the future Buddhist education will emphasize the need for more social welfare activities by Buddhists. In such case, the relationship between Buddhist education and community assistance/welfare, already precedented by numerous past examples, may receive a relatively new understanding and expression.

Christianity, Hinduism, Islam, and Judaism, which at times have approximated whole cultures or comprised societal ways of

life, are inclined to interpret human history in terms of their particular doctrine and to judge social progress according to the realization of their own ideals. In these respects, their views of history are actually conceptions of their own spiritual teleology. Similarly, Buddhism has propounded interpretations of Buddhist history, rather than of human history in general, such as the traditional belief in the periodization of Buddha Śāsana decline (whether conceived in units of 500 or so years and the end frequently postponed by the Theravāda, or conceived in three periods and the ever-present ending stage lamented especially by the Chinese-Japanese Mahāyāna) and the widespread belief in the coming of a future Buddha (Maitreya).

It seems likely, however, that historical and social science studies of such Buddhist conceptions will explain their origin and development, rather than support them, and that, in turn, Buddhist use of historical research methods, historiography, and the social sciences will induce a new Buddhist interpretation of history and societal change (progress?). This supposition does not yet constitute an identifiable trend, but the conditions for its emergence can be stated tentatively and the possible nature of a resultant Buddhist perspective of history can be suggested. Thus far, interest in the subject has been expressed principally in Japan and to some extent in Burma and Ceylon.

Interpretations of history involve considerations of societal change which in turn is comprehended by notions of conditioned existence, causal-factors, dependent-origination, impermanence, interdependent and relational structure — notions which are readily identifiable by Buddhists as *duḥkha, samudaya, pratītya-samutpāda, anitya, anātman* and *śūnyatā*. The data for a Buddhist interpretation of history should of course be derived from historical and social science research, but the *duḥkha-satya* and *samudaya-satya* stages of the *Catvāri-ārya-satyāni* may provide the premises for formulatinos of working hypotheses in historical studies.

Similarly, societal trends should be noted from existing evidence and careful projection, but, at least for Buddhists, determination of desired social or universal human goals may be made by reference to the *nirodha-satya* and *mārga-satya* stages of the *Catvāri-ārya-satyāni* upon the doctrinal basis that the fulfilment of the Buddhist way of life for individuals and societies is Nirvāṇa or the perfect freedom of existence from all conditioning factors.

Many other significant trends could also be noted, and questions asked, concerning Buddhist ideas, activities, and problems in Asia. But they would require specific reference to dated, localized situations. For instance: in Burma a «Social Service Saṅgha» movement (founded March 1956), the research plans of The International Institute for Advanced Buddhistic Studies (Kaba Aye, Rangoon), and the problematic future of the Union Buddha Śāsana Council; in Combodia the establishment of a modern Université Bouddhique (Phnom-Penh; classes begin May 1959); in Ceylon Buddhist educational developments at all levels, and the difficulty of maintaining proper relationships between the Saṅgha and political authority; in Hong Kong refugee and social welfare needs and related Buddhist activities; in India the determination of the future of under-privileged Buddhist groups and of the exact nature of Hindu-Buddhist doctrinal relations, past and present; in Japan the work on a new Buddhist library classification scheme by the Buddhist Library Association Bukkyō Toshokan Kyōkai, founded 1958) which would enable the incorporation of Buddhist materials into general library schemes and the expansion of organized knowledge; in Korea the establishment of proper relationships between the (unmarried) Saṅgha and (married) lay groups and between Buddhist and non-Buddhist (Christian and secular) interests; in Laos the improvement of Buddhist education, and the apparent lack of need for a lay Buddhist movement; in Nepal the regeneration of the Saṅgha and its consequent educational and social welfare work; in Malaya the future of Chinese-Sinhalese Buddhist groups doctrinally within Buddhism and organizationally in the Federation of Malaya, and, relatedly, the need to train Buddhist teachers and establish Buddhist schools; in Singapore the task of training Buddhist teachers, compiling Buddhist textbooks, and presenting Buddhist subjects in the public schools (since 1958): in Thailand the increasing need to induce trained monks in Bangkok to return to rural areas for service to the Saṅgha and for the sake of national and local welfare; in Viêt-Nam the developing Buddhist lay-school system, and the future position of Chinese-Viêtnamese Buddhist groups doctrinally within Buddhism and organizationally in a divided country; and in Communist-controlled areas the fate of the Buddha, the Dharma, the Saṅgha, and the Buddhist laity.

Similarly, it might be asked: is there a causal relationship between the present dormant period of Buddhist art and cultural

creativity and the apparent lack of knowledge about the development and varied forms of Buddhist art by the Saṅgha in most Buddhist areas? What could be the doctrinal consequences of the increasing use by Buddhists of English instead of Pāli as the principal intra-Asian language? Will Japanese studies in the social and physical sciences lead toward the modernization of Buddhism in Asia as well as contribute to the development of Buddhism elsewhere?

And perhaps most important of all: how well do Buddhists in Asia perceive and understand current Buddhist trends, and thereby, how well will they conceive and present relevant Buddhist perspectives as a way of life for all beings and societies in the ever-changing world? Whatever their response may be, Buddhists in Asia and elsewhere may well cooperate, for they have a common heritage, a common task, and a common future.

BHARATA NATYAM AS I SEE IT

By

KUMARI KAMALA

Disciple of Vazhuvoor Ramiah Pillai of Bharata Nāṭyālaya

(This confessio credi by one of the most distinguished artistes of South India, will, we hope, be of great interest to our readers —Ed.)

The Creation

Brahmā, the creator of the worlds, śāstras and all the living things in this world, thought that there must be a recreation, a pleasure and enjoyment for the mortals and immortals. He took a portion of all the four Vedas which are named as Ṛg Veda, Yajur Veda, Sāma Veda and Atharvaṇa Veda, and created the "Nāṭya Śāstra." Music was created from Sāma Veda and Nāṭyam was created from Ṛg Veda. Saint Bharata demonstrated this Nāṭya Śāstra with his pupils who were ṛṣis before the Lord Naṭarāja or Śiva who is the King of Dancers. Devas requested Lord Śiva to dance his Ananda Tāṇḍava or the Dance of Ecstasy and Bliss. He danced to the accompaniment of Brahmā sounding the bells, and keeping the rhythm, Lord Viṣṇu blowing the conch, Goddess of knowledge—Saraswatī playing the viṇa, the gods Sun and Moon, playing the flute, Nandikeśvara playing on the drum, with Saint Nārada to sing; thus Śiva danced to the wonder-struck audience of the Devas. Pārvatī inspired by his dance performed her own type of dancing called Lāsya, which was rich in grace and feminine charm. Lord Śiva happily took her on the left side of his body to show the importance of her dance. Lord Śiva who was pleased with Muni Bharata's dance asked one of his followers named Taṇḍu Muni to teach his type of dance to Muni Bharata. Pārvatī taught her type of dance to Uṣā, the daughter of Bāṇāsura. She taught the art to the Gopikās in Saurāṣtra and thus the Nāṭya Śāstra spread in India. Arjuna as Bṛhannalā taught dance to the King of Virāṭa's daughter. The name "Bharata Nāṭyam" came into use because it was adapted to practical human needs by Bharata and also because the name Bha-Ra-Ta stands for, Bha- Bhāvam or expression, Ra- Rāgam or music, Ta- Tāla

which is rhythm, and is a combination of all these three essential things.

Treatises on Bharata Nāṭyam

Bharata Muni wrote, a big volume of Nāṭya Śāstra (1st century A.D.). Nandikeśvara who is God Śiva's Vāhana or Carriage, who also had the talent of playing on drum for God Śiva's dance has written "Abhinaya Darpaṇa", Śārnga Deva has written "Mahābharata Chūdāmaṇi"; 'Daśarūpaka' has been written by Dhanañjaya. These and Śrī Iḷango Aḍigal's Śilappadikāram are the treatises which introduce to us the divine qualities of this great Art. Sage Agastya propounded in his "Bharata Sūtra" that the Tāṇḍavas of Śiva are of 108 varieties; of them the Dvādaśa Tāṇḍavas or the twelve Tāṇḍavas are catalogued by Śārngadeva as follows: 1. Ānanda Tāṇḍavam, 2. Sandhyā Tāṇḍavam, 3. Śṛngāra Tāṇḍavam, 4. Tripura Tāṇḍavam, 5. Ūrdhva Tāṇḍavam, 6. Muni Tāṇḍavam, 7. Samhāra Tāṇḍavam, 8. Ugra Tāṇḍavam, 9. Bhūta Tāṇḍvam, 10. Pralaya Tāṇḍavam, 11. Bhujanga Tāṇḍavam, 12. Śuddha Tāṇḍavam. He has also laid down in writing the "Lakṣaṇas", the important characteristics, attributed to each of them. The various treatises written on dance exhibit the differences in points of view. There are accretions and deletions in the particular; for (e.g.) in Abhinaya of the angas or limbs of the body we find asamyuta and samyuta. The gestures which are done through hands are called Mudrās. Asamyuta is Mudrā of one hand only and Samyuta is a Mudrā of both hands in conjunction. Śārngadeva mentions 28 varieties of the abhinaya of one hand only; but gives an explanation for 47. In his Nāṭya Śāstra Bharata mentions only 24 varieties of asamyuta or the abhinaya of one hand only. In the Abhinaya Darpaṇa written by Nandikeśvara it is mentioned that asamyuta is of 28 varieties. For Śilappadikāram, an epic written about 1800 years ago by the famous scholar Iḷangō Aḍigal, we find there in the commentary of Aḍiyārkku Nallār mentioning about 33 varieties of asamyuta-hastas. Further the two works Abhinaya Dharpaṇa and Bharata Ratna give an account of various lakṣaṇas or features pertaining to this Sacred Bharata Śāsra. In the Utthāna Tāṇḍava we find dance lakṣaṇas; in the Sukumāra lāsyam, we find bhāva and abhinaya lakṣaṇas and also vādya lakṣaṇas pertaining to stringed instruments like Yāḷ (harp) percussion instruments like drum, and wind instruments like flute.

It is also mentioned in detail that a dancer must be good looking, must have perfect discipline on the stage during the dance

and perfect concentration. She must dance with ease and without effort, never showing her fatigue in the least. The dancer, if she has a good figure and strength, can dance till she is fifty.

The Apogee of the Art

In this way this ancient dance culture was nurtured and nourished by intellectual giants of a superior calibre and this art attained its glory during palmy days of the three Tamil Emperors, the Chola, the Chera and the Pāṇḍya, and Pallavas. It is said that we can gather from the epigraphical records and copper plates of those times that even princesses belonging to the royal families were trained in this art and they had attained perfection in this sphere. Kavi Kālidāsa, the famous play writer, in his *Mālavikā-Agni Mitra* a story which has a dancer as its main theme says in a śloka of this śāstra that sages deem this Nāṭya Śāstra as a pleasant sacrifice to the Gods; Rudra or Śiva to dance both Tāṇḍava and lāsya took his wife Pārvatī on his left. This dance contains all the nine Rasas or the nine emotions of the people in this world, and so this Bharata Nāṭya is the only Art which can give perfect satisfaction at one and the same time to all and sundry suited to their tastes irrespective of their caste, creed or colour or even their propensities.

The Nine Rasas

The Rasas or human emotions are numbered as nine, namely: Śṛngāra or love, Hāsya or humour or fun, Karuṇā or pity, Vīra or heroism, Raudra or fury, Bhayankara or terror, Bībhatsa or disgust, Adbhuta or wonder, and Śānta or peace. In the days of Bharata and Kālidāsa the ninth Rasa Śānta was not accepted as a Rasa for the very valid reason that it was a condition in which all passion is still. In these Rasas Śṛngāra forms the best. So Śṛngāra adding with Bhakti or devotion gives the perfection for this art or for this dance.

The Fall of the Art

Such a great Himalayan art has fallen into the lowest abysmal depth for the past 200 years due to the absence of good patronage and the ignorance of its greatness on the part of the élite; added to these were the easy and short-cut methods of depicting this unique but difficult art embracing everything from the sublime to the lowest resorted to by some; as a result of this, songs kindling the baser instincts in men were composed and added, resulting not only in the loss of divinity but also in shattering the very

basis of this glorious art. In South India recitals given by one or two dancers and comparable to a programme were called *Sadir* until about 30 years ago. The Sadir was performed by devadāsīs or girls dedicated to temples who danced on all auspicious occasoins, in temples, palaces, and houses of the rich people in general, though in later days the Sadir unfortunately developed sensual characteristics which almost brought about the extinction of the art.

The Work of Nāṭyācāryas

Even under such adverse circumstances this art was preserved from extinction under the protective wings of the Nāṭyācāryas or dance-teachers noted for their traditional culture and erudition. The Nāṭyācāryas realized fully the divinity attaching to this art. Among the great Nāṭyācāryas were Ponniah, Chinniah, Vaḍivelu and Śivānandam who lived, in 19th century and who were attached to Śarabhoji Mahārāja of Tanjore. Śrí Sāmu Naṭṭuvanār of Vaḷuvūr, Mīnakshisundaram Pillay of Pandanallur and Kandappa Pillay were the creators of the present tradition of Sadir.

The dance-teachers in the South are called Naṭṭuvanār, a word which in effect means Sūtradhāras. An ideal Naṭṭuvanār must have knowledge of the śāstras of Music and Dance, must be able to compose dances, conduct performances, teach and be able to sing. The pride of a Naṭṭuvanār are his pupils. So it is very essential for the pupils to grasp and improve the art and be careful in presenting it.

The dance dramas are also equally popular with solo dancing; in which Melattūr, Śūlamangalam, Ūttukkāḍu and other villages near Tanjore are famous. Then there are Kuṟavañjis dance-dramas of Tamil Nāḍ where the hero is the deity of the temple and the heroine is the chief dancer who represents the human soul in search of God. The stories of Kuṟavañjis are almost alike. There are many Kuṟavañjis and the oldest of them is Kuṟṟāla Kuṟavañji composed by Trikūta Rājappa Kavi Rāyar. And there are also many other famous compositions as Nauka Caritram, Gīta Govindam or Ashtapadi.

The Renaissance of Bharata Nāṭyam

It is happy to note that many inviting changes have come on the presentation of Bharata Nāṭyam Programme to-day. The performances are sponsored in big art circles called Sabhās. Many songs which had vulgar meanings have been omitted and the songs

which evince devotion and bhakti towards God have been adapted as in olden days.

The Stage decoration and the Costumes add a new color and charm to the divine art. In ancient days dances and abhinayas were solely adopted for inculcating Bhakti in the minds of the people. And present researches show that dances and abhinayas are adopted for bringing to light the celestial meanings embedded in valuable works like Lāsyam, Sukumāra lāsyam, Utthāna Tāṇḍavam, Śabda lāsyam, Puṣpāñjali, Tēvāram and Tiruvācakam and many of these songs have been adopted these days in forms which include Alārippu, which is akin to puṣpāñjali, Jatisvaram, śabdam, varṇam, tillāna, Tiruppāvai, Tiruvācakam and Tēvāram. We also must mention some of the "Kṣetaragñar" padams which excel in abhinaya about Lord Kṛṣṇa and Gopikās, and are also rich in Nāyakī Nāyaka Bhāva or the love sentiment of a heroine (soul) for her lover (God).

Bharata Nāṭyam in Foreign Countries

When I visited China, Japan, and Europe I found people were impressed by this great art which has something special in its devotion to the Almightly, where the Western type of dancing, Chinese dance and Japanese dance are based on Nature, the daily events in human life. It was of course difficult for them to understand Mudrās of Bharata Nāṭyam and the legends about the various Gods. But after the explanation of the particular items in their own language they are able to follow the dance. If it is a dance-drama with two characters on the stage with their gestures a little simplified they are able to understand and appreciate it with ease. For example: A portion Tirukkuṟṟāla Kuṟavañji dance-drama, Nāga Nṛtya or the song in praise of the serpent adorning Śiva, the famous Bhārati's song about Śrī Kṛṣṇa and Rādhā, and Naṭanam Āḍinār or the song describing Śiva's dance in Tillai were easily understood and were the most popular items in the performances.

Purpose of the Nāṭya Śāstra

The basic ideal or the goal of this Śāstra is to infuse in the minds of the people Bhakti or devotion to God, appreciation of beauty, a code of good morals, reverence towards the crystallized quintessence of the lofty purāṇic ideals—in short all that is good for a perfect, peaceful and happy life in this world and in next. This truth should be deeply rooted in the minds of every one.

A SURVEY OF THE TRADITIONS OF MUSIC, DANCE AND DRAMA IN THE MADRAS STATE

By

SANGITA BHUSHANAM S. RAMANATHAN

(Mr. Sangīta Bhūṣaṇam S. Ramanathan conducted recently a survey of traditional music, dance and drama in the Madras State at the instance of the Madras State Sangīta Nāṭaka Sangham. Here he gives a summary of the results of his field studies.—Ed.)

It was mostly in the villages that traditions of folk arts of India flourished. Unsophisticated simplicity and gaiety are the chief traits of these folk arts. They reflect the community life, the hopes and aspirations of the people at large. They served not only as pastimes but also instilled in the minds of the people faith in and love of God. They also reveal their sense of beauty and good conduct in life. Unfortunately, western education and industrialization have diverted village folk to towns for a living and this has led to the decline of these traditional arts and virtues. Recognizing the value of these arts the Sangeet Nāṭak Akadami and its affiliated institutions in each State are actively engaged in the revival, preservation and promotion of these arts. Under a scheme for the survey of arts by the Madras State Sangīta Nāṭaka Sangham I was commissioned to tour for six months (from September 1959), study *in situ* and collect information on the arts of music and dance in the Madras State. I have submitted a detailed report of my results to the Sangham, and here I shall briefly mention some of these traditional arts as I saw them in the course of my survey. Some of them are dead or dying and lest all memories of these arts which form the proud heritage of our ancient culture should be lost completely, it is desirable to tape record and film as many of them as possible. Though this has been done to some extent, there is still much ground left to cover. The Annual Music Conferences at Madras have been pleading for this effort at their sessions. There are also in the possession of private individuals manuscripts which could be acquired not only for their rarity value but also for the reconstruction of some of these lost arts with the aid of solitary exponents of the arts who are still alive here and there. I happened

to contact some of them and it would be no small advantage to the traditional culture of South India to avail ourselves of the substantial help that could be had from them.

DANCES

Arayar naṭanam: There are at Śrīraṅgam some people, called Arayar who perform a religious dance called after them as Arayar naṭanam. The famous Tirumangai Āḻvār, one of the celebrated Vaiṣṇava saints of the eighth-ninth century is said to have organized this institution. The Divyaprabandham is sung on the occasion in devagāna style. The *Kōiloḻugu*, a Tamil work on the affairs of the Śrīrangam temple, states that this institution went out of practice and it was later revived by another Vaiṣṇava saint, Nāthamunigaḷ by name. The latter is also credited with having organized at Śrīrangam the Tirumoḻi Tirunāḷ, a festival celebrated for ten days preceding the Vaikuṇṭha Ēkādaśī. Arayar Naṭanam is prevalent also in Nāchiyār Kōvil (Tanjore district) and Āḻvār Tirunagari (Tirunelveli district). It existed at Tirunārāyaṇapuram (Tirunelveli district) and Tiruvaḻundur (Tanjore district) but has now disappeared.

Four arayar wearing a special dress and a kirīṭam (crown) stand before the deity. They have each a pair of cymbals with which they keep time as they recite the sacred Tiruvāymoḻi. One of them performs *abhinaya* (postures) during the recital. Sometimes dramas like Rāvaṇa vadham, Vāmanāvatāram, Kamsavadham are also enacted. The articles used for the deity for ornamentation are held symbolically to represent the different characters in these dramas. For example, the garland on the deity is symbolical of Kṛṣṇa; the gaudy cloth worn by the deity and called Pītāmbara stands for Pūtanā who tried to poison Kṛṣṇa to death; the big umbrella held over the deity represents the mythological Govardhana mountain associated with one of the exploits of Kṛṣṇa.

Māveli Nāṭakam: Māveli means big rat and nāṭakam is a drama associated with it. This dance drama used to be staged at the Vedāraṇyam temple in the Tanjore district at the time of Kārttigai month. The tradition is now no longer living. The story of the big rat (Māveli) which forms the theme of this dance drama is this: the lamp burning in the temple before the deity once dimmed and needed kindling. Thereupon the deity who desired it offered the boon of emperorship of three worlds to whomsoever kindled the flame of the dimming lamp. A rat

(Māveli) happening by chance to jump on the lamp accidentally kindled the flame and thus became eligible for the boon of the deity. It was duly granted and Māveli was born as the great emperor Mahābali of Purāṇic fame whose pride of boundless generosity was humbled by God in the form of Vāmana. Mahābali implored the Lord that in the month of Kārttigai rows of lamps should be illuminated in temples in memory of Māveli.

Though this traditional dance drama disappeared some 30 years ago, Prof. P. Sambamurti of the Music Department of the University of Madras came by a manuscript of this dance drama and reconstructed it with the aid of a lady who used to take part in the drama. It was enacted at the Tamil Iśai conference in 1959 and when I saw the performance I found there is good music, dance and dialogue in the drama not to speak of some rare rāgas in which songs are sung.

Navasandhi: The term 'Nava' means nine and 'sandhi' denotes direction. There are supposed to be nine directions and each sandhi or direction is guarded by a deity. They are propitiated with dance and music at the time of dhvajārohaṇam (flag hoisting ceremony) which denoted the commencement of the annual festival (Brahmotsavam). This dance-drama tradition is still alive at Tiruccendur and I had the occasion to witness a performance at the Tamil Iśai Conference at Madras in 1953. A specific tāla, rāga, nṛtta, paṇ and vādya is assigned to each sandhi. I may mention that Sri T. S. Ulaganatha Pillai of Tirugokarnam possesses a manuscript on the Nava Sāndhis.

Viṭanka kṣētras and their music and dance traditions: The Viṭanka kṣētras are seven in number viz., Tiruvārūr, Tiruvaimur, Tirukkōḷili, Tirukkāravāśal, Tirunāgaikkārōṇam, Tirunaḷḷāru and Tirumaṟaikkāḍu. These kṣētras are indeed treasure houses of music and dance. Tyāgarāja is the presiding deity in these kṣētras. Each kṣētra has its own individual pattern of dance. Particular rāgas, pallavis etc. are stipulated for the festival at Tiruvārūr and they are scrupulously followed. A number of musical instruments of the traditional type are used on the occasion: wind instruments like Pāri Nāyanam, Ekkāḷam, Karaṇa, Kōṇa Vādyam, Tiruccinnam, Śappai Kombu, Śankham; percussion instruments like Kiḍikiṭṭi, Pancamukha vādyam, Śuddhamaddaḷam, Davandai, Uḍal etc. I visited five of these kṣētras and I found that they still preserve many of these traditions.

The dance of the palanquin bearers at Tiruvānmiyūr is worthy of mention.[1] It was revived recently. It is performed in the evening time during worship of God Śiva when He is supposed to dance the Sandhyā Tāṇḍava. The palanquin bearers carry the deity in the palanquin and dance in a rhythmic way to the accompaniment of Śuddhamaddaḷam (percussion instrument) and cymbals.

Dramas

A particular type of dance drama which evolved out of the classical drama of old is called the Bhāgavata Mēla dance drama. This tradition was kept up in Melaṭṭūr, Śūlamangalam, Ūttukāḍ, Śāliyamangalam, Nallūr and Tēpperumānallūr, all villages in the Tanjore district. Only in Melaṭṭūr is the art now alive. The drama is being enacted once a year at the time of Narasimha Jayanti. "These dance-dramas are expounded with music of high class Carnatic tradition, dance and abhinaya in classical Bharata Nāṭya technique, poetic speeches and dialogues and appropriate dramatic action. The sentiments of the songs and speeches are of varied interest with devotion and philosophic truths permeating all through".[2]

Kuṟavañjis: If the Bhāgavatamēḷa dance-drama belongs to the realm of classical drama of old, the Kuṟavañjis belong to the realm of folk arts. "They are woven round the stock theme of a lady falling in love with the king of the palace or with his minister or with the presiding deity of the local temple. Ultimately she attains the object of her love".[3] There are many kuṟavañjis; texts of them are available but without the music and the dance. Two of them, Tyāgēśar Kuṟavañji and Kumbhēśar Kuṟavañji used to be danced respectively a few decades ago at Tiruvārūr temple and at Śūlamangalam. But they are now no longer staged.

I heard from a lady, Minakshi ammāḷ of Pondicherry, a few passages from a kūram, called Minnoḷial kūram, a ballad describ-

1. A demonstration of this dance was given at the 17th annual Tamil Iśai Conference at Madras.

2. *Bulletin of the Institute of Traditional Cultures*, 1959 Part II, p. 213. Mr. E. Krishna Iyer, Honorary Secretary of the Madras State Sangīta Nāṭaka Sangham has dealt in detail with this great traditional dance-drama. *Ibid.*, pp. 210-218.

3. *Bulletin*, 1960, Part I, pp. 167-69.

ing the love episode of Arjuna who, disguised as a fortune teller (kuṟatti), reads the palm of his own wife, Minnoḷi. The tunes were very pleasing as I heard them from the lady; they have been recorded by the Sangham.

Terukūttu: This is a dance drama of the folk type in which purāṇic themes are presented with music, dance and speech. With a small thatched pandal as a stage and sloping open ground in front to serve as auditorium these folk dances used to be expounded in connection with religious and temple festivals. They have now become almost decadent.[4] In Tamilnad the Terukūttus used to be performed mostly with Draupadiamman festival in summer. I witnessed at Kaduganūr in my tour a Terukūttu which was remarkable. There is now a Terukūttu troupe at Puriśai about five miles from Wandiwash. It is headed by one Natesa Tambirān, 62 years old. His ancestors for generations have been engaged in this profession. They belong to the Paṇḍāram community and some of them have a good grounding in Tamil and Tēvāram music. Tiruvāli near Śīrkāḷi was quite famous for Terukūttus. One Mr. Doraiswāmi of Tirukōyilūr now about 60 years old was having a good troupe. His disciple, Mr. K. Pakkiriswāmi is now training a set of young pupils in this art and occasionally produces plays at Tirukōyilūr and nearby places.

MUSICAL COMPOSITION

Bhajana Paddhati Songs: Bhajanas are musical concerts intended to inspire devotion to God. There are songs of the simple folk type and also of the classical kīrtana type. There is a particular method (paddhati) of singing them. I happened to attend and hear the Bhajana Paddhati songs sung according to a particular tradition at the Bōdhendra Ārādhana festival at Govindapuram. One Bodhendra is the founder of this particular Bhajana sampradāya (tradition) which lays stress on Nāma Sankīrtan (singing the glory of God's name). It was Marudanallūr swāmi who gave a definite shape to the tradition and organized it. Many people well versed in this tradition attended the Bodhendra Ārādhana festival at Govindapuram. The nāmāvali is just a string of names of God set to simple music. The leader first sings the line and the rest join in a chorus. There is also dancing and kōlāṭṭam.[5]

4. *Bulletin*, 1957, p. 225.

5. The performers beat time with short painted sticks to the accompaniment of a particular rhythm.

There is at Madras one Śrī Gopalakrishna Bhāgavatar who conducts these nāmāvalis in the tradition. A sacred lamp burns at the centre and they form a ring round it. They go round the lamp singing and dancing. Sometimes the Bhāgavatar performs *abhinaya* (poses) too. Mr. Bhāgavatar's repertoire includes many kṛtis of the Tallappākam composers, the padas of Purandaradās and Rāmadās' kīrtanas. It would be an asset to tape these kīrtans as early as possible.

Chettipeṇ Maruttuvam: The word chettipeṇ means a girl belonging to Chetti community and Maruttuvam means midwifery. This story in folk melodies relates to the prayer of a mother who was prevented by floods from going to nurse her daughter at delivery. God impersonated as mother (Tāyumāna) and attended the delivery of the daughter. The provenance of this tradition is Trichinopoly, and it is also called Piḷḷai Maruttuvam or Tayumānār kummi. They are sung in the usual kummi tunes (folk melody) and some of them are remarkably original. Some years ago almost all the ladies of Trichinopoly knew by heart this traditional folk melody, and by accident I discovered the tradition at Tanjore with an old lady who resided formerly at Trichinopoly and then went over to Tanjore.

Cindu: This is a kind of musical composition of the folk type. There are at least three varieties of it, viz., Kāvaḍiccindu, Noṇḍiccindu and Vaḷinaḍaiccindu.[6] The Kāvaḍi is an arched wood and cloth work, and the short wooden base rod held on the neck is swung round to dance movements. Some professional experts display amazing feats of skill in it by balancing and moving the kāvaḍi on all parts of the body and in various attitudes and poses without the support of the hands. The dance is done to the varied tunes of Kāvaḍiccindu. The orchestra is Naiyāṇḍi Mēḷam, consisting of one or two Nāgasvarams (wind instruments), Tavil, Pambai and Tamukku (percussion instruments).[7] The songs are sung in charming tunes by devotees of God Subrahmaṇya and they have been handed down the centuries by oral tradition.

Noṇḍiccindu: Noṇḍi means lame and it is called Noṇḍiccindu because the first of every two lines is shorter than the second. It

6. The 16th Annual Tamil Isai Conference at Madras urged that these types of folk songs should be collected in greater number and popularized. *Bulletin*, 1959, Part I, p. 181.

7. *Bulletin*, 1957, p. 225.

is a long composition set in a particular tune and has been largely used in Kathākālakṣepams and dramas like Nandanār caritram for narrative purposes.

Vaḷinaḍaiccindu: This is also a composition sung in specific tunes by pilgrims while on pilgrimages to alleviate the tedium of the journey.

Kavuttuvam: This musical composition consists of jatis (śolkaṭṭus) and sāhitya (words). On enquiry I came to know that there are eleven of them on the whole. They are recited at each sandhi. Bhāgavatamēḷa Nāṭakas also use them. They are composed in Tamil, Telugu, Sanskrit, Kannaḍa and Maṇipravālam. In the Tirugōkarṇam temple there are kavuttuvams on as many as six deities. At the time of the festival of Ārudrā Darśanam they are recited when the deity starts in procession. One kavuttuvam which I heard recited by Śrī T. S. Ulaganātha Pillai (Tirugokarnam) describes a story in sounds. A hunter aims an arrow at a pair of birds perching on a branch of a tree. The bird is hit and falls down. The flutter of the wings and the lament of the other bird is all expressed in jatis.

Lāvani: "This is a type of folk music of absorbing and sometimes exciting interest. It is a dialogue in music carried on by two persons arguing out a theme. Lord Śiva burning Manmatha (God of Love) is a favourite subject therein. Though of the simple folk type in tune, the Lāvani often involves high religious and philosophic disquisitions and description of nature too. Lāvani singers are to be found in many of the southern districts particularly in Tanjore and Trichinopoly".[8] Probably it originated from Mahārāṣṭra but Lāvani as it exists to-day in Tamilnad is quite different.

Rare Kṛtis and Manuscripts

During my tour I discovered a few rare pieces of musical compositions. Some of them are unpublished and are not included in any extant collection. Others, though extant were sung in different rāgas. There is a work of Rāmaswāmi Śivan, brother of the famous Mahāvaidyanātha Śivan, a music giant of the last century, called *Periyapurāṇa kīrtanai*. *Periyapurāṇam* is one of the masterpieces of Śaiva Tamil literature and was composed by

8. *Bulletin*, 1957, p. 225.

Śēkkiḻār (12th century) and is venerated to-day as a fifth Veda in Tamil. The work contains the lives of Śaiva Nāyanārs (saints). Rāmaswāmi Śivan set them in music in the form of kīrtanas with rāga, tāla, pallavi, anupallavai and charaṇam. Though the work was published, printed copies are hard to find, and the music of these compositions is almost lost. I was able to contact a lady, Śrīmati Kāmu Ammāl, 68 years old, who knows a number of these songs, and fourteen pieces of Periyapurāṇakīrtanais and some other rare pieces have been recorded.

There are in the possession of some private individuals some rare manuscripts. For example Śrī Bālu Bhāgavatar, the contemporary exponent of the traditional Bhāgavatamēḷa art, owns dance drama mss. of Ushā Pariṇayam, Rukmāngada and Prahalāda. I also came across Tāla charts prepared by Śyāmā Śāstri, one of the celebrated music Trinity of the South, and a Kuṟavañji on Pudukkōttai Toṇḍamān.

Music instruments: I observed during my tour many rare music instruments at the Seven Viṭankha Kṣetras and elsewhere. I have described them at length in my detailed report. Sculptures of many of them can also been seen in some temples like the Tyāgarāja temple at Tiruvārūr, the Vedāraṇyam temple and the temple at Tiruvānmiyūr.

SECTION II: REPORTS OF SEMINARS

EAST-WEST IN ETHICS AND SOCIAL PRACTICE

(Proceedings of the Seminar conducted by the Institute of Traditional Cultures on 19-10-1959 at the University Buildings, Madras-5).

Director:

Professor K. A. Nilakanta Sastri.

Leader:

Dr. T. M. P. Mahadevan, Professor of Philosophy, University of Madras.

Participants:

1. Mr. Patanjali Sastri (Chief Justice, Supreme Court, Retd. Madras).
2. Mr. S. Varadachariar, (Chief Justice, Supreme Court, Retd., Madras).
3. Mr. P. Sankara Narayanan, (Professor of Philosophy, Bharatiya Vidya Bhavan, Bombay).
4. Dr. U. R. Ehrenfels, (Professor of Anthropology, University of Madras, Madras).
5. Dewan Bahadur K. S. Ramaswami Sastri, (District Judge, Retd., Madras).
6. Dr. V. A. Devasenapati, (Reader in Philosophy, University of Madras, Madras).
7. Dr. P. K. Sundaram, (Lecturer in Philosophy, University of Madras, Madras).
8. Mr. K. R. Srinivasan, (Superintendent, Temple Survey, Archaeological Survey of India, Madras).
9. Mr. K. R. Venkatarama Iyer, (Director of Public Instruction, (Retd.) former Pudukkottah State, Madras).
10. Mr. M. S. Gopalakrishnan, (Lecturer in Anthropology, University of Madras, Madras).
11. Mr. S. Subramania Sastri, (Reader in Sanskrit, University of Madras, Madras).

Welcoming those present, the Director said: I have great pleasure in welcoming you all to this Seminar. I do not think I need explain to you the object of this Institute of Traditional Cultures. You are all familiar with it. We are fortunate in having Dr. Mahadevan to lead the Seminar today on an important subject. He has recently returned after participating in an International Conference of Philosophers in Hawaii. One of the Sections of that Conference was devoted to East-West Ethics and Social Practice. He will give us an account of the proceedings of the Conference at Hawaii and review for our discussion the deliberations of the Conference with particular reference to East-West in Ethics and Social Practice.

Dr. T. M. P. Mahadevan: Professor Nilakanta Sastri and friends. I welcome this opportunity to review for our discussion here the proceedings of the Third East-West Philosophers' Conference, which was held at Honolulu and excited great interest.

The East-West Philosophers' Conference met at the University of Hawaii, Honolulu, from June 22 to July 31 in 1959. In order to understand the scope and outcome of this conference it is necessary to refer to the work of the two previous conferences. The first East-West Philosophers' Conference which was held in 1939 was of an exploratory character. Although a paper on Indian philosophy was presented at this conference, there was no one from India participating in it. As an aftermath of this conference one of the leading American philosophers, Prof. F. S. C. Northrop, who participated in it and also in the subsequent conferences, wrote a book, *The Meeting of the East and West in Philosophy* which won popularity in America and the West. His thesis was that the orient and the occident had contrasting philosophical views which required to be brought together and their differences resolved. At the second East-West Philosophers' Conference in 1949, the Indian delegation consisted of 4 members representing various branches of Indian philosophy. The members who took part in this conference became convinced that the problem of East-West in Philosophy was not a meeting in a common philosophy but an undertanding of different traditions in philosophy with a view to their cooperating with one another to influence the thinking minds of the world for the better. One of the good results of the second conference towards this end was the starting of a quarterly journal *Philosophy East and West* devoted to the specific study of East-West understanding in Philosophy. At

the recent meeting there were 6 from India including Dr. Sir S. Radhakrishnan, our Vice-President, who, in the few days he could spare for this conference, made a significant contribution to East-West understanding in philosophy.

The third East-West Philosophers' Conference scored a unique success by conserving and extending the results achieved at the earlier meetings. This was attended by 40 programme-members and an equal number of non-programme-members representing 14 countries and a much larger number of traditions in philosophy. The theme set for this conference was 'East-West Philosophy in practical Perspective', more specifically defined as a consideration of the practical implications of comparative philosophy for cultural institutions as a basis for world understanding and cooperation. The first two conferences were chiefly concerned with the basic technical philosophical theories, concepts and methods of Asia and the West; and at this theoretical level, a great measure of open-mindedness, cordiality, and mutual understanding was achieved. One of the conclusions of the 1949 conference was that the field of Ethics and Social Philosophy still remained to be studied and explored before the full value of the conference could be realized. So it became the special task of the third conference to deal with the practical and social aspects of East-West Philosophy, not only as the natural continuation of the work of the two preceding meetings, but also in the hope of reaching greater reciprocal understanding and cooperation of the peoples of the world.

It will be noted that the choice of the theme of the third conference is itself evidence of the fact that the standpoint of the East, especially of India, in regard to the aim of philosophy is gaining ground in the West in general and in America in particular. There are two basically distinct notions about the scope of philosophy. According to one which is associated with the Modern West, the task of philosophy is mere speculation without any necessary relation to life; as according to the other, which is the Indian standpoint, philosophy is not only a view of life but also a way of life. The purpose of philosophy is to transform life, both individual and collective. It is clear from the theme of the third East-West Philosophers' Conference that the second of the two standpoints regarding philosophy has begun to influence at least some of the thinkers of the West.

The overall theme of the conference was divided into five sub-topics, to consider each of which a week was devoted. The five sub-topics were:

1. The Relation of Philosophical Theories to Practical Affairs;
2. Natural Science and Technology in relation to Cultural Institutions and Social Practice;
3. Religion and Spiritual Values;
4. Ethics and Social Practice; and
5. Political, Legal, and Economic Philosophy.

The sixth and final week was allotted to the summing up of the conference-discussions and an analysis of their practical implications for world-understanding and cooperation.

The aspect of the work of the conference which I shall review today is the one which concerns the fourth sub-topic, namely Ethics and Social Practice. It is quite obvious that this aspect is very important in view of the aim of the conference which, as we have seen, is East-West Philosophy in practical perspective. Nine papers were presented at the conference dealing with this aspect of the theme. The authors of these papers were, two Americans, one European, one Chinese, one Japanese, one Burmese, one Turk and two Indians. The standpoints and traditions from which Ethics and Social Practice were considered were the Modern Western, the Christian, and Confucian, the Zen Buddhist, the Theravāda, the Islamic, and the Hindu.

In 1950, I was invited to deliver the presidential address of the section on Ethics at the Silver Jubilee Session of the Indian Philosophical Congress at Calcutta. The title of my address was 'Beyond Ethics'. Taking his cue from this address of mine, Prof. Vergil C. Aldrich named the paper which he presented at the East-West Philosophers' Conference 'Beyond Ethics', but added a question mark to it. What he attempted in this paper was a conspectus of the views held in the West in regard to the question of going beyond Ethics. He spoke of meta-ethics, existentialism, mysticism, depth psychology and evolutionary-goal philosophies as instances of transcending ethics. The word 'beyond', according to Prof. Aldrich, does not necessarily mean what is more; it may also imply what is outside. As illustrations of the second meaning he instanced the case of communist idealogy which seeks to go beyond ethics with a vengence by by-passing moral constraints.

The other American who participated in this section of the conference, Prof. Herbert W. Schneider, delineated in his paper the basic traits and principles of American life and thought. Speaking of peace and justice, he said that these are the ends with reference to which law is the means; but he added that law must be *the* means. In this connection he quoted the words of Emerson 'the end pre-exists in the means'. Further he said that what they had in America was a cultural pluralism or a complex of cultures. Drawing a moral from this American experience he held that a single world culture is neither necessary nor desirable. The European representative Prof. F. J. V. von Rintelen took up as his theme the encounter between East and West in the realm of values. The term 'encounter', according to him, stands for a reciprocal meeting of minds; an inner human contact which reveals that even in apparently different attitudes and situations there are venerable spiritual qualities to be discovered. Prof. Von Rintelen went on to define the basic principles which should govern this encounter, and said that it was possible to attain far-reaching agreement, particularly as regards values in human character. The essential human values, he observed, transcend all temporal bounds. He felt that profound human understanding could be attained especially in the sphere of valuation because only there does man speak in his completeness and entirety. The reason that he gave for this feeling of his was that values are grounded in the most profound spiritual insights, in the innermost human intentions. It was an interesting phenomenon to observe that while Prof. von Rintelen speaking for European culture laid stress on spiritual values, Prof. Hsieh-yu-wei was over anxious to emphasize what he described as the practicality of Chinese ethical principles. He asserted that the doctrine of filial piety is the primary and and central theme. He made it clear that the main current of Chinese philosophy, which is based upon ethics, starts from the study of ethical principles in relation to natural phenomena and the natural law. Filial piety, according to Confucianism, is the root of all other virtues; the fostering of it is the most natural, substantial, and practical way for consolidating society. While I was explaining the issues in my paper this colleague of mine from China asked me 'What do you mean by "soul" or "spirituality"? There is nothing which is so real as this world'. To the Confucian another world or after life is not vital to his ethics and the central doctrine for him is filial piety.

Sir S. Varadachari: How do they account for ancestral worship if they deny transmigration?

Dr. T. M. P. Mahadevan: They say that the father lives in the surviving children and what is continuation of the soul is not transmigration. Thus the ancestors live in us to whom our duties must be discharged.

Dr. T. M. P. Mahadevan: (continuing the review). The well-known Zen Scholar Dr. D. T. Suzuki drew a sharp contrast between the intellectual West and the affective East. According to him the West is objective and the East subjective. He characterized Buddhist Ethics, therefore, as subjective in the sense that it lays stress on the inner motives rather than on the fruits of action. The venerable U Thittila from Burma representing Theravāda Buddhism explained the implications of the Four Noble Truths discovered by the Buddha. Professor Niyazi Berkes presented the Muslim point of view in Ethics. He sought to make out that the Islamic Civilization is closely akin to the variegated western tradition. He spoke of the dynamism and variety of Islamic Ethics and showed how with the decline of the mediaeval Muslim Civilization, the characteristic features of Islamic Ethics were also adversely affected, resulting in stagnation and dogmatism. Swami Nikhilananda took as his theme the Realistic Aspect of Indian spirituality. He pointed out that Indian Philosophy, even non-dualistic Vedānta, does not dismiss the world as unreal and that sufficient attention has been bestowed by Indian thinkers on the this-worldly interests of man. The paper that I contributed to the conference bore the title "Indian Ethics and Social Practice". In it I strove to answer some of the criticisms that are levelled against Indian Philosophy and Ethics. I showed how Ethics figures prominently in Indian thought and also how transcendence of Ethics does not amount to a negation of moraliy. The two things on which Indian Philosophers have insisted, I said, are (1) Moral Discipline which is essential for both thought and action, and (2) the need to realize that one must go beyond morality in order to gain spiritual perfection.

The main problem concerning Indian Ethics seems to be this: Does moral obligation have any real value? Is Ethics fundamental? The general point of view among Western Philosophers is that in the East, Ehics and Morality are tentative, to quote Professor F. S. C. Northrop, to be finally dissolved in the solvent of the absolute vastness, whereas in the West moral obligation is a fixed

and ultimate thing. On behalf of the East it may be said, in the words of Dr. Suzuki, that it is not quite true that the East looks upon Ethical values as insignificant because the absolute reality is above all forms of relativity. The East no doubt pays the highest regard to the ultimate; but that does not mean that Ethics is neglected. To the questions: Will not secular morals do? Is there any value beyond the Ethical?, the answer on behalf of Indian Ethics will be as follows: Ethics will always be incomplete and cannot stand by itself. Spiritual perfection which is the goal of Indian philosophy is beyond relative good and evil. But this goal is neither less than nor opposed to morality, but is its fruit and fulfilment. There is the other important question about Social Ethics and the need for Social Service. There is a mistaken notion about Indian thought, that it adopts a narrow individualistic outlook, that each person concerns himself only with his own salvation. The truth, however, is that in India social service is regarded as an essential prerequisite for spiritual progress. The doctrine of *Karmayoga,* as taught especially in the *Bhagavad-Gītā,* makes it obligatory on the part of every individual in society to perform his duty, and fulfil his obligations, individual and social, without any selfish motive. So, Indian Ethics does not ignore social welfare. However, even the welfare of society cannot be regarded as the final goal. *Moksha* is the supreme end and stands for spiritual freedom; and this is the common end of all being.

The dominant view that emerged out of the discussions at this conference was that there cannot be a world philosophy or a world culture. All that we can aim at is an understanding of the various traditions and different cultures. There were differences in the same area, and to speak in an omnibus fashion of East and West in philosophy, as if there was a dividing line between them, is not very correct. The interpretation of Islam that was presented by the member from Persia was quite different from the interpretation from the member from Pakistan or Turkey. Similarly, philosophers from the Far East, China and Japan differed from one another. When we speak of European philosophy or American, or Japanese, or Chinese, or Indian philosophy not one single philosophy is meant but a group of philosophies. Just in the same manner we may speak of Eastern and Western philosophy but one should not make too much of these terms and expressions.

After taking a short course in Comparative Ethics, some of the students who attended the summer school at the University of Hawaii were rather surprised at the close similarity between

Indian Ethics and Christian morals. The following are extracts from the term papers written by them:—

1. It was interesting to note that the teachings of the Hindu Masters and those of Christ are similar in content.
2. I saw an immediate parallel between Hindu Ethics and Christian Ethics; certainly the parallel is closer between them than between Christian Ethics and Modern Western Ethics.
3. Interestingly enough, I find that some of the Indian ideas are similar to our own Christian doctrines.
4. I found myself comparing Hinduism with our own religious concepts often and I was surprised at the similarity.

Let me conclude my review on this significant note of kinship between the East as represented by Hinduism and the West as illustrated in Christianity. Although metaphysics and Ethics are closely allied to each other, and as a consequence there may be variations in Ethics corresponding to differences in Metaphysics, it is possible for contrasted systems of philosophy to come to a gentlemen's agreement in regard to the basic principles of morality and social practice.

Sri K. S. Ramaswami Sastri: In India Metaphysics, Ethics and Social practices form an inter-linked unity according to tradition. Religion inspired and dominated life, and man was linked to God, and earth to paradise. The scripture revealed Right and Wrong, and Tradition dictated social usages and values. In our modern scientific and democratic and individualistic age, scripture and tradition have a lessening grip. But yet the people are not willing to give up their age-long culture or totally divorce scripture and Ethics or jettison tradition in the realm of individual or collective conduct. I wish to indicate here what I regard as being permanently valuable and acceptable in individual and collective ethics and what essential traditions and patterns of living will persist in the realm of social usages and values. It is necessary to enquire in what way East and West can comprehend each other and cooperate and how both can unite to work for peace and progress and increasing enlightenment and amity.

Ethics

Ethics relates to what is right and what is wrong. As to their sources and sanctions, we may stress scripture or we may appeal

to conscience. Some western thinkers say that the ethical desideratum is the greatest happiness of the greatest number. But what is happiness? The East prizes more the joy of the spirit than the joy of the senses. The Rāmāyaṇa says: Dharma sāramidam jagat (The essence of life is virtue). Dharma relates to ends and aims and values in life. The Sanskrit words Puṇya and Pāpa mean virtue and sin. Dharma sustains the world. (Dharmo dhārayati prajāḥ).

I wish to urge that Mahātmā Gandhi stressed the essence of ethics in India when he stressed Ahimsā and Satya (Non-injury and Truth). Manu stressed these and *astēya* (non-covetousness) and *śouca* (purity) and *indriya nigraha* (control of the senses). The widespread ideology in India is that the joy of the senses should not be allowed to obscure and defeat the joy of the soul. The West may regard these virtues as negative, but the East regards them as positive. Ahimsā is the basic virtue. It does not mean mere non-injury but love, tenderness, compassion, help to all. Without these, mere abstention from harm which is the basic virtue will not have a spiritual flowering. Vyāsa says that the essence of all the 18 purāṇas is that help to others is puṇya and harm to others is pāpa.

Aṣṭā daśapurāṇānām Sāra sāram Samuddhṛtam
Paropakāraḥ puṇyāya pāpāya parapīdanam.

The Gītā says in Chapter XII-13:

Adveṣṭā sarva bhūtanām maitraḥ karuṇa eva ca

(Non-injury to all, love and compassion). In chapter XVI of the Gītā it is said that Abhaya, Ahimsā, Akrōdha and Adrōha (fearlessness, non-injury, non-anger, non-hatred) are of the essence of the divine temperament and are equally important. Gautama says in his Dharma Sūtras that the Ātma Guṇas: dayā sarvabhūteṣu, kṣāntih, anasūyā, śouca, anāyāsa, mangalam, akārpaṇya, asprihā (Compassion to all, patience, absence of jealousy, purity, absence of over-exertion, auspiciousness, absence of defeatism, and absence of desire) are vital and are far more important than the mere performance of ceremonial rites. It is said also that Ahimsā (non-injury), Indriya nigraha (the control of the senses), compassion to all (sarvabhūta dayā), forgiveness (Kṣamā), dhyāna (meditation) tapas (austerity), Jñāna (spiritual knowledge) and Satya (Truth) are the flowers which are dearest to God Viṣnu.

Ahimsā prathamam puṣpam puṣpam indriya nigrahah
Sarvabhūtadayā puṣpam kṣamā puṣpam viśeṣatah
dhyānam puṣpam tapah puṣpam jñānam puṣpam tathaivaca
satyam aṣṭavidham puṣpam viṣṇoh pritikarambhavet.

We must worship God with the best flowers. But good minds are the flowers which he likes most. The golden rule of non-injury is the central lesson of the famous Sanskrit drama *Nāgānanda*. In it the hero offers his life to Garuḍa as a substitute to save the life of a Nāga prince and he dies in that heroic act of self-sacrifice. The golden rule of Christ "Do unto others what you wish that they should do unto you" is stated thus clearly in the *Mahābhārata*: "Do not do to others what you wish, they should not do unto you".

ṇa tat parasya kurvīta yad yadātmani neṣyate
ātmanah pratikūlām pareṣām na Samācaret

The same ethical lessons are inculcated in all the regional languages. *Tirukkuṛaḷ* of Tiruvaḷḷuvar says that non-killing is the highest ethic (dharma) and that the protector of life will live long

Aṛavinai yādenil kollāmai
Onrāga Nalladu kollāmai

The great epic *Śilappadikāram* enforces the same lesson. The protection of the oppressed is the central teaching of Kamban's *Rāmāyaṇa* as of Valmīki's *Rāmāyaṇa*. The foundational teaching of Jainism and Buddhism is Ahimsā.

The East is generally conservative in social practice and does not like revolutionary upsets of the social set-up. Much importance is attached to socio-religious practices (Samskāras) and social usage and customs and values,; as these link up the generations as well as the living and the dead. Śrī Śankarācārya says that Samskāras (sacraments) remove taints (Doṣāpanayana) and augment meritorious life (Guṇādhāna). Much importance to marriage customs and exequial ceremonies and usages, and especially to tarpaṇa (offering of water) and śrāddha (offering of food) to please the souls of ancestors. Even more important it is to worship God and to offer to the deities presiding over world-welfare the best of their gifts.

Taih dattān apradāyaibhyo yo bhunkte stena eva sah (He who eats and enjoys what they give without a reverential offering is a thief). It is said that Dharma is based on Ācāra (social

practice)—*Acāra prabhavo Dharmaḥ.* I need hardly say that the bias towards vegetarianism is due to the doctrine of Ahimsā. An equal emphasis is laid on abstention from liquor. From Ahimsā follows also reverence for all life and the worship of the cow as the gentlest and most selfless of all beings. Another basic social usage is the habit of living in joint families and protecting the aged parents and a loyal wife and young children.

Vṛddhau ca mātāpitarau sādhvībhāryā śiśuḥ sutaḥ
apyakārya śatam kṛtvā bhartavyā Manurabravit.

(Manu)

In conclusion I wish to say that as the ethical attitude to fellow-countrymen and fellowmen and fellow-living-beings, and the concept of social values and ideals and practices and usages, are of the essence of the national culture, we must not allow our well-grounded admiration for the achievements of modern science and for modern economic and industrial advance and political democracy to cloud our vision in regard to ethics and the social nexus. The new-fangled slogan Science vs. Religion, which treats them as enemies, is unsound. We should not sacrifice Science for Religion or Religion for Science. Science should cure Religion of superstitions and Religion should cure Science of bumptiousness. Religion, Science, Ethics and Social concepts should be harmonized and integrated. We should not have split personalities but should have integrated personalities. Tradition is not an excrescence on life and culture. It is the colour and the perfume of those flowers. Culture is knowledge plus something more.

"Knowledge is proud that it knows so much
But wisdom is humble that it knows no more".

Culture is humility, Culture is balance of mind, unselfishness of heart and composure of spirit. It is sweetness and light. It is a glad adjustment to here and beyond, to now and hereafter, to earth and heaven. It harmonizes individual ethics, national and collective ethics and universal ethics. It holds fast to vital social customs and usages and values which give a special beauty and uniqueness and distinction to national life.

Sri K. R. Venkatarama Iyer: Is morality an end or is it a way of life capable of sublimation? When life itself must be sublimated, a way of life necessarily needs to be sublimated. The Upaniṣads, which Westerners think, are the repository of a philosophy of 'other worldliness' contain practical and lofty moral

precepts capable of sublimating life. There is a parable in the *Bṛhadāraṇyaka Upaniṣad* of the celestials, mortals and demons asking the Creator for a practical message. What they heard was the sound *da* resounding thrice. The celestials understood it to mean *dāmyata* (self-restraint), the mortals *datta* (gift or charity), and the demons *dayata* (forgiveness). Every one of us partakes of all the three natures, angelic, demoniac and human, only in varying degrees; and this is equally true of communities and nations. In all human relations—individual, communal and international, we should practise these three virtues (a) forgiveness based upon sympathetic understanding of the other man's standpoint with no attempt to impose one's ideals on others; (b) readiness to share benefits with others and giving freely to others with faith, understanding and humility; and (c) self-restraint, not laying stress upon what is pleasant (*preyas*) but upon what is good (*śreyas*). This alone will lead to mental and spiritual balance. Herein the impact of ethics on social practices will be at its best and loftiest.

Sri S. Varadachari: The contrast is not between East and West; but it is with the systems which associate religion with ethics and otherwise. The differentiation between ethics and religion was started in the 19th century, and this idea has been spreading. That is why Mahatma Gandhi definitely said that ethics was not different from religion and it should not be separated from religion.

So far as Indian thinkers are concerned, they have never pursued philosophy as an abstract subject. All Indian philosophical systems impart knowledge of the four *puruṣārthas* (Dharma, Artha, Kāma, Mokṣa), and all religions are connected with them. The influence of ethics on Hindu systems of philosophy can be illustrated with their two beliefs. One is the doctrine of immanence of God. He lives in every individual. If this is recognized, its influence on the conduct of the individual believing it may be different from an influence based on sociological considerations alone. Again the Hindu is made to think that his salvation will depend on his conduct in this life. This too could exert an influence on the individual dissimilar to those arising from a purely sociological point of view. While the aspiration for liberation is mostly concerned with the individual and his particular aim, the sociological approach is governed not so much by the individual's conduct for his own satisfaction as by the contribu-

tion his conduct should make to the well-being of mankind. The view that ethical conduct has a sociological value is also part of Hindu religion. The Westerners think that we are concerned only with heaven and not with what we do in this life. This is not correct; for the way in which one man deals with the other affects his chances of *mokṣa*.

If conduct is to be governed by sociological considerations alone we will not be concerned with anything more than what happens in this life. Life extends beyond and it is here that religion plays its part. It is wrong to think that religious performances have no purpose. There is no way of punishing an individual for moral delinquencies and bringing him to good conduct without the aid of religion. If the rule of conduct is associated with religion, the chances of an individual violating them are less. So the association between a higher religious end and present conduct should be appreciated.

Dr. U. R. Ehrenfels: The observations of the previous speaker, call, I think, for a word on methodology. There are two approaches to our problem of: Eastern *versus* Western Philosophy:

Firstly the philosophical (in the narrower sense of the word) and *secondly* the culturological approach. The former discusses problems of life philosophically on philosophical ground, whilst the latter considers philosophy as one among several manifestations of culture, comparable to art, technology, social organization and the like, and looks at them as it were from outside, from an anthropological rather than a philosophical point of view.

Professor Mahadevan told us at the beginning of this seminar that the first approach, namely the philosophical study of philosophies, led to the observation of a multiplicity of *various* "Eastern philosophies" even of various Chinese, Islamic and Hindu philosophies on the one hand, and various "Western philosophies" on the other. This disproves a sharp line of demarcation, such as Northrop visualized in attributing "*extrovert*" and "*materialistic*" to "West" and *introvert-religious* to "East". We have also heard, and I think all agreed, that stress on the religio-ethical conceptualization of philosophy was as characteristic of some western philosophies in the past as it is now of many eastern philosophies.

However, from the culturological or, generally speaking, anthropological point of view, another observation forces itself on the observer of "eastern and western" philosophies.

Extrovert and introvert, or ethics-directed and merely speculative philosophies,—all are variations of philosophy as such, just as naturalistic and symbolic arts are variations of art, as patri-centred and matri-centred social patterns are all forms of social organization.

It would contradict all other experiences in the fields of culturology or anthropology, to expect only one of these variations to be represented in "The West" or another in "The East". Just as we do not find either naturalistic or symbolic art alone in any of the big cultural regions of the world; or only patri-centred and matri-centred social patterns, we do not find only one trend of philosophy either in the East or in the West.

What, however, may be a subject of fruitful study is the prevalence of any such sub-varieties of philosophy which can be pointed out as specifically extrovert or introvert, materialistic or religious, etc., in certain periods or certain sub-regions of *one and the same* culture area. I am here thinking of regional studies between north and south in the formation of cultural polarization phonomena, which I have been conducting for some time. Here regional differences of stresses on attitudes might be palpable, as they have been found to exist in other spheres, such as art, social organization and the like.

An approach of this kind may also lead to the methodological clarification of the difference which exists between "Westernization" and "Modernism" in non-European traditional cultures; a difference which is not always made clear in the terminology and conceptualization of our age but which calls for precise definition in the present state of world acculturation.

Sri M. Patanjali Sastri: I do not think that there could be substantial difference between the ethics of the East and the Ethics of the West. The basic principles of ethics for an individual cannot vary considerably from country to country. They should practically be the same everywhere; and Society being after all composed of individuals, social ethics should not be far off from individual ethical standards. Moral codes consequently should substantially be the same everywhere. Thus by and large the Western conception of ethics will be seen to coincide with the eastern conception of individual ethics.

In certain contexts the Mahābhārata can be regarded as speaking of social ethics. The fundamental idea therein would

appear to be the stability and security of social order. Whatever accomplishes this is Dharma and anything that disturbs it is adharma or sin.

But social ethics may be influenced by the conditions of the times, the necessity of circumstances of each country. Historical peculiarities have also their influence. However, these can only affect the modes of operation of social ethics and not alter altogether its spirit. The rural nature of India compelled each village to be self-sufficient and this circumstance put a check on the multiplication of its wants. The system of land tenure in India required that one-sixth of the yield from lands should go to the State. But the feudal laws of Europe influenced social ethics in a different manner. Social service in India assumed forms different from those of the West. *Annadānam* or free feeding is an example peculiar to India. The industrialization of the West and its evils, on the other hand, led to State control and different forms of social service like rescue homes and hospitals. Our civilization is also becoming urbanized and the country is being industrialized. Villages as a result are depopulated and this necessitates the starting of rescue homes and the like as in the West.

All these considerations lead me to think that there is not much basically to differentiate between the East and the West in Ethics and Social Practice. Behind the regional variations there lies a common motivating spirit.

Sri P. Sankaranarayanan: The subject for discussion is "East-West in Ethics and Social Practice". It is necessary to split the subject into two parts, one relating to *Ethics* i.e. Individual Ethics and the other to *Social Practice.* Seeing that the ultimate sanction for Ethics arises from Religion and that all religions lay stress on identical ethical principles and forms of conduct, it may be safely asserted that, by and large, there is a measure of unanimity in Ethics among the peoples of the World. The same virtues are extolled and the same disciplines are prescribed.

But difference arises in the application of ethical ideas in social practice. Thinking minds must be concerned with the question if, even as there is a general agreement in individual ethics, a like agreement cannot be achieved in social practice as well. The differences in the latter are to be traced to differences in social traditions and in the economic *milieu* of the different people. Among Hindus for example, there is no aspect of life

which is totally secular, every event of significance in the life of a Hindu is a sacrament or *samskāra* which has both an individual and a social significance. Likewise are the obligations pertaining to Varṇa and Āśrama, however outmoded they may appear to be in present times. The objective must be to recapture them in the spirit if it cannot be done in the letter.

Hindu ethics is inextricably bound up with the concept of Karma and Rebirth. It is the hope of being able to attain to a better future life that is a vital sanction for a virtuous life now. This concept and its application are foreign to the West. An extension of the doctrine of Karma and Rebirth from the point of view of the future welfare of the world has been beautifully made by Sri C. Rajagopalachari in his book *Hinduism—Its Doctrine and Way of Life.* Says Sri Rajaji: "The Gītā which expands and explains the ethic of Vedānta emphasizes that the activities of the world must go on. We should so act that thereby the world improves in the coming generations. The Vedantic ethic is not for the advancement of the individual but for the world as a whole, advancement in the best sense of the world. *The World is peopled by ourselves re-born* and so there is intimate connection between our spiritual improvement and the future of the world. ..... According to the doctrine of rebirth we decide the character of the future population by our thoughts and acts ..... *we should work to improve humanity by improving ourselves for future births*" (italics mine).

Social practice refers to Social service. Such service is not so much to confer a benefit on another as to improve oneself. Otherwise, it will be an act of patronizing condescension. There can be *ahamkāra* even in *kainkarya.* Social service is not an end in itself. It is a means to the end of individual perfection. In fact, the perfect man alone is qualified to do social service. He does it, not consciously, but unconsciously.

In the Hindu scheme of life for a *grhastha,* who alone has *adhikāra* to do social service as it is now understood, there is the institution of the daily *pancayajnas* which comprehends all forms of social service. That means that it is not as if the idea of social service was unknown to Hinduism and as if Hindu ethics was individualistic and not socialistc.

Sri M. S. Gopalakrishnan: Dr. Mahadevan gave us a description of what types of papers and discussions were presented and

discussed at the Honolulu conference of East-West philosophers. After noting the differences in the various systems of philosophy as they appeared from the various countries and thinkers of the world, the East, it was found, stood for a transcendental approach to the understanding of Reality.

I am of the view that an intuitive or an intellectual approach to the comprehension of Reality depends upon the nature of the *individual*. An individual, though he is born a member of a family, a group, a community, a society or even of a nation reaches a stage when the practices, the customs and the code of conduct in which he was trained, attained his development, do not respond to all his innate spiritual needs. An individual who is an intellectual tries to understand the mysterious unknown (the state which *Jivanmuktas* experience) through his intellect; but he is not successful, not satisfied. He, if he is in earnest search after the Divine, cuts himself away from all social practices and codes of conduct, and of course passes through severe trials until the Highest State is experienced. This is what we see among our great souls like Bhagavān Ramaṇa and Śrī Ramakrishna. To understand them and their experience we must be intuitive. This does not mean a negation of the role of the intellect in the comprehension of Reality. To the western thinkers I can only say that we cannot analyse Reality, dissect God. I say with D. H. Lawrence "God is Sanity". And every individual must cultivate his own code of conduct and practice in the way in which his intensity of feeling for Reality impels him to do so.

Professor K. A. Nilakanta Sastri: I wish to say just a few words. The distinction between East and West is a very temporary one. It was not very acute in the past. It will perhaps cease to be acute in the very near future when civilization assimilates everything and the world becomes a small place.

The present distinction is the product of the 19th century Industrial Revolution. The existing situation seems to have confused a lot of people. Westerners find it difficult to understand us. Hinduism beats them hollow. They are able to understand everything else, but not Hindu ethics.

I think Dr. Mahadevan will agree that, in our philosophy, our metaphysics absorbs reason and transcends it; just the point made by Mr. Gopalakrishnan, our attitude to reason does not deny reason, but transcends it. These points are difficult for the Westerners to grasp.

One very sincere scholar wrote that some documents of the Śringeri Mutt were forgeries. Very natural, he said, because there is no difference between truth and untruth for them. So, they easily forge these documents and think they are right. This gives an idea of the extent to which misunderstandings can arise in the minds of superficial observers. Our social ethics and individual ethics in the past were the same. We are now in a transition; we are changing many things; we do not know why we are changing and how. Who can say whether Raja Ram Mohan Roy and Mahātmā Gandhi were the revivers of modern dharmas and how much they were influenced by Western notions or were they attempting a resurrection of the old Indian values? But we are changing rapidly. We are not concerned to deny the western conception of democracy, fraternity or equality which are transforming our social life, legislation and practice.

I will conclude with one pragmatic remark. However excellent our theories may be—I am satisfied about their theoretical excellence, whether Westerners agree or not, the fact remains that current social life in the West is much easier and conducted on much more sociological lines than with us. If a man there says he will act in a particular way, he will do so. That is my personal experience. If, in our country, a man comes and tells you something, you would have to do some thinking to find out what his real objective is. This is a great strain on our daily social life. Why is this so? Can this be improved? This is one of the most practical problems vexing me. If Dr. Mahadevan has an answer to it, I will be glad to hear it from him.

Dr. T. M. P. Mahadevan: I am grateful to all those who have participated in this seminar. The discussion has served to clarify some of our conceptions about ethics and social practice. There is no rigid line dividing the East from the West on the question of morals, both individual and social. Prejudice and ignorance are greatly responsible for the misunderstanding of one another's traditions. Professor Sastri gave an instance of such misunderstanding. I may cite another. One of the senior American members of the Second East-West Philosophers' Conference which met in Hawaii in 1949 said that to a Chinese judge filial piety would be more important than the demands of justice; but ten years later he felt compelled to revise his view. With the growth of knowledge and proper perspective, we become more balanced in our outlook on men and things.

Professor Sastri referred to the gap between our ethical theory and social practice. That gap exists everywhere to a greater or less extent. Ten years ago an Indian resident of London said: "Before the second World War I was not in the habit of counting the balance money given by the bus-conductors: but now things have changed and one cannot be sure that the balance money would be correct". Surroundings and conditions do change the conduct of people. Indian students in the United States of America are wonderstruck when they see deliveries placed at the doorstep remaining safe, newspapers being sold without anyone to sell them, etc. But they forget that behind these phenomena lies the comparative economic prosperity of the American people. It is only the exceptional individuals that are able to rise above the surroundings and follow the goose in scorn of consequence. In the case of the majority there are bound to be lapses. This, however, ought not to make us complacent and wink at our faults. We in India should become more and more conscious of our obligations to society. We have, of course, inherited a lofty social ethic. All that is required is to put that ethic into practice with efficiency and consistency. Our contact with the West may serve to open our eyes to a national deficiency that is the result of modern conditions, even as the West's contact with us may reveal to it the deeper aspects of value which it now seems to have forgotten.

INSTITUTIONAL RESISTANCE TO ECONOMIC PROGRESS IN INDIA

The Institute of Traditional Cultures conducted a seminar on 16-4-60 on "Institutional Resistance to Economic Progress in India". The following were present.

Director :

Prof. K. A. Nilakanta Sastri, M.A.

Leader :

Dr. R. Balakrishna, M.A., Ph.D., Professor of Economics, University of Madras, Madras-5.

Participants :

1. Mr. Thomas W. Simons, American Consul-General, American Consulate-General, 150-B, Mount Road, Madras-2.
2. Dr. Robert R. Klein, Asst. Cultural Officer, U.S.I.S., Mount Road, Madras-2.
3. Dr. Richard D. Miles, Visiting Professor in Madras from Wayne University, Detroit, 31, Cathedral Road, Nungambakkam, Madras-6.
4. Dr. U. R. Ehrenfels, Professor of Anthropology, University of Madras, Madras-5.
5. Mrs. K. Daniels, WHO Administrative Officer, Tuberculosis Chemotherapy Centre, Govt. T. B. Institute, Chetput, Madras-31.
6. Sri T. K. Duraiswami Iyer, Professor of Economics, Retd., University of Madras, 'Chandrika', Near Teynampet Bakery P.O., Madras-18.
7. Sri K. Santhanam, 'Sundara', Rajajinagar, Pallavaram P.O., Chingleput District.
8. Sri S. Chandrasekhar, Director, Indian Institute of Population Studies, Gandhinagar, Madras-20.
9. Dr. G. Parthasarathy, Dy. Director, Agrl. Economic Research Centre, University of Madras, Madras-5.
10. Sri V. K. Narasimhan, Asst. Editor, "The Hindu", Mount Road, Madras-2.
11. Sri V. Shanmuga Sundaram, Reader in Economics, University of Madras.
12. Sri K. S. Ramaswami Sastri, 46, Lloyd Road, Royapettah, Madras-14.

13. Dr. T. V. Mahalingam, Professor of Archaeology, University of Madras, Madras-5.
14. Sri K. R. Srinivasan, Superintendent, Temple Survey Project, Govt. of India, Madras-9.
15. Sri K. Vasudevan, Professor of Economics, Vivekananda College, Madras-14.
16. Sri K. S. Krishnaswami, Lecturer in Economics, Vivekananda College, Madras-4.
17. Dr. P. Nagaraja Rao, Reader in Philosophy, Karnataka University, Dharwar.
18. Sri T. Chandrasekharan, Curator, Govt. Oriental Mss. Library, University of Madars, Madras-5.
19. Sri T. V. Sethuraman, Lecturer, Ford Foundation Unit, University of Madras.
20. Sri S. Krishnan, Research Student, Dept. of Economics, University of Madras.
21. Sri C. S. Raman, Research Student, Dept. of Economics, University of Madras.
22. Sri P. N. Appuswami, Advocate, Madras.
23. Sri P. R. Srinivasan, Spl. Officer, Temple Survey Project, Govt. of India, Fort St. George, Madras-9.
24. Sri S. Rajam, M/s. Murray & Co., Madras.

The following paper of Prof. R. Balakrishna was circulated to the invitees in advance.

SOCIAL INSTITUTIONS IMPEDING ECONOMIC PROGRESS

By

DR. R. BALAKRISHNA

Prof. of Economics, University of Madras

The beliefs, habits and customs of the people embodied in their social institutions offer considerable resistance to economic progress even when deliberate attempts are made under development planning. It is therefore futile to confine attention merely to economic measures and ignore the influence of social factors on economic development. The older a country is the more entrenched are the social attitudes of the people. Special endeavour is therefore essential to circumvent the influence of traditional cultures on the mode of life of its people. But it is also germane to enquire in this context what part of those values of life which are fostered by such social institutions is worth preserving in the process of modernization necessary for economic growth. In other words, whether a compromise formula could be enunciated for the economic regeneration of the underdeveloped areas. This process is not really as difficult as it appears at first sight, since the habits and customs of the people and the institutions embodying them are themselves undergoing a change owing to the impact of Western technology on indigenous culture. Consequently, the degree of resistance that they may offer to economic change is considerably tempered.

Status of Women

In India there have been a few social attitudes and behaviours, claiming occasionally the force of Law, which have impeded economic growth. The chief among them are the status of women, the rights of inheritance, the caste system, the institution of joint family, religious beliefs and philosophy, etc. The status accorded to women in the Indian society both by law and custom has been the cause of a colossal economic waste. They were given an inferior position by the ancient law-givers of India, though there was no sanction for it in ancient scriptures. One of the social customs responsible for this inferior position was early marriage. Another social custom related to it has been the ban on

widow remarriage, which has left on the Indian society a large burden which would otherwise have been an economic potential of immense value. The country has also been the victim of a legal embargo on inter-caste marriage. Law, again, has not been very favourable in respect of widows' rights of inheritance when viewed from an economic standpoint. Absolute rights of inheritance are not permitted to women,with the consequence that property cannot be productively invested. The Hindu Law Code, recently framed, has no doubt directed its attention to many of these anomalies in the personal law of the Hindus, particularly in respect of their impact on economic development. The content of the Code is a unique mixture of the traditional and the modern. But the Code cannot be expected to have an immediate effect on the social structure of the Hindus. Though Law might have been primarily responsible for the existing social attitudes, still it may be difficult through Law alone to alter them, as the superstructure of social customs built on the original foundation is of considerable magnitude. Therefore what is needed is a deliberate attempt to re-educate the people with the support of Law, so that quicker results may be available.

Though it may not be possible to measure the extent of economic loss involved in this relegation of women to a subordinate position, still it may not be difficult to appreciate that, with one half of the human population kept deliberately outside the sphere of useful activity, the chances of development should have been considerably retarded. But these legal and social injunctions have been losing their determining influence on the periphery of Indian womanhood. Indian women in the lower strata have all along participated in active economic life overcoming the disincentive effects of social injunctions on Indian women. This should be attributed to the lower economic level at which those families have always operated. There was no possibility for them to respect the social injunctions even if it was expected of them. So with the lower strata of the Indian society it is the economic compulsions which have motivated their departure from social sanctions. At the other extreme are the women belonging to the higher social classes, having a new outlook deriving its inspiration essentially from modern education. They have given the go-by to social injunctions emanating from some of the legal embargos placed on them as citizens. With the aid of Law hereafter through the Hindu Code they may soon transform society. Therefore through education of women it may be possible to expedite the change against

the new legal background. Higher education for women will also have the salutary effect of inducing a change in the time-honoured weakness of Indian women for jewellery, releasing thus a sizeable amount of potential capital for investment.

Education, particularly among women, can eradicate another bane of Indian society, viz., the socially sanctioned extravagant marriage expenses and the system of dowry. Law alone cannot succeed in eradicating these evils, because Law has not been the basis of these practices. To change a social custom through Law, as is now being attempted through laws against dowry, is to be blind to the innumerable ways in which it could be circumvented. The change of outlook of a refined mind can perceive better the unreasonableness of these exactions in the name of social sanctions. There is already evidence of these practices disappearing among enlightened families. With the passage of time and the release of the hold of the tradition-ridden people on social ceremonies, such economic wastes would cease to exist.

Population Growth

It is rarely recognized that the status of women in a society has had a far-reaching effect on some of the fundamental factors having a decisive influence on the economic growth of a country. Among them, the size and rate of growth of population has been a powerful factor. Unlike the social institutions, population is a dynamic factor, threatening to gather momentum in the very process of economic growth. A rapid growth of population will slow down the rate at which per capita income can grow by a diminution in the amount of income-producing equipment per worker as the magnitude of the labour force increases. In India, as among other underdeveloped areas, the growth of population has been due to a fall in the death rate, owing initially to an improvement in food supply and the adoption of public health measures for the prevention of epidemics. India has now entered this stage with her population rising at the rate of about 2 per cent per annum. The fertility rate remaining the same, the prospect of control over the rate of growth does not seem to be within reach. A socio-economic change has to be induced to bring the fertility rate under control. It is here that women's education acquires significance. Getting an extra child is nothing but an attitude of the parents. A change in social attitudes in respect of child bearing can be induced through higher education for women and consequently a change in their outlook on life. This would be more sustain-

ing than mechanical methods of family planning. Certain objective measures could be made to supplement the changes in attitude, such as the creation of opportunities for work for women and facilities for urbanization with all its diversions from an exclusive home life.

Caste System

The caste system is another social institution in India which has split up the people of the country and prevented them from uniting for any national purpose. It also prevents a vertical social mobility which is so essential for economic growth. According to the injunctions of caste, persons cannot adopt their professions in accordance with their aptitudes. Success in professions cannot enable people to go up in the social ladder if they are born in a community which has been assigned traditionally a low place in the social hierarchy. This is inimical to economic progress, as business enterprise should provide opportunities of not only acquiring wealth but gaining social distinction. The rigours of the caste system have no doubt waned considerably since the advent of the British in India. But the British became more cautious in their approach to social problems after the Mutiny in 1857. Recently, the Hindu Code aims at a consolidation of society and it may eventually blur the lines of demarcation among the communities. But the existing practice, particularly in rural areas, is not far from the traditional stratification of the occupational pattern. It is a socio-cum-economic organization which will die hard in a rural environment. Legislation cannot have any impact on it, as it is firmly entrenched in the mode of life of the rural folk. Of course, there may not be many opportunities for business talents in such an environment and consequently the chances of vertical social mobility may be less. But any programme of rural reconstruction, involving a new occupational pattern, is likely to flounder on this rock in the rural areas of the country. But the crucial question still remains whether caste distinction should be completely obliterated in the interest of economic change. The needs of economic growth are not such as to demand a complete extermination of all beliefs and practices hallowed in the tradition of a caste. A compromise may be possible if personal beliefs and domestic practices are not made to interfere with the social structure necessary for economic development. This degree of tolerance has already come into vogue and if each other's sentiments in respect of personal beliefs and family traditions are respected, economic life could be cosmo-

politan. One great contribution that the enlightened public could make towards the attainment of this end is through the inculcation of the right perspective with which the injunctions of caste should be viewed.

The Joint Family

The Joint Family is another peculiar institution of India. It was designed as a property owing unit and for the continuation of religious practices and usages hallowed by tradition within the family. But the resrtictions imposed on the head of the family prevented the use of capital resources for commercial and industrial enterprises. The head of the family, known as the *karta*, should hold the property of the family as a Trustee and see to its safe transmission to posterity. Therefore he could not exercise his judgement if it meant the taking of any risk. Consequently, he was fettered by tradition in the judicious use of the wealth that might have flowed through various channels into the joint family. The only avenue of investment which was absolutely safe was agriculture and hence the joint family system made the Hindus a predominantly agricultural people. Thus the joint family has in its impact on a growing economy been inimical to progress and enterprise. It has had a dampening effect on individual initiative, as the fruits of effort generally accrue to the family pool. There has, of course, been one saving provision in Law according to which the acquisition of wealth by any member of the family on the basis of his personal scientific knowledge and endeavour could be held exclusively by him. But the benefit of this is nullified by the injunction that on his demise it should automatically accrue to the joint family. In other words, he has no right to bequeath it to his children. The rights of inheritance in a joint family, according to the Mitākṣarā School, is by survivorship and not by succession. Therefore the incentive to acquire wealth for purposes of transmission to one's own posterity is deprived in a joint family.

However, a joint family is not altogether bereft of all advantages for its members. It offers a form of social security in a society where such institutional arrangements do not exist. It offers comprehensive services in respect of health, maternity, unemployment and old age. This is a luxury that an underdeveloped country cannot enjoy by any other means. But this is a case of sharing poverty very equitably. If the disincentives emanating from the joint family outweigh the benefits, it should be inimical to economic progress. The solution for this is not necessarily the

abolition of the institution of joint family. What ought to be objected to is the survival of the extended joint family. There can be no objection to the biological joint family consisting of the man and his wife and their children. This, in fact, is a motivating force for capital accumulation and profitable investment. The potential entrepreneur looks at the world through the window of his home. All his enterprise and effort are for the benefit of the members of his family. A disintegration of this type of family would spell disaster to society. Unfortunately, modern industrialism, with the opportunities that it offers for the economic independence of women, has been contributory to the break-up of this family unit. If there is anything in the traditional culture which deserves preservation, it is the integrity of the biological family. This should not be construed as a criticism against all opportunities of work for women. Such work should be available within reach of the family home and should be more in the nature of a diversion for the women than for the acquisition of economic independence.

Religious Beliefs

It is of vital importance to consider the compatibility of various types of religious beliefs with economic growth. It is difficult to establish that incompatible beliefs would stifle economic growth. They may perhaps flourish where conditions for economic growth do not exist and may be rejected when growth becomes possible. However, it would be profitable to examine the possible impact of religious beliefs on economic growth. While some religions teach the discipline of hard work, many of them may recommend spiritual contemplation and discourage the desire for material things. A religion may be exclusive and develop a hatred for the unbelievers. It may offer no economic opportunities to those whom it considers unbelievers. Some religious minorities arising out of such a situation, like the Jews, build a defence mechanism by developing their talents for contributing to progress if opportunities are not denied. Religions may also be restrictive and favour *status quo* and thus be an obstacle to change. Experimentation is the essence of progress, but this depends upon the religious attitude. It may be considered sacrilegious to dissect the animal and much more the human body. There can be no progress in medical science with such an attitude. Some communities in India hold this view and prevent dissection even for academic purposes. Again, there are religions which are opposed to any deliberate

family limitation. So it may not be far wrong to say that religious beliefs do have a stifling influence on economic growth.

Even when religious beliefs are not so positive in their injunctions, they may inculcate a philosophy of life which is directed more towards the spirituality of the life beyond than the materialism of the present one. The Hindu religion, for instance, places emphasis on other values of life than that of an aggressive search for wealth. Though there may be nothing immoral in it and it may in fact be more ennobling, still it may not contribute towards the fulfilment of the economic purpose of life. But it is a matter of opinion whether a full life in its spiritual or materialistic attitudes should be lived.

But religion need not always interfere with growth. Sometimes a religion might appear as an innovating force. Religious leaders may not be opposed to every kind of change. With religious support certain innovations may be adopted more quickly. The efforts of Acharya Vinoba Bhave in India have an aura of religion and spirituality which are responsible for its success. Besides, religious beliefs may change with economic and social change and get adjusted to new situations. But this may not easily happen, particularly when religious beliefs are passionately held. No amount of economic transformation in India has undermined the Hindu sentiment for the cow. So, by and large, religious beliefs have a determining influence on economic growth. But then it is necessary to recognize that they are a sobering influence on the acquisitive motive of human beings. If Hinduism is opposed to an aggressive search for wealth, it is all for the good of the moral well-being of its people. Economic growth should not imply an all-out effort to acquire the material things of the world, sacrificing the higher values of life for which Hinduism has always stood. Therefore an integration of values other than economic with the economic motives for change through a judicious preservation of all that is good in the traditional culture of the country is necessary.

Techniques—Old and New

In countries where religion and philosophy have an overwhelming influence on modes of life, sentiment and superstition are generally imputed to instruments of production and patterns of work. Old techniques are therefore tenaciously held even if they get outmoded in the course of economic evolution. There is a considerable amount of sentimental attachment to the wooden

plough and the handloom in India, even though their productivity is proved to be small. When the wheel-barrow was introduced in Africa, the natives carried them on their head, as that was the mode of work to which they were accustomed. It is the psycho-cultural mechanisms that make people hold tenaciously to their established modes of behaviour in terms of the sanctions which give those ways of life meaning and value. The pattern of work also acquires a sentiment owing to the social sanction behind it. Economic progress need not necessarily exterminate such existing values acquired through long usage. There is no rigidity regarding the form of organization in a developed economy. There can be a judicious combination of the large-scale and small-scale forms of organization. Even in the most developed countries of the world, like the U.S.A., there is a dovetailing of the two forms through a process of sub-contracting. In Japan the majority of the manufacturing establishments are of the small-scale variety and they are in an integrative relationship with the large concerns. This, of course, has been made possible by what are known as "economic overheads" in the shape of facilities for finance, raw materials, marketing, etc., provided by the giant concerns called the "Zaibatsu". In India, though the degree of industrialization was much less than in Japan, industrial progress was at the cost of the traditional crafts, because the foreign entrepreneurs were not interested in the preservation of the traditional economic fabric. In Japan, since the entrepreneur was a national of the country, he went out of his way to preserve the existing fabric while he engineered the economic progress. Consequently, through fostering the small-scale pattern in India, it may be possible to preserve old values. But any superstitious attachment to antiquated modes of work should be discouraged. Sentiment, therefore, can have a place in life provided it is not an impediment to proved methods of development. When a spinning mill is by all tests the most economical, it is only an unreasonable sentiment that can try to foster at enormous cost a charka, whatever be its form or its name.

It is no doubt true that modern industrialism has brought in its wake social tensions. If the Western form of economic organization is adopted fully, the rise of the proletariat and its consequent problems are inevitable. There can be two solutions to such a situation. Either countries with a rich traditional culture may bring to bear those values on life in order to temper the tyranny of the purely economic attitude towards

life or, in the alternative, a growing economy may adapt the form of economic growth in conformity with the genius of its people so that there is no scope for such tensions to develop. This is the rationale of the policy of decentralized economic structure that is being recommended in India. The latter method is relatively easier to adopt because it may not be possible to preserve old values if a process of economic change is allowed to take place without adequate restraints. Some of the ugly manifestations of social behaviour in modern economies are to be attributed to the disappearance of traditional social sanctions and personal human values. So in its ultimate analysis there is a need for the preservation of certain values of life other than economic even under development planning. If the social institutions can be made to shed their rigidity and are adapted to suit modern requirements, they would not only interfere less in economic progress but would also have a sobering effect on modern industrialism.

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Prof. K. A. Nilakanta Sastri: Ladies and Gentlemen: It is my pleasant duty to welcome you to this seminar which I daresay we shall find very interesting. Dr. Balakrishna has chosen a subject of live interest offering wide scope for discussion. I request Dr. Balakrishna to lead the seminar.

Dr. R. Balakrishna: As my paper on Institutional resistance to Economic progress has been circulated to you in advance it would be superfluous to repeat the points discussed in it. I shall be glad to hear your discussion and elaborate any point if necessary. Let me, however, say this: In treating the subject I have not confined myself purely to economic considerations. You will see that while speaking of the impediments to economic progress I have bestowed due attention to the salutary though extra-economic features in some of our traditional institutions. There are values of life as imporant as the economic values, if not more so, and it would not be wise for the economist to ignore them. For instance, while there are some undoubtedly baneful effects of the caste system on economic progress such as hindrance to vertical social mobility, perpetuation of time worn techniques in production, and so on, there is perhaps no need to exterminate all the beliefs and practices associated with the traditional caste system. Again, I recognize the wholesome aspects of the biological family unit though I can see no great good in the extended joint family so far as economic progress is concerned. Religion, I have pointed out

need not always interfere with economic growth. By stressing economic growth I do not mean that we should exclusively concentrate on the acquisition of material things only and sacrifice the higher values of life which Hinduism teaches us. It is possible to safeguard cultural integrity by devising a compromise formula which will promote economic growth without unduly interfering with cultural life along traditional lines. Granting these possibilities, I still think that some of our social institutions and outmoded practices do deter economic progress and these one should not hesitate to discard. With these observations I now invite a discussion of my paper.

Sri T. K. Duraiswami Aiyer: Mr. President, I am glad that the discussion on the subject of "Social Institutions impeding economic progress" is led by Dr. Balakrishna with the stimulating paper. I am one of those who feel that enough fundamental thinking has not been given to the subject which is among the main reasons for our rather slow and fitful progress. It is a trite observation that the conditions of economic progress are to be found in natural resources, capital equipment, the skill of workmen, entrepreneurial ability etc. Perhaps of equal if not more importance than these are what may be termed non-economic elements like an appreciation of team work, the capacity for assembling the factors of production, enough of give and take, a psychological atmosphere for the emergence and encouragement of talent, a desire for improved standards of living and a sense of cohesion. It is India's comparative failure to tackle effectively these aspects of our community life that explains in a large measure why our economic progress is so slow. It is sad to contemplate that whereas as individuals Indians give a nearly as good an account of themselves as the citizens of any other country in the sphere of law, the fine arts, literature, engineering, medicine and administration, when it comes to the picture of overall development we find that Indian per capita income is among the lowest in the world, the grain production per acre being distressingly low. Unless institutional arrangements are devised for the discovery and encouragement of talent in whatever sector of the population it may be found, and unless a climate is created favourable for the effective combination of the various categories like land, labour, and capital, economic progress is bound to be slow and fitful.

Dr. Balakrishna refers to the place accorded to women in the Hindu social system among the factors that have impeded eco-

nomic progress. It cannot be gainsaid that modern enlightened thought and legislation have rightly helped to improve the position occupied by women. While every effort should be made to provide opportunities so that women might rise to the full height of their stature, I am not sure that this factor has operated to any appreciable extent against economic progress. On the other hand there is a danger in an overzealous approach to the problem of the so-called amelioration of the condition of women destroying values of a precious kind embodied in our traditional approach.

Turning to joint family organization Dr. Balakrishna referred to its operation as a natural accompaniment of a predominantly agricultural community. Though the joint family is breaking up, one cannot be blind to the fact that it still retains some vigour among Marwaris and Guzaratis who occupy a foremost place in the commercial and industrial development of the country.

As regards the influence of the caste system and religious beliefs on economic progress Dr. Balakrishna, while pointing to the evil consequences, has been hesitant and circumspect in his observations. Whatever good the system might have done in the past by way of conserving and transmitting particular skills from generation to generation, its effects under modern conditions of political organization and industrial techniques have not been anything but deleterious. It should be borne in mind that our foremost thinkers like Tagore, Arabindo, Gandhi, and Nehru have denounced the system in very strong terms. An eminent Indian about two years back asked me if it was not losing ground. I answered him that though in certain respects the injunctions of the system have been given the go-by, in some matters of moment the caste system far from losing ground is casting its dark shadow and getting itself consolidated. Adult suffrage and the elections based on it have reinforced the tendency not only to think in terms of one's caste but to exploit it unashamedly by making a parade of it. The economic implications are far from desirable. It is mainly the incursion of the caste feeling into public affairs that has led the Prime Minister recently to assert in strong terms the need for encouraging merit. Indians must realize that whether the form of Government is totalitarian or democratic, rapid economic progress is impossible for any country unless due recognition is given to merit while every genuine effort should be made to improve the conditions of the depressed sectors of the population.

As regards cottage industries you would have noticed Mr. Hoffman characterizing them as a luxury. In view of the fact that small businesses and cottage units occupy an integral place in the industrial systems of advanced countries like the U.S.A., Germany, Great Britain and Japan, one may wonder why Mr. Hoffman referred to the cottage industries in India as a luxury. It is due to the fact that whereas very small business units of the cottage variety in those advanced countries are organically related to big units and employ up-to-date techniques, cottage industries in India are very often the repositories of outmoded and wasteful techniques and tend to retard and distort economic progress by adopting an attitude of antagonism to big organized units employing advanced techniques.

Dr. Balakrishna's paper I am sure will serve to stimulate fundamental thinking on aspects of our economy which require urgent attention.

Mr. K. Santhanam: Mr. Chairman, I thank you for inviting me to participate in this Seminar. The subject is very important. Social and religious institutions play a very great part in any economy. Take for instance, food. I find that statistically the value of our meat and fish and other animal food is about 1 to 2% of that of the total food of this country whereas it amounts to 40 to 50% in other countries. Therefore, the entire economic structure in this respect is based upon religious conception. I also endorse Dr. Balakrishna's remark that in judging social institutions, we should not confine ourselves only to the economic aspects. Liberty, social justice, freedom for self expression, art, literature and religion are as important as economic progress.

I am afraid the working paper has got one weakness. It does not define economic progress and therefore the effects of social institutions on economic progress as such are, in my view, lacking in precision and clarity. So I would like to give you an idea of what in my view economic progress means, and comment on the effects of social institutions on such economic progress.

The main items of economic progress which are significant to our country are industrialization, scientific agriculture, full employment, development of social services and evolution of a system of social security. These I consider to be the major directions of economic progress we have to aim at. Now, how do our social institutions react on these directions of economic progress? If we can analyse it, we shall be able to achieve a certain amount

of precision in our thinking which is very important. Take for instance the status of women on which Dr. Balakrishna has laid so much stress. I agree with him that the status of women is fundamentally important in our social life. But, I doubt whether it has had any effect on our economics in the past or has any effect in the present or will have in the future. Take for instance widowhood. Now from the point of view of social justice, enforced widowhood is altogether wrong. It must be given up but in terms of economic consequences, I am slow to believe that widowhood has adversely affected Indian economy. I think it amounts to a salutary measure of birth control. If all widows and widowers can be prohibited from marrying again, I think there will be a greater reduction in the birth rate than through the attempts at family planning. Therefore, widowhood has not had any detrimental effect on our economy. Our widows have in the past played the part of angels of social service. They have been the substitutes of our nursing homes, hospitals etc. They have been the people who were giving relief and, in modern India, these widows have been the pioneers of education and the nursing profession. They have been the only free women available for social service. Therefore, while widowhood as a social institution may be condemned, I do not think it has had any particular detrimental effect on Indian economy or economic progress as such.

The same is true of women as a whole; they have played a full part in agriculture, cottage industry etc. Even in the development of textile industry, women have played a considerable part from the very beginning.

Joint Family: Mr. Duraisamy Iyer has pointed out that joint families among Marwaris and Guzaratis have started big business undertakings. In other ways, too, the joint family has enabled individuals to take up jobs anywhere and go to distant places outside India. Malayalis you find all over India doing all kinds of wonderful work. The workman from Bihar leaves his family in the village under the care of the relations and goes to foreign countries, does all kinds of factory labour; therefore from the point of view of mobility of labour and enterprise, I am not sure that the disappearance of the joint family is healthy. It has got other social effects. I am only pointing out some aspects which have not been pointed out in Balakrishna's paper. We have to take the net effect in all these cases.

Caste System : To some extent, it is a sort of brake to economic progress, but in our country we cannot industrialize so fast that all our labour can be easily employed. This brake is rather healthy than otherwise. Take for instance the handloom. It is keeping lakhs of families at work and if the caste system breaks all these families will be in the slums of the cities and towns. The main effect on economics of the caste system has been that it has preserved the hereditary occupations, and it has helped in the preservation of the skills which we have inherited through ages. I think that it is good that these skills and handicraft industries are preserved till all our people can be absorbed in modern industrial enterprises. I do not believe in the inheritance of knowledge. I believe it is the family tradition that matters. For instance, one may point out the workers skilled in ivory articles. Without the traditional skill, I think he can make nothing of ivory at all. Ivory workmen are apprenticed from childhood for 10 or 15 years. Traditional skills pass from one generation to another without much cost to society for training. I do not say that these hereditary occupations should not give place to other modern enterprises. But it is good that these hereditary occupations are preserved to the maximum extent. The pace of industrialization has necessarily to be limited, and it is good that these hereditary occupations do not die out prematurely.

Then, there are the religious institutions. They have no doubt some hampering effect on economic enterprise. Higher caste people are adverse to their sons seeking employment in army, navy, air force etc. But, at the same time they preserve the only element of discipline which we have. For instance, no woman in India drinks and people lead a simple life. This is largely due to our family and religious traditions. Therefore, the healthy effects of religion on economy are probably greater than their unhealthy effects. Many of our ceremonies are unnecessarily extravagant. But what is the alternative? Modern women give up ornaments but they spend more on clothing in one year than what the old women were spending on ornaments in their whole lifetime. I do not think this is an improvement. If we give up one evil, we should not get into a greater evil. The number of items of clothing which a modern girl must have is something enormous, compared to the old girl who was washing her own scanty clothes. The modern girls wish to have dozens of change and they have to be bought every six months. Cinema and other preoccupations are also expensive and if we take them all cumulatively, I do not

think that the changes of customs have made life happier or more economical.

What I want to suggest is that the effects of all these things have to be studied in greater detail and with greater precision. We have to put the plus and the minus together and try to find out the net result. I have got a vague impression that these institutions—social and religious institutions in India—have no large net effect on economic progress. Probably, they have got greater effects indirectly through their political implications than directly by their economic consequences. Mr. Duraiswami Iyer referred to the prevalence of communal and caste feelings in politics. I agree that these institutions may have economic effects indirectly but in order to assess their direct economic effects and to pronounce judgment upon them we want a much more elaborate, careful and thorough examination.

Dr. G. Parthasarathy: Mr. Santhanam seems to hold that economic progress is neutral to the status of women in society. This contention, it appears to me, is not valid. A rational and scientific attitude towards life and work is associated with industrial civilization. Social institutions which shut off future mothers from the stream of progress will hinder the growh of such attitude and consequently will arrest economic progress.

He again thinks that the choice of caste occupations has helped to build up traditional skills and pass these skills from one generation to another without much cost to the society towards training. Apparently, this is a satisfactory position, for the society gets the benefit of the knowledge of the past generation without any cost. But when traditional skills get out-moded, such knowledge, instead of building a positive factor in the promotion of growth, tends to be a dead weight. In such a situation choice of caste occupation is positively detrimental to growth.

Mrs. K. Daniels: An earlier speaker referred to the positive values attached to the caste system and warned against the possible loss of traditional crafts because of the destruction of the caste structure by which caste skills are passed from one generation to another. There is, I believe, an unconscious tendency toward emotional attitudes about "traditional craftsmanship" which is perhaps related to the guilty feelings of a highly industrialized society which fears it has lost some of the admirable aspects of a simpler, less industrialized society. This sentimentality or emo-

tionalism leads to an irrational evaluation of exactly what the so-called "crafts" and "skills" represent.

In any group in any community the normal distribution of ability among the members of the group would produce a few highly skilled workers, a great number of mediocre workers and, at the bottom, a group of relatively incompetent workers. Restriction of movement between castes rigidifies the social group so that the mediocre or incompetent caste members are bound by tradition to direct their efforts to the traditional craft. In an open society, with mobility between craft groups, any with greater aptitudes in other crafts could apply such abilities. Similarly, by drawing from one single caste or craft group the possibility of finding the most competent members from among the whole community in any skill is sacrificed, and instead of the traditional crafts being preserved there is danger of their being diluted.

This analysis applies to those caste groups which are skilled craft groups; the caste structure does not, of course, always serve to preserve actual skills. There are no skills attached to, e.g. scavengers' caste or cleaners' caste. These tasks are such as can be and should be learned by all members of society and members of traditoinal scavenging and cleaning castes may, in fact, have aptitudes for other more valuable skills or crafts which are lost to the community because of the rigidity of the caste structure, and which can only be exploited fully by the community in an open society. The rigidity of the caste structure must therefore be deemed, on balance, as an institution which is resistant to economic progress.

The author of the paper makes no mention of the institution of usury in society. In fact, there are groups which function as a money lending caste, which in many instances means a "usury caste". The existence of these "castes" may be related to the joint family system in that the joint family system, as pointed out in the paper, withholds entreprenuerial capital from the market and makes resort to usurious money lending necessary. The inadequacy of the credit system, which derives in some part from these traditional attitudes about lending and investment, must also be deemed an institutional factor resistant to economic progress.

The author has also referred, with great moderation, to the function of religion in the community as a factor resistant to economic progress. It has been suggested in the discussion that reli-

gions must function in this way, but a reference to, for example, Professor Tawney's books on religion and the rise of capitalism must refute this assumption. It would seem that the subjective importance of religion might, however, be a hindrance to economic progress in a community where religious concerns are mainly directed to personal salvation and no clear social obligations are attendant on religious beliefs. For example, if a man considers one lifetime as the only period he has to meet his religious obligations to his God, and if fulfilment of those religious obligations are measured by his behaviour to his fellow-men, religion points to a socially directed concern rather than to a subjectively centred concern for personal salvation. If, however, man's religious belief leads him to accept one lifetime as a stage in a series of incarnations, each one the consequence of behaviour in previous incarnations, and each lifetime a period during which he may earn a better or worse reincarnation, he cannot be expected to have any sense of the urgency of life. Similarly, if his interpretation of his religion is such that his personal salvation is ensured mainly through the direct relationship between him and his God rather than through his relationships with society, there is likely to follow an unconcern about values of the material world. These attitudes are not reflected only in the Hindu religion. The Christian saint who lives a hermit's life in the desert in meditation and communication with his God is unconcerned about the world and is as concerned about his personal salvation as a Hindu mystic who withdraws from the world; both lacking social concern, neither can be expected to participate in the world of economic progress, nor to be concerned about removing obstacles to economic progress. It is only when a community has an element of either non-religiously directed individuals who for intellectually based humanitarian reasons or for reasons of personal gain press for economic progress, or religiously directed or guided individuals who equate the social and material progress of the community with their personal religious obligations to the community, that economic progress can be advanced within a religious framework.

The author in his paper referred to the traditional widow remarriage restriction as a possible hindrance to economic progress. This is to isolate a factor which in itself is not important. For example, in another context it might be that the traditional restriction of widow remarriage would encourage widow employment. It is not the attitude on widow remarriage but the role of women, which is itself a small part of the entire Hindu social tradi-

tion, which must be considered as institutionally a help or a hindrance to economic progress.

The author made passing reference to the population problem and suggested that this problem existed primarily because of the "attitude" to children. This is a highly sophisticated concept and one must doubt whether it is really significant in the control of population growth. The problem of changing such an "attitude" depends on how valid is the assumption that the attitude is a major factor. Other more direct solutions seem more relevant; for example, society might more directly affect the birth rate by legislation such as raising the minimum age for marriages. Every woman who might have been married at the age of 15 and is restricted from marriage until the age of 18 or 21 has, by definition postponed the child-bearing period, being restricted from producing children before the age of 18 or 21. It is the women at risk of pregnancy who produce the population and restricting the period at risk must restrict the population. This is, of course, not offered as a completely effective method when it is appreciated that many people do not know their ages and that in a large community with traditional early marriage customs legislation would be of only limited effectiveness initially, but it would certainly tend to alter the attitudes towards marriage and the appropriate minimum age for marriage.

Mr. V. K. Narasimhan: In discussing the role of Indian traditional institutions with regard to economic change, we perhaps tend to forget the very significant fact about the traditional institutions in India, namely, that they have been extremely flexible. If economic growth has not taken place till recently, it is primarily the political factor that should be held responsible. The biggest stumbling block in the way of economic growth has really been the political subordination of the country till 1947. We find that since 1947 there has been a tremendous release of the energies of the Indian people and economic growth has been taking place at a rate never witnessed previously.

I feel that traditional institutions do not stand in the way of economic progress. The real danger is that economic progress may destroy traditional institutions to such an extent that we may cease to have a distinctly Indian character. I believe that many of the Indian traditional institutions have a certain vitality and represent certain fundamental values. In our enthusiasm for economic change the danger we run in this country is that we may

destroy these traditional institutions which have provided the highest values to Indian society through the ages.

I do recognize that, to a certain extent, the caste system has stood in the way of the mobilization of the talents, energies and abilities of the Indian people as widely as it would have been possible if there had been a free and equal society. But all societies before they went through the industrial revolution had these traditional institutions which had social divisions and stratification of one kind or another. Social inequality among the population is a characteristic of almost every society before the Industrial Revolution. It should be noted, however, that the advance towards social equality in India is being achieved with much less struggle and tension than in many other countries. Women in India have had no need to fight for equal rights as they had to do in the West. It is true that in actual practice equality is yet to be established in all its fullness. Take, for instance, the education of girls. It is lagging very much behind the education of boys, but the reason is not that the traditional attitude towards women is preventing the advancement of women's education. It is the absence of schools and the absence of teachers which are responsible for the slow progress of women's education and these are due to economic factors alone.

I greatly appreciate the balanced approach of Dr. Balakrishna towards traditional institutions. He has laid the right emphasis on the need for preserving those traditional institutions which have contributed to social stability in India. One factor which does not figure in his paper and to which I should like to refer is the fundamental attitude to life which has been created by tradition in this country. This factor may not always operate openly and rationally. It operates often in the subconscious. I refer to the general belief in the theory of Karma. Whether you admit its rationality or not, I believe it has had a tremendous value in reconciling people in this country to whatever situation in life they may find themselves in and to maintain a certain serenity and peace of mind. Our people have put up with poverty and suffering in a spirit in which very few other people elsewhere have ever done. It is primarily based on the belief that the mere acquisition of material things or their absence is not crucial for one's happiness in this world or the hereafter. Those who plead for economic change and emphasize material growth as

the test of progress should not lightly disturb this traditional attitude which has enabled the Indian people to survive the vicissitudes of centuries without losing their beliefs in the higher values.

I should like to emphasize that the traditional institutions have helped to keep Indian society together and to preserve certain values like the integrity of the family, respect for elders, respect for law and custom, contentment with what one has got and tolerance for other people's ways of life and their beliefs. At the same time the traditional institutions have shown a remarkable capacity for adaptation to new situations. In our pursuit of economic progress we should not destroy fundamentally those values and attitudes which have kept Indian society together.

Dr. Balakrishna made a distinction between the biological family and the joint family and said that the biological family should be preserved even if the joint family is disrupted as a result of economic factors. My own feeling is that even the biological family is being disrupted by economic factors. If a man's sons are employed in different places, the preservation of the unity of the biological family becomes difficult, if not impossible.

To sum up, I should like to commend a different approach to this problem. We must consider today not how the traditional institutions are standing in the way of economic growth but how traditional institutions which are worth preserving, are being disrupted and destroyed by an undue emphasis on economic progress as an end in itself.

Dr. Thomas W. Simons: The leader of the discussions presented a paper that points up the essential features of where social institutions may impede economic progress in India. His brief discussion of these features, namely Status of Women, Population Growth, Caste System, Joint Family and Religious Beliefs, presents with great clarity the ramifications of the general problem. These fine features describe rather accurately, although loosely, all Indian society. If this statement is acceptable, it may be agreeable to ask "What features of modern economic society are not adjustable to Indian life and society"?

Be that as it may, the discussion thus far raises an interesting point for me. Most of us are interested in the fine features, not

only for their impact upon economic growth but also for their place in Indian Society. Indians tell us that these institutions, such as the joint family and caste, are changing; hence Indian society must be changing. How are they changing? What is the direction of the change? How can one know of the changes? I confess that my search for objective sociological studies about these institutions has not been satisfying and I am unable to refer to one scholarly production on the present day status of any of these institutions. It is readily admitted that books are coming off the press to describe these institutions at various periods in Indian history. These are interesting in themselves; only, in the light of the comments of my Indian friends that the institutions today have changed, I am unable to see in what way or how these present day institutions differ from those of yesterday. Perhaps one of the purposes of this seminar is to direct some student to undertake such study. If so, it is another reason for commending Prof. Sastri for organizing it.

The study of how social institutions impede economic progress may very well start from another vantage point. The subject suggests that social institutions cause lags in economic change. Could it be that there are forces, political or perhaps economic, that cause lags in social changes? For example, let us examine for a brief moment the subject of Status of Women. The very wording suggests something static about the position of women in Indian society. Accepting the fact that the educated urban women are enjoying a new status in Indian life, can the same be said of the large number of women who are engaged in labor? Are there any economic forces that keep them in the labor fold? Elsewhere women are kept out of the labor field and a change has been wrought in the home. This change has not meant that the status of women has been lowered. On the contrary, the women in the homes have risen to new heights.

Much has been said about the joint family and some of the comments are filled with nostalgia for the "good old days" when the joint family was intact. There are so many fine things to say about the joint family: it encouraged discipline among younger people; it provided the financial resources for certain economic ventures; it was an insurance against old age. It is my impression that it was fitted for an earlier society based primarily upon agriculture. Yet it seems to me that it can be put to use in an effective way to promote economic growth in India today. The manage-

ment of economic enterprises as family partnerships has gone out of practice in modern economic societies. There are, however, family fortunes that are devoted to industrial enterprises that are managed by professional manager-executives. Indian friends assert that the ordinary Indian is unfamiliar with running industrial plants. It is my experience that there are Indians who are very successful in managerial positions. Would it not be possible in modern India for the heads of joint families to put their money to the fullest use by investing it in industrial projects run and directed by professional managers? Friends in Madras assert that a beginning is being made in this direction. Perhaps the joint family will have a new lease of life if this becomes more widespread.

Someone mentioned the problem of the need for industries to enjoy greater production. This seems to be an area where all the forces of social custom and tradition come into play. Status based on caste, population growth and religious beliefs establish the usual outlook upon the large section of Indian society that comes under the class of labor. So long as labor is looked at from the point of view of social custom and tradition, one important factor will be missing in arriving at a practical solution to the problem of getting more production from labor. This factor is incentive. What makes a man or woman work? Is it merely to exist or to live a better life? What is better, some will ask. That I will leave first to society in general and next to the person most concerned. Laborers are little different from managers or financiers. The latter complain about high taxes, the former decry low wages. Back of each plaint is the same basic concept; each wishes more of the wherewithal to live a better life as they view it. Now it is interesting that incentive is not confined to only one object, let us say money. The incentive for some is social status; for others it is power that comes from directing others; and for still others it is the attainment of a position that permits the indulgence in personal development. The laborer, like the business tycoon, must have the incentives that make him want to produce more.

This problem of obtaining greater production through the provision of incentives is important to all countries, including India. It is my opinion that India's greatest economic resource is its manpower. I happen to disregard sheer number. I am looking for that bud of intelligence that, if allowed to blossom, will

become a source of beauty and a joy forever. Some people appear to believe that intelligence can thrive on an empty stomach. My observations do not urge me to accept that belief. I do believe that through the effective use of incentives, millions of labourers will produce more, the economy of the country will expand and afford all Indians a better life in the form of better health, more recreation and a more complete education for full living. When that time arrives the untapped intellectual resources of India will provide the greater basis for still more production and a still better life.

In conclusion, I would like to report that social change is now in progress and the interactions of social and economic forces are abroad in India for all to see. Some may have nostalgic yearnings for the old familiar patterns, but still I have not had the pleasure of meeting many Indians who are willing to give up all the new patterns that are being adopted under the new spirit of India.

Dr. S. Chandrasekhar : To begin with, I would like to congratulate Dr. Balakrishna on this excellent paper. His paper is balanced, sober but perhaps a trifle conservative.

I shall limit myself to some observations on three points.

The first point is that all students of underdeveloped countries are agreed that certain religious, social and cultural institutions in most underdeveloped and developing countries constitute a barrier to economic development and social progress. But it must be realized that any economic reforms superimposed from the top to accelerate progress will be of no use if such reforms do not take into consideration the weight of opposition presented by the age-old, obscurantist social institutions. One cannot wish them away. In other words, agencies which are interested in economic development must devise means to circumvent the pressure of social institutions without appearing to undo them. The anthropologist can be of some help in this matter by providing us with some advice on how to reconcile economic progress and backward social institutions.

The second observation I want to make is about our caste system. It is granted by all thoughtful people that democracy and caste are diametrically opposed to each other. All the efforts of the last one century have failed to destroy the caste system though it has been weakened and has lost its old terrors. However, if we want to evolve an open society and end the present closed society,

the only way is through biology and not through legislation or economic amelioration or political representation and safeguards. The economic and political solutions only perpetuate the caste system. By a biological approach, I mean the encouragement of inter-caste marriages on a national scale. In two generations, no one could claim any particular caste because of caste mixture. Perhaps then we could evolve that rare specimen called "Indians" and not Indians of this caste and that caste.

Allied to the caste problem is the problem of our untouchables. While a great deal has been done to rehabilitate the Harijans and bring them back into the mainstream of our national life, the untouchables still remain, by and large, marginal men in our national economy. It is difficult to estimate the tremendous loss the country suffers by condemning millions of people to a sub-human level of existence. By preventing the untouchables from effectively participating in almost every walk of life we are depriving ourselves of the latent abilities of these people. The speed of a convoy is conditioned by the slowest vessel and the pace of our national progress is limited by the slow progress of these people, slow because of our segregation of these people.

The third comment I want to offer is about our women. While it is true that our women have registered considerable progress during the past five or six decades, and while the constitution guarantees equal status to our women, the existing social attitudes are directed to relegating women to a lower social status. The problem is closely connected wth such practices as early marriage, the ban on widow remarriage, the dowry system, discrimination in the inheritance of property, and prejudice against women's employment in certain occupations monopolized by men. Here again, while legislation in conferring equal status can help ease the situation, the problem can be solved only by enlightened public opinion and widespread social education on the need for equal status for women in our society.

And last there are various other religio-social practices that cost our economy a pretty penny. Our attitude toward cattle, though apparently sanctimonious, is really tragic. We have the largest cattle population of any country in the world. But we don't get sufficient milk for our children, a majority of our people go unshod, and the cattle remain, by and large, pathetic parasites. We should either destroy our useless cattle or sterilize them. And those who

would like to eat beef ought to be encouraged to consume this excellent form of necessary protein. This may look unpopular at present. But we have in the course of our history waged battles against what were at times very respectable and accepted institutions, and we succeeded in overcoming many obscurantist practices. (We may recall how unpopular the movement to abolish suttee was when that institution was in its heyday).

In conclusion, I would again like to congratulate Mr. Balakrishna on his thought-provoking paper.

Sri K. S. Ramaswami Sastri: The main questions for consideration are: (1) Do our social institutions impede economic progress? (2) If so, are we to give up social ideals and beliefs and habits and customs or are we to give up economic progress? (3) Is it a correct view to hold that they are irreconcilable? (4) If they are reconcilable, what are we to do to have a successful reconciliation?

My view is that human life everywhere is in a state of perpetual flux, under the stress of human passions and desires. Reality and ideals clash and compete and finally blend and coalesce. There is no use in contrasting realism and idealism because even as we consider them they blend and their blended shape is different from their separate contours. Institutional resistance and economic progress compete and clash but the final results are harmony and synthesis.

The well known Sanskrit word "Yogakṣema" means progress and order. Śrī Śankarācārya, when commenting on the Gītā, says that *yoga* means *alabdhalābha* (getting something new) and *kṣema* means *labdha paripālana* (keeping in tact the old). We must not sacrifice order to progress or progress to order but reconcile both. Dr. A. K. Coomaraswami and Sister Nivedita say well:

"Ages of accumulation are entrusted to the frail bark of each passing epoch by the hand of the past desiring to make over its treasures to the use of the future. It takes a certain stubbornness, a doggedness of loyalty, even a modicum of unreasonable conservatism, may be, to lose nothing in the long march of the ages; and even when confronted with great empires, with a sudden extension of the idea of culture, or with the supreme temptation of a new religion, to hold fast what we have adding to it only as much as we can healthfully and manfully carry."

We want to preserve our cultural homogeneity while mastering science and technology. In fact, during our five year plans we are achieving economic progress on a universally commended and admired scale, while preserving our social ideals and institutions and our cultural ideas of Ahimsā and Satya and of Śānti and Bhakti.

It is usually said that the institutional impediments to economic progress are the caste system, the joint family, the laws of inheritance, the subjection of women, and the Indian philosophy of negation and other-worldliness. The caste system as an organization of group life, is natural whether we call it caste or class or group, because 400 millions cannot meet and act as one group. What was irksome was caste arrogance and what was economically wasteful was caste superiority complex and laziness. All that has now gone (even caste references in school registers, service registers, etc. have gone) especially in the post-independence era. Under the Indian constitution any one can pursue any career and caste institutions about careers and professions have ended.

The social and family customs are a vital element in culture and need not and should not be discarded for the sake of economic progress. The joint family has always gone hand in hand with free partition and with full right to self-acquired property. Tarwads have vanished even in Kerala. The family is now the normal and natural unit of husband and wife and children along with the husband's parents in some cases. Because of it there is no need for poor laws or old age pensions in India. How is it inimical to economic progress? The widow's life-estate has become a full estate and the daughter and the son have equal rights of inheritance under the present law. Women live on self-directed lines as men do and take to education as much as men. Early marriage has vanished. The dowry system continues but will soon go if women marry late and are free to choose marriage or a professional career. Mahatma Gandhi advocated delimitation of families by sexual austerity and self-control.

I am afraid that the views of Western critics about the negative attitude to life in Hinduism are being repeated often without any basis. The Hindu concept of Dharma, Artha, Kāma, Mokṣa (Aṟam, Poruḷ, Inbam, Vīḍu) shows that Hinduism fostered this-worldliness cum devotion to God. Too much of sordid hunt for wealth debases our moral and spiritual life. Let us balance moral values and material values.

The fact is that the world is now torn between Capitalism and Socialism and Communism. We must not make a fetish of any one of them. We must refuse to be tied to the chariot wheels of U.S.A. or U.S.S.R. or China. Mahatma Gandhi advised a balance of agriculture and industry and of large scale and medium cottage and rural industries. Let us go our democratic way fusing the old and the new, and individual freedom and social welfare. East is East and West is West. But East plus West is much the best. Is wisdom best or wealth best? Wisdom cum wealth is the best.

Robert R. Klein: In "the social cost involved in economic change", there does not always exist a necessary one-to-one correlation between economic change and social change. Succinctly stated; in order to have economic change or economic "progress" it is not an absolute necessity that all prior social institutions be dissolved or broken up in some radical manner. Economic change may occur by degrees, within a certain political context which admits change by degrees. The case of the American farm may be cited as an example of a social institution which had maintained its institutional integrity, while simultaneously participating in the dramatic economic changes occurring throughout the American economy. It is a fact that today the average farm in the United States is maintained by a family unit, in many respects similar to the family unit which existed three hundred years ago. The American farm-family has become perhaps a more closely-knit unit than heretofore. The point is that traditional social institutions need not always impede economic change, if such economic change can be implemented in an intelligent free manner. Much depends upon the atmosphere of freedom or coercion involved in implementing economic change. Some social institutions are adaptable to any economic situation; some are not.

Mr. T. V. Seturaman: May I request the leader to explain what is "sub contracting" which he mentions in his paper?

Dr. Balakrishna: This is the method by which certain processes of production requiring specialized attention are left with separate units which specialize in such lines of production. By this method of dovetailing the techniques, both the small and large industries can peacefully co-exist.

Mr. T. V. Seturaman: The two important economic factors which influence economic progress in a country are, entrepreneurial ability and technology. But the institutional set up of the underdeveloped countries is such that it does not favour the deve-

lopment of these forces. In so far as the social institutions resist the advent of technological developments, they suffer extinction either partially or wholly. But their total extermination is not desirable since there is a necessity to preserve certain values of life like personal human values.

In fine, a balance should be struck as between tradition and technology. It is interesting to note that a decentralized economy made possible by developing small industries comes into the picture. In an age of technocracy and automation, featured by excessive division of labour and culminating in the general dehumanization of personality, the importance of small industries can hardly be over emphasized. They serve as a corrective to the occupational imbalances and regional disparities of modern economies, thus paving the way for the emergence of a decentralized and diversified economy. By laying emphasis on hereditary skill and training, these industries act as true custodians of a country's culture and tradition. By virtue of the fact that they can act as feeder-units to large enterprises they serve as a connecting link between culture and competition. The experience of developed countries also points to this line of development. The United States of America, the United Kingdom, Germany and Japan are all instances in point. It may be interesting to note that small business contributes to 92·5% of total business establishments and 34% of the total volume of business in America. If economic progress in an agriculture-oriental economy like ours is to be made possible, while at the same time preserving traditional culture, the ideal solution seems to be to bestow increasing attention on small enterprises.

Sri C. S. Raman: Dr. Simons' point about an objective approach to this problem of institutional resistance to economic progress in India is very valuable for it would reveal the facts clearly and precisely. But our tools, our statistical sources, and our methodological equipment are not adequate to work out a quantitative analysis. Perhaps such a comprehensive analysis is too formidable for any country in the world. I should like to emphasize the importance of education for the removal of impediments to economic growth. Proper education to our people could considerably mitigate the baneful impact of social institutions on economic progress. It is unfortunate that India remains a very backward nation in respect of education.

Professor Ehrenfels: All discussion about conflict situations existing between modern progress (economic or otherwise) and

traditional forms of culture is in danger of falling a prey to one dangerous oversimplification.

This is the equation of

First: modern change — equal to progress and

Second: traditional culture — equal to retardment.

With a view of analyzing the fallacies which are implied in these two equations, so frequently used by journalists and politicians, a word on methodology is here called for.

It is generally held that traditions and folkways are necessarily and in themselves an obstacle to scientific welfare programs and impede a rational approach to solving the problems of culture change. Even those sociologists, economists, psychologists and politicians who warn against hasty culture changes and recommend the gradual transition from folkways, or tribal cultures, to proletarization which goes along with industrialization and urbanization, tend to do so only because they believe that a rapid transition may cause more psychological unrest and actual social disturbance than material advantage, and *therefore* will prove dangerous. They raise a voice of warning because they fear evil consequences, rather than because of their belief in the intrinsic values, inherent in at least *some* of the traditional cultures and "tribal" systems.

Moreover there are others, especialy so-called sociologists, who believe that the preservation of folkways, traditional cultures and tribal civilizations is mere sentimentality. They think that all these systems should be destroyed and sacrificed on the altar of aggressive nationalism and the internal front to be built up against outside forces. Some of these sociologists openly advocate the annihilation of traditional cultures and the abolition of the social, artistic and religious features by which smaller groups might be differentiated from the bulk of the population.

Not all tribal or local or otherwise traditional systems are necessarily in opposition to what is considered modern, progressive or "good" or, in other words, to what is conducive to harmonious living.

Dr. Balakrishna observes in his paper: "The status accorded to women in the Indian society both by law and custom has been the cause of a colossal economic waste. They were given an

inferior position by the ancient law givers of India, though there was no sanction for it in ancient scriptures. One of the social customs responsible for this inferior position was *early marriage*. Another social custom related to it has been the *ban* on *widow remarriage*, which has left on the Indian society a large burden which would otherwise have been an economic potential of immense value. The country has also been the victim of a legal embargo on inter-caste marriage". He says further: "Education, particularly among women, can eradicate another bane of Indian society, *viz.*, the socially sanctioned *extravagant marriage expenses* and the system of *dowry*".

All these observations are quite correct as far as the *patrilineal* portions of Indian (and Hindu) societies are concerned. But they are *not* applicable to the traditional patterns of life among *matrilineal* societies of this country. On the contrary every item mentioned in the above citation, is *not* traditional in matrilineal social systems: on the other hand, they are now being introduced through imitation, even legislation of the patrilineal majority.

The inferior position of women, is less marked, if not absent in matrilineal groups. The same is the case with regard to early marriage. Prohibition of widow marriage is also absent. Legal embargo on inter-caste marriage—is generally much less rigorously enforced in matrilineal groups than in patrilineal societies of Hindu India. In one important caste-group of matrilineal people in India, the Nayars, Menons, and kindred groups, inter-caste marriage with Brahmins is traditionally sanctioned. Extravagant marriage expenses, though widespread among not only higher but also quite humble patrilineal caste groups in Hindu India and also among patrilineal Muslim and Christian societies, were not traditionally practised among even the richer classes among matrilineal castes and tribes, some of which command considerable wealth. But ever increasing and indeed extravagant marriage expenses are being introduced as an innovation into formerly matrilineal castes and tribes, along with the spread of "modern" patriarchalization and assimilation which is so much hailed by certain sociologists. About dowry system the situation is the same. *Purdah, gosha* and other customs, confining women to the four walls of their house, thus depriving the nation of the benefit of their intellectual and economic cooperation for the common good, are likewise spreading under "modern" influence to matrilineal castes and tribes where they have never before been practised.

It may be noted that the matrilineal castes and tribes of India do not constitute a negligible group but comprise among them such important communities as the Sāmantan, Nambiyar, Nambīśan, Nāyar, Menons, Pillais, Bant, Tiyyas, Billavas and others in the plains and the Khasi, Garo, Muthuvar, Kannikar, Kutuchar, Malai Kudiaru and others as "tribal" Highlanders in the hills of Central Assam, Kerala, Mysore and the Western Ghats in Madras State. Among all these groups traditional values tend to strengthen the position of women. By thoughtless imitation and assimilation of the ways observed by the patrilineal and patriarchial majority, the lowering of women's status and functions is being *introduced* here under the misguiding name of "modern progress".

What I have said on women's position and kindred questions, is equaly true of many other aspects of certain traditional cultures, notably among the "tribal" peoples, the Highlanders of India. Whilst modern intellectuals and artists in India after independence, try their best to rescue the potential values of ancient, traditional arts and crafts and do so partly with considerable gain also for themselves and for the country as a whole, — the opposite trend is still being followed in some parts where puritanistic missionaries, "reformers" and "social workers" are out to prohibit traditional forms of dance, music and other arts and to introduce all-covering European cold-country type clothing in this tropical climate.

An enormous amount of energy, of economic values and of simple human happiness could be saved, if in these and all similar contact situations, the inherent merits of certain traditional folkways or tribal customs would be utilized for setting examples in the inevitable innovations of our time, instead of being thoughtlessly destroyed on the mere ground that they are traditional and therefore necessarily incompatible with modern trends.

As regards the specific problem of inter-caste and inter-racial marriage, there can be little doubt that this is a major problem for India, if not for the world, if a higher degree of cooperation between so far isolated groups is being aimed at. The classical example of successful and in fact almost complete inter-racial marriage is Hawaii, where an originally matrilineal land-owning aristocracy inter-married and continues to intermarry with various different immigrant groups which include Japanese, Chinese, Philipinos, Amerinds, Americans, both Caucasian and Negroid. Population experts expect that by the end of this century the original immigrant types would have merged into the newly formed mixed

type which is steadily growing in influence and numbers. A somewhat comparable situation seems to be developing at least in parts of Brazil and some of the smaller Mezo-American countries in the tropical regions of the New World.

Śrī P. Nagaraja Rao: The question whether the economic progress of the country is held up, on account of the nature of the social and the religious institutions of the country is not capable of a dogmatic easy answer. The social and the religious institutions in India were designed with reference to two ideals, namely, the welfare of man enabling him to live a prosperous and moral life here and to make that life subserve the realization of the spiritual ideal. The institutions have been devised with a view to secure the integration of one's personality. These institutions are to be judged in their context and not out of it. They suit a particular religious view of life. They may appear in their distorted form, today, as blocking the economic progress of the country.

The sages who planned the institutions, perhaps, did not have the same ideal as the moderns who make economic progress all in all. They gave a right and proportionately proper place for the economic motive. They believed that progress implies a balanced and integrated life. To make the economic motive govern all others results in an unredressable imbalance. When we assess religious and social institutions we must have their ideal in view. Progress for them implies two factors (1) individual initiative and (2) social cohesion. The first makes for creative life and adds new things to life. The second consolidates what has been created by others. This makes for stability. This has been the motive at the back of the social and religious institutions of India. There is no use making an *ad hoc* raid upon them as some of our uprooted social reformers do.

Śrī V. Shanmugasundaram: I wish to say a few words on the bearing of Employment and Urbanization on the social status of women which the paper points out as an impediment to economic progress. Article 16 of the Constitution of India (1950) guarantees equal job-opportunities for women and men. Men being now unemployed or underemployed this provision in the Constitution would tend to concentration of job-opportunities in a few households. Employed man supports his dependents including his wife who is "unemployed" (according to national income computations), whereas an employed woman has a husband who

is also employed. In such households there should be concentration of job-opportunities. This leads to aggregation of inequalities of income between households. I think that in economies with unlimited supply of human labour, women-labour need not be brought to the employment market, before the previously trained and skilled men labour has had enough job opportunities. This excludes research and specialized assignments.

Article 39 (d) of the Constitution assures equal pay for equal work regardless of sex. The existing social attitudes of women do not seem to deserve this assurance because in some occupations effort-differentials observable between men and women labour will necessarily be followed by wage-differentials.

The impact of change in the status of women is powerful under a process of urbanization, in view of (1) growing content of urban population according to demographic projections, (2) concentration of educated unemployed men in urban areas, whose problem should not be aggravated by influx of women labour, and (3) the strangeness of urban employment and the relative absence of stresses in rural women employment in farms, which is smoothly adjusted to household care. When the time-lag and swiftness in the rate of economic development of India provide for increasing absorption of labour in organized industry, the employment of women in urban areas will be both possible and necessary. In such a context, urbanization would throw up a new problem in respect of status of women as between regions. The location of small-scale and light industries alongside heavy industries in a region has to be planned so as to avoid regional variations in job opportunities for women. It was found in United Kingdom in 1939 that only 15 women were gainfully occupied for 100 gainfully occupied men in South Wales where heavy industry was predominant, whereas in Lancashire known for its light industry the comparable number of gainfully occupied women was 52. This regional imbalance can be corrected in a planned economy. The moral from the standpoint of the status of women-employment is that consistent with the concept of gradualness of change in the status of women, urbanization has to be conditioned by plans.

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 including film strips, all in alphabetical order).

Abbreviations:

H. W. M.: The Hindu Weekly Magazine.

I. W. I.: The Illustrated Weekly of India.

ANTHROPOLOGY

MALAYA:

Nomads of the Jungle (Film) Black and White—20 Minutes, 1948. Produced by Louis deRochmont, Producer: Victor Jurgens. Of special interest to anthropologists, film describes the everyday life of a typical nomad family in the jungles of Malaya, showing their adaptation to climate and environment. Rental: $4/day, American Museum of Natural History Film Library, Central Park West at 79th Street, New York 24, N.Y., $ 5/day, New York University Film Library, 26, Washington Place, New York, 3, N.Y., $ 4/1-5 days, Audio-Visual Center, Indiana University, Bloomington, Ind. $ 2·65/day, Audio-Visual Aids Service, University of Illinois, Champaign, Ill. $ 3·25/1-3 days, Audio-Visual Education Center, University of Michigan, Ann Arbor, Mich. Sale: $ 100 United World Films, 1445 Park Avenue, New York 29, N.Y.

ART

INDIA:

Svanascini, Osvaldo, *Esquema del arte de la India* (Pub. by the Mandragora Publishing House, Buenos Aires, 1959, Illustrations and bibliography, Notice in *Orient-Occident*, Vol. III, No. 2, April, 1960, p. 20):

"One of the few works (in Spanish) dealing with the full historical evolution of the arts of India."

Along the Tista (Film) Color—10 minutes 1957, Producer: M. Bhavani; Director: K. L. Khandpur; Government of India production. An interesting and colourful portrayal of life in the area of Darjeeling and Gangtok, showing handicrafts and dances of that mountain region. Rental: Free loan—Film section, Information Service of India, 3, East 64th Street, New York 21, N.Y.

Raman, A. S.: The Case or Child Art (*I.W.I.* 6-3-60) p. 37):

Discusses the chief characteristics of Child Art and concludes: "Much of what is presented as child art in our country (India) is, I am afraid, spurious, for it hardly conceals the clumsy hand of the adult. The parents and teachers should leave the child alone, as they themselves wish to be left alone."

Raman, A. S.: Religious themes in modern Indian Art (*I.W.I.*, 17-4-1960, pp. 20-21).

Beginnings of modern Indian religious art traceable to Ravi Varma; the Bengal school's spirited protest against Ravi Varma's cheap ubiquitous oleographs, but their own achievement in religious art was slight because their approach was sentimental rather than spiritual. Today religious themes can have no appeal for the Indian artist because these are not fashionable. To reproduce scenes from mythology, to recreate gods and goddesses, is indeed a most challenging task for the 20th century artist. A few specimens of contemporary religious art in India, (of George Keyt, Shelia Auden, P. L. Narasimhamurti, Jahangir Sabvala, and Satish Gujral) reproduced with a critique thereon; as also of Jamini Roy's religious art. Concludes: "The future of Indian art depends on the extent to which it can retain its sturdy Indianness in this shrunken, ruthlessly competitive world. What is Indianness, any way? Even to answer this question, we are tempted to turn to Western authors!"

INDONESIA :

Kempers, A. J. Bernet: *Ancient Indonesian Art* (Amsterdam: Van der Peet/Cambridge, Mass: Harvard University Press. f. 85/ $22·50. Noticed in *delta* Autumn 1959, (Vol. II, No. 3, p. 101):

Containing three hundred and fifty illustrations, together with a descriptive catalogue, this volume by Professor Bernet Kempers, formerly of the University of Indonesia, is the first large-scale study of early Indonesian art to be made available in English.

ARTS AND CRAFTS

INDONESIA :

Anonymous: Industri batik di Djawa Tengah — The batik industry in Central Java—in *Ekon, dan Keu. Indon.* 11; 218-298, 1958:

A survey of the batik industry carried out in Surakarta, Pekalongan and its surroundings, Jogjakarta, Djakarta and Ponorogo. Among the main conclusions, "Protection and guidance of government are indispensable for the stabilization and continuation of the industry".

CULTURE

ASIA :

Rivers of Time. (Film) Color—26 Minutes, 1958, Produced by Film Centre Ltd., for Iraq Petroleum Company. Traces the rise of West Asian culture from the beginnings of Sumerian civilization on the banks of the Tigris and Euphrates rivers, the spread of Arabic and Islamic influences over distant trade routes from the Mediterranean to China, to present industrial achievements. Recommended as the most outstanding documentary film on Asia. All inquiries regarding this film should be addressed to: The Asia Society, 18 East 50th Street, New York 22, N. Y.

CAMBODIA :

Brodrick, Alan H.: *Little Vehicle; Cambodia and Laos* (London, Hutchinson, 1949):

"Artistic pictures of the land, people, customs, and religions of Cambodia and Laos. Excellent illustrations and extensive bibliography".

Groslier, Bernard, & Arthaud, Jacques: *The Arts and Civilization of Angkor.* (Trans. from the French by Eric E. Smith, New York, Praeger, 1957):

"Perhaps the loveliest collection of photographs of the monuments and temples of the old Angkor empire. Brief introduction and notes".

INDIA :

Balabouchevitch, V. V. and Diakov A. M. Eds. *Novjsaja Istorija Indii—Recent history of India* (published in 1959 in Russian by the Institute of Oriental Studies of the USSR Academy of Sciences. Notice in *Orient-Occident*, Vol. III, No. 2, April, 1960, p. 21):

"Product of a large group of Soviet Indologians. Historians, economists, and experts on the art, literature and languages of India have collaborated in it".

Song of the South (Film) Black and White—15 minutes. Produced by the Government of India. A tour of the South Indian

states and cities, including Cochin, Trivandrum and Comorin, showing the people, ancient monuments, and natural beauties of the land. Rental: Free loan—Film Section, Information Service of India, 3 East 64th Street, New York/21, N.Y.

INDONESIA :

Amir Sutaarga: Museum ethnografi—perkembangannja dizaman sekarang—Ethnographical museum, its development to-day; paper presented at the First National Science Congress held under the auspices of the Council for Sciences of Indonesia in August 1958 at Malang:

"Indonesia is not yet in possession of an ethnographical museum"; some problems thereof; a guiding directive essential to solve them.

Ave, J.B.: Beberapa anasir kebudajaan Indonesia jang turut memperkaja kebudajaan dunia — Some Indonesian cultural elements which participate in enriching world culture—Paper presented at the First National Science Congress held under the auspices of the Council for Sciences of Indonesia in August 1958 at Malang:

"Several marked remains of the culture of the archipelago were those contributed to the tribes of North Australia and to the culture of the Netherlands. It is stated that cultural elements disseminated by Indonesia include among other things agrarian products, animals, technique of agriculture, and the Indonesian language and art. It is concluded that the Indonesian archipelago has played an important role in enriching the world culture, a role which should be observed in compiling a history of Asia or a world history".

de Jong, Gustav *Nusantara, Wunderwelt Indonesian* (Nusantara; the Wonderland of Indonesia, 226 pp. Published in German by the Austrian National Commission for Unesco, Franz Kleingasse I, Vienna XIX, Austria. Notice in *Orient-Occident*, Vol. III, No. 2, April 1960, p. 18):

Third Volume in a series dealing with cultural values and present-day development of Oriental Countries and designed mainly for non-specialist readers. Profusely illustrated. Constitutes a veritable encyclopaedia of this 'empire of islands'; includes among other things "a study of the different religions and of the cultural and artistic trends which have accompanied the development of the Indonesian nation".

Letter from Indonesia, (Film) Color or Black and White—16 Minutes, 1955, Produced by Churchill-Wexler Film Productions, Educational collaborator: Dr. Lester F. Beck, Portland State College. This film gives a fairly comprehensive picture of present-day Indonesia, including its geographical features, cultural heritage, people, industry, agriculture, sports, and current educational reform. Rental: $ 10/day, Ted Morehouse Associates, 516, 5th Avenue, New York 36, N.Y. Sale: $ 150 Colour, $ 75 Black and White, Churchill-Wexler Film Productions, 801, North Seward, Los Angeles 38, Calif.

Three Brothers (Film) Color—35 Minutes, 1957, Produced by Greenpark Productions for Caltex, Director: Guy Brenton, Producer: Humphrey Swingler. By following the careers of three young Minangkabau men in teaching, oil, and farming, this film traces the progress being made in Indonesia today and the relationship of this progress to Indonesian cultural traditions. Rental: Free Loan, California Texas Oil Company, 380, Madison Avenue, New York 17, N.Y.

NEPAL:

Bake, (Dr.) A. A.: Folk Traditions in Nepal—Continuity and Change (*Folklore*, Vol. 70, March 1959, pp. 313-322):

Contrasts with instances from traditional dances of Nepal the changes noticed by the author during his two visits, the first in 1931 when Nepal was unaffected by any modern influences and the second in 1955 when insidious changes from foreign impacts had become manifest. He concludes "Trends are visible and dangers loom large, but experience elsewhere in the world has shown that the genius of a strong and vigorous people sometimes has amazing powers of survival and, seeing the enormous vitality of all the races in Nepal, there is litle doubt that something characteristic will remain, even if it is bound to be different from what the past centuries have produced."

PAKISTAN:

Crescent and Green. (A Miscellany of Writing on Pakistan, New York, Philosophical Library, 1956):

"A collection of articles of varying value on history, archaeology, art, and literature by a group of distinguished specialists."

River Indus (Film), Color — 30 Minutes, 1955, Produced by the Government of Pakistan. The film, which traces the course of the Indus from its watershed in the Kashmir mountains through wild countryside, farms, irrigation projects, and the cities of West Pakistan, shows culture, industry and agriculture along banks of

the river, as well as good local scenery, Rental: Free Loan Pakistan Consulate, 12, East 65th Street, New York 21, N.Y.

THAILAND:

Busch F. Noel: *Thailand: An Introduction to Modern Siam* (Pub. in English by D. van Nostrand Company, Inc. Princeton, New Jersey, Toronto, New York and London, or the Asia Society, 1959. Bibliography. $3·50):

"This book is the first volume in *The Asia Library,* a series initiated by the Asia Society, Inc. in its attempt to bring the people of America and Asia closer together in their appreciation of each other's way of life. A handbook which presents a picture of the kingdom of Thailand, its people and their way of life, it is based on research done by the author during his four-year residence in Thailand as representative for the *Asia Foundation.* It is a description of the Thais, their country, history, economics, government, religion, arts and pastimes." (*Orient-Occident,* Vol. III, No. 1, Feb. 1960, p. 16).

VIETNAM:

Brodrick, Alan H. *Little China. The Annamese Lands,* (London, Oxford University Press, 1952):

"Rambling but informative notes on Annamese life, customs, religion, and art by an experienced observer. Rewarding fare."

Tung, Van Tran: *Viet-nam-Les hommes 'd' au-dela du Sud'* (61 photographs and 7 colour reproductions of paintings by Le Ba Dang. Editions de la Baconnière, Neuchâtel, Switzerland, 148 pp. Notice in *Orient-Occident,* Vol. III, No. 2, April 1960, p. 20):

"Profusely illustrated; offers the non-specialized reader a vivid and attractive picture of traditional and modern Viet-Nam." Seven chapters on configuration and history; spiritual forces; the family and the role of women; the peasant and wisdom; literature and poetry; art and handicrafts; a Viet-Nam day. English edition, entitled *Viet-Nam* published by Thames and Hudson, London.

DANCE

INDIA:

Martial Dances of Malabar (Film) Black and White — 18 Minutes, 1957, Producer: James Beveridge, Director: Paul Zils, Burmah Shell Production. An unusual and exciting film portraying the combat dances of the people inhabiting the western coastal district of Kerala State. Spirited traditional dances are shown;

there are also scenes of the training given to the dancers, both children and adults. Rental: free loan for noncommercial use through the courtesy of Asiatic Petroleum Corporation, *The Asia Society,* 18, East 50th Street, New York 22, N.Y.

INDONESIA:

Coast, John: *Dancers of Bali.* (New York, Putnam, 1953): "Sketches of life, music and dance on a famed tropical island".

Lewis Reba: The Ketjak dance of Bali (*I.W.I.* 8.5.60. p. 35):

Known later as "Monkey Dance" on account of its chorus constituting the soldiers in the armies of Hanumān and Sugrīva of the Rāmāyaṇa, the Ketjak dance performed only by men is the most exciting and virile of all Balinese dances. The main interest is not in the appearance of Rāma and Sītā but in the acting of a hundred and fifty men who are superb.

PHILIPPINES:

Philippine Life — Folk Dances (Pub. by Cultural Foundation of the Philippines, Philippines):

Two papers, one on Philippine Folk Dances by Francisca R. Aquino disproving with a few samples of Philippine folk dances "the widespread belief that there is no distinct Filipino culture to speak of"; the other on Philippine Dances and Trends by Leonor Orosa Goquingco details dances of mountain province tribes, of the Mohammedans, of other non-Christians, of the Christian Filipinos etc. and concludes "There is a very great need for more choreography using these as source material. So that a Philippine repertory of theatre dance may be born."

THAILAND:

The Diamond Finger (Film) Color — 28 Minutes, 1957, Produced by the Fine Arts Department of the Government of Thailand, Director: R. D. Pestonji, Adviser and narrator: M. R. Kukrit Pramoj. A classical dance drama based on the moral concept that the misuse of power is evil. Recommended especially for dance groups but would be useful for the non-specialist in combination with another film on Thailand. All inquiries regarding this film should be addressed to *The Asia Society,* 18, East 50th Street, New York 22, N.Y.

FOLKLORE

GENERAL:

Smith, W. Marian: The Importance of Folklore Studies to Anthropology (*Folklore,* Vol. 70, March 1959, pp. 300-312.):

A talk presented before the Folk-Lore Society in London on 21 May, 1958, "One of contributions made by folklore to anthropology has been that in it lay so many of the seeds of the broader subject. Let us not forget that the early giants in our subject were both anthropologists and folklorists. Folklore carries the blueprint of cultural process as if in microcosm."

INDIA:

Thompson, Stith, and Balys, Jonas: *Oral Tales of India* (Indiana University Press, pp. 448 and XXVI. $ 5·00 Rev. in *Folklore,* Vol. 69, September 1958, p. 208):

"Professor Stith Thompson's name to any book on folklore is guarantee of its excellence and value, and he has here combined with Professor Balys to give us an exhaustive analysis of the motifs of the folklore of the Indian peninsula, excluding the written material from such compilations as the Jātakas or the Pañchatantra though naturally many motifs of these collections appear also in the oral folklore."

Glory of Pratishthan (Film) color — 15 minutes, 1957, Produced in Bombay by Hunnar Publicity, Directors: Clement Baptista and Vishnu Vijayakar. A specialized film dealing with folk art of the Godavari region in South India. The original illustrations, designed on handmade paper, have never before been reproduced. Sensitive direction has enhanced a visually exciting film. Rental: $ 12·50/ showing, Film Images Inc. 1860 Broadway, New York 23, N.Y. Sale: $ 175, Film Images Inc.

PAKISTAN:

Folk Tales of Pakistan (comp. by Abbas, Zainab Ghulam, Karachi, Pakistan Publications, 1957):

"An entertaining collection of folk tales from East and West Pakistan. Worthwhile reading at all age levels. Picturesque illustrations."

HANDICRAFTS

INDIA:

Dongerkery, Kamala S.: *The Indian Sari* (The All-India Handicrafts Board, Ministry of Commerce and Industry, New Delhi, Rs. 10/- Rev. The H.W.M. 1-5-60):

"This monograph on the traditional dress of the Indian women is by far the best of its kind and is distinguished for its clear, concise and interesting appraisal. By well conceived design and plan

the author has combined the aesthetics, history, tradition and the changing trends to the present more or less continuous but flexible pattern."

HISTORY

INDONESIA:

Vlekke, H. M. Bernard: *Nusantara: A History of Indonesia.* The Hague: Van Hoeve, f. 22·50 Noticed in *delta,* Autumn in 1959, (Vol. II, No. 3), p. 102):

"Professor Vlekke's one-volume history of what he then called the East Indian Archipelago was first issued in 1943. In this new edition not only has the sub-title been brought up to date, but much of the content has been thoroughly revised, with due regard for the findings of scholarship in the intervening period".

LAW

INDONESIA:

Hadi, R. Moentoro: Politik hukum perburuhan pada waktu sekarang (The present social law policy) in *Ekon. dan Keu. Indon.* 10: 542-555, 1957:

The problem of how to unify the European and adat (customary) law in the interest of establishing one social code is raised.

LITERATURE

PAKISTAN:

Iqbal, Muhammad: *Poems from Iqbal.* (Trans. from the Urdu by V. G. Kiernan. London, Murray, 1955):

"Masterly translations from the rich output of an outstanding Muslim poet and intellectual leader of modern times. The introductory essay on Iqbal's life and work is of very high quality."

MUSIC

PHILIPPINES:

Philippine Life — Music (Pub. by the Cultural Foundation of the Philippines):

Two papers; one on Music in the Philippines by Ruby K. Mangahas observes that Philippine Music today "is predominantly Western rather than Oriental, principally due to the neglect of indigenous music in successfully Christianized areas of the country and to the introduction by the Spaniards of the musical idiom of

Western civilization." The second paper by Jose Maceda on Philippine music and contemporary aesthetics examines 'unknown musical traditions of the Philippines' in answer to the question what could be learnt from Traditional Eastern forms.

PAINTING

INDIA:

Randhawa M.S. *Basohli Painting* (Government of India Publications Division, 80 s. *Rev.* in *Eastern World*, April, 1960, pp. 28-29):

"The Basohli school of painting flourished during the 17th and early 18th centuries....The Basohli artists' delight in the natural world around them, their feeling for tradition, their down-to-earth approach to incidents and subjects from the Hindu scriptures are today as vivid and exciting as they were 200 years ago. All the richness and continuity of Indian civilization is reflected in the work of these village craftsmen, and in the well-chosen and carefully annotated of examples contained in this separately illustrated book".

PHILOSOPHY

GENERAL:

Guenther, V. Herbert: Buddhism and Vedānta (*The Middleway*, Vol. XXXII, No. 4, Feb. 1958, pp. 142-147):

"In February, 1957, issue of *The Middleway* Professor Glasenapp contributed an article on "Vedānta and Buddhism". Since this article is so full of errors, distortions and misrepresentations, I think that for the benefit of the general public who are seriously interested in the meaning of Buddhism and Vedānta, it becomes necessary to point out the utter baselessness of the learned Professor's remarks". After dealing with all the points raised in Prof. Glasenapp's article, the author says: "It seems that he is the only scholar who holds the preposterous view that Buddhism fell full-fledged from the sky into a spiritual vacuum in India and therefore has never had any contacts with Vedānta (Upanishadic and classical), and who also holds the view that Vedānta is a theistic system. These views are as unsound as they are at variance with the factual information we get from the original texts".

INDONESIA:

Alisjahbana, S. Takdir: Kebebasan dan nilai dalam kehidupan pribadi, masjarakat and kebudajaan—Freedom and values in

individual, social and cultural life — Working paper presented at the First National Science Congress held under the auspices of the Council for Sciences of Indonesia in August 1958 at Malang:

Emphasizes the importance of knowledge of human behaviour in solving social and cultural problems; best result of study of social phenomena obtained by the method of integrating social and natural sciences as a whole study.

RELIGION

CEYLON :

Peiris, William: Vesak Day in Ceylon (*I.W I.* 8-5-60, p. 63):

The full moon day of Vesak (which fell this year on May 10) is observed with devotion by Buddhists all over the world, for it is associated with Śākyamuni's birth, enlightenment and passing; an occasion not for feasting and merry making, but for contemplation on the Dharma, the law that the Buddha preached and practised. Tens of thousands of devotees, clad in white, congregate at Anuradhapura, and of all shrines the Mahā Thūpa, a gigantic bell-shaped stupa, 330 feet high and built in 160 B.C., attracts the most attention.

INDIA :

The Religions of India (I.W.I., 17-4-60, pp. 10-19 and 66-69):

A symposium: Christianity by Valerian Cardinal Gracias; Hinduism by Dr. C. P. Ramaswami Iyer, Islam by Dr. Asaf A. A. Fyzee; Buddhism by G. P. Malalasekara; Zoroastrianism by R. P. Masani; Jainism by Dr. Moti Chandra; Sikhism by Khushwant Singh.

INDONESIA :

Mantra, I. B.: Pengertian Śiva-Buddha dalam Sedjarah Indonesia—The concept of unity of Śiva-Buddha in the history of Indonesia—Paper presented at the First National Science Congress held under the auspices of the Council for Sciences of Indonesia in August 1958 at Malang:

"Some similarities in outlooks and principle between the Śaivism and Buddhism are discussed"

Trajono, M.: Menindjau slawatan maulud di Jogjakarta—Attending slawatan maulud in Jogjakarta in *Bahasa dan Budaja* 6 (2): 3.20. 1957:

The writer describes the Javanese way of celebrating the birthday of Mohammed the prophet, *slawatan maulud;* details on the use of musical instruments and on the songs sung during the ceremony are given.

THAILAND :

Siam (Film) Color—31 Minutes, 1956, Associate producer: Ben Sharpsteen, Director: Ralph Wright, Walt Disney Production. A colorful picture of the character of present-day Thailand, including scenes of religious festivals and of life on the sampans of Bangkok. Rental: $10/day, Lease: For information regarding rental and lease address inquiries to: Mr. Edward Rasch, Walt Disney Productions, Educational Film Division 477, Madison Avenue, New York 22, N.Y.

SOCIOLOGY

INDIA :

Gaon Sathis (The Friends of the Village) (Film) color—45 minues, 1953, Produced by The Ford Foundation, Producer: Ernest Kleinberg. An Indian community project leader and his wife try to apply their special government training in village-welfare to an actual situation. The film follows them through their problems in being accepted by the villagers and getting the latter to make the beginnings of a new life. Excellent photography, music, and narration, Rental: Free loan, Information Service of India, 2107 Masachusetts Ave., N.W., Washington 8, D. C. $/1-5 days, Audio-Visual Center, Indiana University, Bloomington, Ind.

INDONESIA :

I Ktut Ginarsa: Serba serbi tentang hari raja Galungan—Some notes on the Galungan holiday in *Bahasa dan Budaja* 6(1): 15-23. 1957:

The Galungan holiday is celebrated by the Hindu-Balinese community once in 210 days in honour of the soul of its ancestors. Description of the origin and the cultural background of the holiday are given.

Mansur, M.D.: Minangkabau dan perkembangan adatnja, ditindjau dari sudut sedjarah—Minangkabau and the development of its custom, a historical outlook—Paper presented at the First National Science Congress held under the auspices of the Council for Sciences of Indonesia in August 1958 at Malang:

"The Minangkabau custom (adat Minangkabau) is a complex of unrecorded rules which are observed by members of its society. Elements weakening the role of the custom are the coming of

Islam and the impact of the West, namely the cultural and social influence of the western countries diffused to the East in the beginning of the 20th century. ..Minangkabau people have become more inclined towards abandoning adat rules and ties since they regard them as no longer fitting with the situation and demands of the present era. A Minangkabau man is living in a family circle in modern sense and Western outlook".

Pakan, L.: Sailo (Njanjian kedukaan) didaerah Toradja—Mourning song in Toradja in *Bahasa dan Budaja* 5(4): 42-3. 1957:

Concerning a mourning song in Toradja which is sung at the funeral to console the relatives of the dead.

Soekmono, R.: Perajaan "Ngasti" di Kelusu (Pedjeng, Bali) (The "Ngasti" celebration in Kelusu (Pedjend, Bali) in *Madj. untuk Ilm. Bhs. Ilm. Bumi dan Kebud. Indon.* lxxxv 4: 479-96, 1955-57:

A description of the ways of celebrating a death cult called "Ngasti" in Kelusu, Bali. "Ngasti" is celebrated in honour of the soul of the dead. It is pointed out that "Ngasti" is similar to "çrāddha" of the famous Nāgarakṛtāgama and "slametan-entas-entas" in Tengger, Central Java. The article is illustrated with plates showing detailed scenes of the celebration.

Susatyo Darnawi: Permainan laesan di Djuwana—Laesan a game in Djuwana—in *Bahasa dan Budaja* 6(2): 37-41. 1957:

Introduction to a regional game called laesan in Djuwana (Pati Regency, Central Java). The game is usually organized by the local fishermen. Laesan is similar to sanghyang in Bali or sintren in Central Java. Rules of the laesan are described in detail.

Tarigan Siboro, H. G.: Aneka ragam dari Simelungun—Simelunggun miscellany—in *Bahasa dan Budaja* 5(4): 28-41. 1957:

An article dealing with the introduction of a lullaby, a love song and popular tales of Simelungun.

Wataseke, F. S.: Suatu tjerita India kuno dan suatu tjeritera Minahasa kuno jang bersamaan—Similarity between an ancient story of India and that of Minahasa—in *Bahasa dan Budaja* 6 (2): 21-31. 1957:

"Urvaçy and Purūravas", an ancient ballad written in the Indian hymn of Rigveda is compared with Lumaluindung and Mamanua, an ancient story of Minahasa (Sulawesi). It is pointed out there exist some similarities concerning the essence and motivation of the two stories. The origin of Lumaluindung and Mamanua is examined.

THAILAND :

Cheewit Chowna (A Farmer's Life), (Film), Color or black and white—13 minutes, 1955, Producer: Dr. Frances Cottington. An interesting portrayal of the daily existence of a Thai farmer's family, their festivals and religion. Especially appealing to elementary school children, but recommended for all age groups. Rental: $5 day, Tribune Films, 141, East 44th Street, New York 17, N.Y. Sale: $ 135 color; $ 65 black and white, Tribune Films.

TIBET :

Out of This World (Film) color—75 minutes, 1949, Producer: Lowell Thomas. A film record of the trip Lowell Thomas and his son took to Tibet about ten years ago. It reveals the landscape of the Himalayan region in a dramatic fashion and skims through a wide variety of Tibetan customs, people, and religious practices in colorful sequences that whet further interest in this region. Rental: $ 25/showing, Cinema Guild, 10 Fiske Place, Mount Vernon, N.Y., $/25 showing, Audio Film Center, 2138, East 75th Street, Chicago 49, Ill. $/25 showing, Audio Film Center, 522, Clement Street, San Francisco 18, Calif.

THEATRE

INDIA :

Marshall, Herbert: Theatre Architecture and the Stage (I.W.I. 29-5-60, pp. 20-21):

'Two thousand years ago India had a highly developed professional class of actors, musicians, dancers, technicians and theoreticians as also her own dramatists who can claim comparison with the world's greatest'. The decline of the Sanskrit stage and the disappearance of the professional theatre since. The revival of the Indian theatre in late 18th and 19th century owing to the influence of British touring companies. But the sound cinema spelled its disaster again. Since Independence endeavour to develop and encourage theatres in evidence though nothing practical has been done for professional theatre. The theatres built by State and private enterprise constructed in disregard of all the professional demands of stagecraft. This defect could have been avoided if theatre experts had been consulted. The exhibition of the German Democratic Republic at the Theatre Architecture Exhibition, New Delhi, is a very useful guide for the construction of proper Indian theatres. The *Nāṭya Śāstra* laid down 2000 years ago "The playhouse should be erected by experts in dramatic art".

SECTION IV (A): INSTITUTIONS

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

FRANCE

FOLKLORE:

Cipemat (Lyons, France):

"During August 1958 a Festival of Traditional Puppets was organized at Liege in Belgium. This festival aroused so much interest that those attending it, representing some seventeen countries, decided to form an organization for the special purpose of studying and preserving forms of traditional puppetry. The first meeting of the provisional committee of this body was held in Paris in June 1959, and was attended by George Speaight as a representative of Great Britain; at this meeting a constitution was drawn up, of which the following are the salient points:

"*Name*: International Centre for the study of Traditional Puppets (Cipemat); *Membership*: Individual and Theatre members 25s. per annum. Societies 50s. per annum; *Publications*: A Journal in French, English and German will be sent to all members. Booklets etc. will be issued as opportunity permits, and will be available to members at reduced prices; *Conferences*: Will be held every year. The next will take place either in the Easter week or August 1960 at Liege; *Headquarters*: Will be at the Musée de la Marionnette at Lyons in France, where archives of information and a collection of historic figures will be maintained".

Honorary Secretary is M. Roger Pinion, 64 Avenue Blonden, Liege, Belgium.

(From *Folklore*, Vol. 70, December 1959, p. 568).

GERMANY

DRAMA:

The Oberammergau Auditorium (Oberammergau):

In this delightful Bavarian village is staged 'The Passion Play' every ten years. The villagers of Oberammergau vowed to

represent from 1633 every ten years the Passion and the Death of Christ to avert the Plague epidemic which severely afflicted the village in 1633. First performance in 1634, and since then with very few omissions the vow faithfully kept. With the rapid growth of audiences special theatre with several types of stage and auditorium provided. The present theatre constructed in 1900 and now it can hold 6000 spectators. Stage completely uncovered and performances lasting about seven hours go on regardless of weather conditions from May to September. Some 1400 performers take part and they must all have been born in Oberammergau or have lived there for the past 20 years. No make-up is permitted. The actors have to grow beards as they are not allowed by custom to wear any facial make-up on the stage. The 1950 series of performances attended by some 600,000 people.

MUSIC:

Deutsche Gesellschaft fur Musik des Orients—German Association for Oriental Music (Hamburg, Germany):

Founded 1959. Chairman Dr. Hans Hickmann. Objects: To facilitate the exchange of musical values between the Oriental and the German peoples by concerts of Oriental musicians in Germany and of German musicians in Eastern Countries; the field of study will not be limited to classics but will also include folk music; organization of lecture evenings when tapes and records of oriental music will be played and explained; comparative researches seeking to deepen the reciprocal understanding of musical culture between the Oriental and German peoples. (*Orient-Occident*, Vol. III, No. 2, April 1960, p. 13).

HUNGARY

CULTURE:

The Josef Attila Free University (Hungary):

Main centre for out-of-school education in Hungary; specializes in the teaching of Eastern languages and arts; students study Oriental languages only to gain a better knowledge of the East, and not for practical purposes; efforts in the literary field include several translations from, and studies on, the literature of many Eastern countries and books on India. The 'India Week' held from 18 to 23 May 1959 organized by the East-West Sub-Commis-

sion of the Hungarian National Commission included in its programme among other things, accounts by prominent Hungarians of their travels in India, a lecture on Indian arts, a radio programme on Indian music and a festive evening devoted to the culture of India (*Orient-Occident*, Vol. III, No. 2, April 1960, p. 14).

INDIA

ARTS AND CRAFTS:

Indo-Japanese Association (Bombay):

Conducts classes at its craft centre. Japanese bamboo craft doll-making, flower arrangement etc. Cottage industries of which Japan is proud are taught to craft students.

Janata Shikshana Samiti (Dharwar):

Established in 1956 mainly to inspire self reliance in youngsters who attend colleges and other institutions. The Samiti started in 1957 a vocational school of Arts and Crafts to encourage traditional art and preservation of old crafts of Karnatak. There are five sections: Dollmaking, Wood carving, Cane and Bamboo work, Carpet-weaving and Embroidery (Kasooti) production unit. The All India Handicrafts Board supervises the work and finances the school. The trainees are paid stipends. The articles produced in the school have been well received by the public and the school has become a centre of attraction in Dharwar. The school is manned by efficient and expert workers in the field.

CULTURE:

Gandhi Memorial Museum (Madurai):

See *Bulletin* 1959, Part I, p. 102. A standing monument of the close and long association of the people of South India with the life and work of Mahātmā Gandhi.

The Museum is established in the old Palace of Rani Mangammal built two hundred years ago. It seeks to help the people, particularly the youth, to understand and value the life, work and teachings of Gandhi.

(Open air theatre): There are a growing library with an attached auditorium for classes and lectures, a Department of Research with accommodation for 10 resident scholars, an open-

air-theatre, with seating accommodation for 8,000 people and a section showing the best samples of village industries and handicrafts of South India.

The picture gallery contains innumerable enlarged photographs showing Gandhi at different stages of life and work. Other special features include Gandhi's personal belongings like clothes, chappals, self-spun yarn, spectacles, photographic reproduction, photostat copies of letters written by Gandhi and many other things. The library has a lending and reference section. Photostat copies of about 20,000 letters of Gandhi are a very important part of the collection in the library.

National Book Trust of India (New Delhi):

Established by the Government of India in 1957 for the "purpose of encouraging the production of good literature and making it available at moderate prices to the reading public directly or through libraries and educational institutions". Aims and Objects: "In order to achieve the aims and objects which have been set for it, the National Book Trust will publish in Hindi, as well as in the other languages recognized in the Constitution of India, and in Sindhi, books falling under the following categories: (a) Reprints or translations of Indian classical literature; (b) Translations of famous books from foreign languages; (c) Translations of standard books from one Indian language into another; (d) Reproductions of Indian paintings, sculptures, and other art treasures; (e) Standard works of Indian authors; (f) Standard books in the educational, scientific, artistic, and other fields of knowledge; (g) Works by living authors. There is a Board of Trustees with a Chairman who are appointed by the Government of India.

Paḷaniāṇḍavar College of Oriental Culture (Palani):

Opened in July 1960. Run by the Paḷaniāṇḍavar Devasthānam and affiliated to the University of Madras. Offers a three year course in Oriental Culture leading to the B.A. Degree. Subjects taught: Oriental culture and outlines of Indian philosophy including Vedas, Upanishads and the six systems of Indian philosophy; principles of Śaivism and Vaishṇavism including Āgamas; history of Indian culture; fine arts including temple architecture, painting, sculpture and iconography. South Indian History upto 1565 A.D.; ethics; logic; epigraphy; iconography and comparative religion. The college proposes to offer instruction in ethics and com-

parative religion this year. Free instruction, boarding and lodging to students.

Southern Languages Book Trust of India (No. 3, Wheatcroft Road, Madras-31):

Inaugurated by Prime Minister Jawaharlal Nehru on October 5, 1955; "was formed by the Vice-Chancellors of the South Indian Universities with the object of making available in large numbers good books at low price in the four South Indian languages, and thus aid in the educational development of India, and assist the cultural integration of the country by encouraging the interchange of regional literatures. The formation of the Trust, a non-profit organization was rendered possible by a munificent grant from the Ford Foundation." There is a Board of Trustees with a Chairman. The Trust itself does not publish books. "The main purpose of the Trust is to help to create a healthy book industry in South India which would cater to the needs of the growing reading public, and bring to the readers knowledge and instruction". To accomplish this objective the Trust is giving effect "to a programme which *inter alia* includes selecting suitable Indian and foreign titles with the help of competent advisors; securing the services of eminent persons to write books when found necessary"; so far (October 1959) 145 titles have been published. "The range of fields covered includes Indian and world classics, significant modern and traditional works in history, philosophy and science, good fiction, poetry, drama, arts, social sciences, religion, travel and reference books". It has helped to form the Book Industry Council of South India for bringing together the publishers, booksellers and distributors in South India and for providing common and mutually advantageous services to those who join the Council. The Council publishes "Book News", a monthly periodical giving news about the world of books.

DANCE:

Pracheen Nritya Niketan (Bombay):

Dance School. Founded by Gauri Shankar, Kathak Dancer. Has trained over 200 pupils in the art.

DRAMA:

Chennapuri Telugu Nāṭaka Sabha (Madras):

Inaugurated on 3-6-60 by Mr. P. V. Rajamannar, Chairman of the Sangeet Natak Akadami. Object: Fostering Telugu drama-

tic art and Culture; revitalization of Telugu dramatic art; to select and encourage talents in new artists in drama, music and the allied arts and to form a second line of artists for the cine industry.

Indian People's Theatre Association-Madras Branch (Madras):

Inaugurated on 24-6-60. Recognized by the Sangeet Natak Akadami. Obj: Encouragement of folk dance, drama in Tamil, Telugu, Malayālam and Kanarese. The ninth annual conference and festival of the Association will be held for a week in Madras in January 1961, when about 2000 artistes from all parts of the country would be participating in it.

HANDICRAFTS:

Uday Villa (Calcutta):

See *Bulletin*, 1959, Part I, p. 100—Women's Cooperative Industrial Home Ltd. *Jagriti* published by the Director of Publicity, Khadi and Village Industries Commission, Bombay-1, reports in Vol. IV, No. 20, April 14, 1960, p. 9. "Within two years, unexpected and happy results have been experienced by the organization. It has since established good sales to make it entirely self-sufficient and self-supporting. The activity has reached a stage where it expects to establish a foreign market for its products. It has organized an exhibition of its handicrafts at the Jehangir Art Gallery, Bombay."

Its work introduces new lines into the handicraft world. Bamboo is used both for chip work in the traditional Tripura style and for chik used in traditional as well as modern ways: Chip work that once decorated the Bamboo Palaces of ancient Tripura, is being revived again. Chik work has resulted in a score of very interesting pieces. Hand-painted ceramics cover a fairly big section. Printing has wide sale possibilities for the excellent *batik* and hand-block prints. The workmanship perhaps can stand comparison with Javanese batiks. A new variety is the white handloom sāris that combine printing and weaving. The warp after being prepared is printed with the design and the weft woven in. The designs resemble tribal art of Assam and are very attractive. The organization's "new jacket" is the number of artist designers it has engaged to guide the craftsmen. Everyone of them has to put up a new design every month. This is incorporated in the production section where a number of women refugees work and get paid for it.

The work has been influenced by Śāntiniketan which is taken as the model for methods of developing talent.

The work of "Uday Villa" gives an impression that in years to come, it may turn into a big Handicraft centre, a school with a particular style, yet remain an example for social organizations to follow and make themselves self-supporting and self-sufficient. Similar commendatory notice of the handicrafts of "Uday Villa" in *I. W. I.*, 12-6-1960, p. 54.

LITERATURE:

Arabic Academy (Surat):

Founded 1958. Houses old Arabic mss. some of them very rare and of considerable historic value. Runs a residential institution where knowledge in Arabic language, literature and culture is imparted free. 250 students on the rolls in June 1960.

Writers' Workshop (162/92, Lake Gardens, Calcutta-31):

A small group devoted to discussion and diffusion of creative writing. Discussion is done during Sunday morning meetings; a series of books and pamphlets, issued at regular monthly intervals by writers (from many parts of the world) whose work has met with Workshop approval. Specially encouraged are translations from the Indian languages into English. The Workshop is a loose association, entirely non-political, of writers sympathetic to the ideals and principles embodied in creative writing; *Pubs*: Robert A. Perlongo's *The Lamp is Low and Other Poems;* P. Lal's *The Parrot's Death and other Poems; The Catullus of William Hull* (24 poems of Catullus translated by William Hull); *A Small World*: Stories and Vignettes by Kewlian Sio; *The Unfinished Man*: Poems written in 1959 by Nissim Exekiel; Deb Kumar Das's poems *The Night Before Us; The Oleander and other poems* by R. de. L. Furtado; Pradip Sen's poems *And Then the Sun.* Many other works in progress.

MUSIC:

Lok Kala Manch (Delhi):

Inaugurated on 3-6-1960. Object: "Providing a suitable forum for artistes from all over the country to give demonstrations in dance, drama and music for the benefit of the common people and to bring about a synthesis of whatever is best in the social and cultural life of the various regions of India." President:

Dr. B. Gopal Reddi, Minister for Revenue and Civil Expenditure, Government of India, Vice-President: Dr. B. V. Keskar, Minister for Information and Broadcasting, Government of India.

INDONESIA

ARTS AND CRAFTS:

Balai Penjelidikan Batik (Batik Research Centre, Service Industrial Research and Training Institutes, Department of National Industry, Djalan Kusuma Negata 2, Jogjakarta):

Established in February 1951; Director: Suparman Hadisumarto. Mrs. Sri Soedewi Samsi Tjokrodigdo, Deputy Director; Object: Research relative to batik problems; holds a Library of 300 books; Pubs: Reports (Quarterly).

CULTURE:

Arsip Nasional (National Archives, Department of Education, Instruction and Culture, Djalan Gadjah Mada 111, Djakarta):

Established on January 18, 1892; Director: R. Moh. Ali; Object: To conserve, to inventory, and to catalogue extant archives so that they can be effectively used for administrative purposes; holds a Library of books concerning the history of V.O.C. and archival matters.

Dinas Purbakala R. I. (Archeological Service of the Republic of Indonesia, Department of Education, Instruction and Culture, Djalan Kimia 12, Djakarta):

Established on June 14, 1913; Director: R. Soekmono; Object: Archeological research; preservation and control of archeological objects; holds a Library of 2000 books; Pubs: "Berita Dinas Purbakala" (Bulletin of the Archeological Service of the Republic of Indonesia) (Irregular) "Prasasti Indonesia" (Indonesian inscription) (Irregular) "Amerta" (Irregular) "Laporan tahunan" (Annual reports).

Lembaga Bahasa Dan Budaja: (Institute for Linguistics and Culture, Faculty of Letters, University of Indonesia, Djalan Diponegoro 82, Djakarta):

Established on August 11, 1952; Director: Hoesein Djajadiningrat, Acting Director; Object: Linguistical research of Indonesian and the regional languages; research on the cultures in Indonesia; holds a Library of 1286 books and 40 titles of periodicals in the Indonesian, Javanese, Madurese languages; 2609 books and

25 titles in foreign languages; pubs: "Bahasa dan Budaja" (Language and Culture), (Bi-monthly).

Lembaga Kebudajaan Indonesia (Institute for Indonesian Culture, Non-Governmental, Merdeka Barat 12, Djakarta):

Established on April 24, 1778, under the name of "Bataviaasch Genootschap voor Kunsten en Wetenschappen"; Director: P. A. Hoesein Djajadiningrat; Object: Promotion of the cultural sciences necessary for the knowledge of the Indonesian archipelago and its surroundings; holds a Library of 500,000 books and periodicals; Pubs: "Ilmu Bumi, Ilmu Bahasa dan Kebudajan Indonesia" (Geography, Philology and Culture of Indonesia) (Bi-monthly).

Lembaga Pers Dan Pendapat Umum (Institute of Press and Public Opinion, Department of Information, Djalan Pegangsaan Timur 19 B, Djakarta):

Established on July 22, 1953; Director: Marbangoen; Objects: The promotion of the pattern of community-press relationship; the establishment of a research centre for mass communication; audience research of the press, film and radio; holds a Library of 10,000 books; its libraries are located in Djakarta, Surabaja, Makassar, Bandjarmasin, Medan and Palembang; Pubs: "Warta dan Massa" (News and Mass) (Quarterly) "Almanak Pers Indonesia" (Annually).

Siswa Lokantara (Djalan Nusantara 36, Djakarta, Indonesia):

A foundation which makes grants available to foreign nationals who intend to pursue social, cultural and linguistic studies of Indonesia, and whose respective countries maintain friendly relations.

ECONOMICS:

Biro Penjelidikan Ekonomi Dan Masjarakat (Bureau for Economic Research, Faculty of Economics, Gadjah Mada University):

Established on August 1, 1956; Director: Kertonegoro; Object: Research on economic and social problems; Pubs: Reports.

SOCIOLOGY:

Balai Penjelidikan Dan Penjandaraan Sosial (Institute for Social Research and Social Service, Department of Social Affairs, Tugu Kidul 48, Jogjakarta):

Established on September 1, 1952; Director: Soemantri Praptokoesoemo; Object: Community study for the formulation

of social policy of the Department of Social Affairs; community research relative to problems of developing social sense and responsibility; study on all social problems; social planning based on the results of research and studies; holds a Library of 1000 books and periodicals; Pubs: Reports.

Lembaga Kriminologi (Institute of Criminology, Faculty of Law and Social Sciences, University of Indonesia):

Established in September 1948; Acting Director: Soebekti, Object: To study criminological problems in Indonesia, and which research methods may be applied to Indonesia; holds a Library of 8000 books specifically dealing with matters on penal law, criminology and criminalities.

Lembaga Penjelidikan Ekonomi Dan Masjarakat: (Institute for Economic and Social Research, Faculty of Economics and Faculty of Law and Social Sciences, Hasanuddin University, Djalan Kandea, Makasar):

Established in July, 1957; Object: Research work relative to economic and social problems; holds a Library of 15,000 books and 2,000 periodicals.

Lembaga Penjelidikan Ekonomi Dan Masjarakat (Institute for Economic and Social Research) Faculty of Economics, University of Indonesia, Salemba Raya 4, Djakarta):

Established in July 1955; Director: Moh. Sadli; Object: Research work relative to economic and social problems; to give practical instructions to the students of the faculty; holds a Library of Bulletins concerning statistics from home and abroad; Pubs: Reports on undertaken research work and articles of individual authors.

Lembaga Penjelidikan Hukum (Institute for Law Research Faculty of Law and Social Sciences, Hasanuddin University, Djalan Kandea, Makasar.

Established in July 1957; Object: Research on all matters relating to law; holds a Library of 15,000 books and 2,000 periodicals.

Lembaga Penjelidikan Masjarakat: (Institute for Social Research, Faculty of Law and Social Sciences, University of Indonesia, Djl. Diponegoro 86, Djakarta):

Established on December 1, 1952; Director: Djokosutono; Object: To guide undergraduates in the technique of social

research; holds a Library of 1,800 books and 34 periodicals concerning sociology and culture; Pubs: Reports.

Panitia Social Research (Committee for Social Research, Gadjah Mada University, Djalan Pakem 16, Jogjakarta):

Established in 1952; Director: M. M. Djojodigoeno; Object: To carry out social research in Indonesia; holds a Library of about 500 books; Pubs: Sociografi Indonesia (Indonesian Sociography) (6 Monthly).

ITALY

CULTURE:

The Centro di Cultura e Civilta (Venice):

Founded in 1955 by the Giorgio Cine Foundation, an important organization operated by the Italian State. Obj: Cultural teaching as a means of contributing towards attainment of a higher form of civilization; meeting ground for spiritual and intellectual trends; extends hospitality to national and international connections and congresses of a high cultural level and interest like World Congress of History of Art, World Congress on Aesthetics, Congress on the History of the Theatre, Figurative and Abstract Art. Average number of these meetings during 1955-57-twenty.

Orient-Occident, Vol. II, No. 6, December, 1959, p. 8 has the following announcement: "The Centro di Cultura e Civilta of the Fondazione Giorgio Cini in Venice has set up a section, entitled Venezia e l'Oriente (Venice and the Orient), to promote the study and dissemination of Eastern cultural values, particularly in Northern Italy, and to establish new cultural relations with Eastern countries. The main features of the present programme are: a broad plan for the encouragement of Orientalist studies, designed mainly for young research workers; the establishment of a library, generously equipped with literature on Oriental cultures and containing both a selection of the most important foreign periodicals, and translations (in Italian and other European languages) of basic Eastern works, as well as the main comments which have been made on them; the organization of seminars and discussions; efforts to induce the competent authorities to establish, at the Universities of Padua and Venice, new professor-

ships for the teaching of Oriental cultures; the awarding of fellowships to Italians and foreigners; the organization of series of lectures by the greatest authorities on Eastern and Western cultures; the holding of symposia on specialized or more general subjects; the organization of exhibitions of Oriental art, as well as performances of Oriental plays; measures to enable students from the Orient to familiarize themselves with Italian life and culture; a series of publications relating to the Orient, including basic works, reference books and, perhaps, an information bulletin; lastly, negotiations with the education authorities with a view to the introduction into the secondary school curriculum of subjects likely to give pupils a better knowledge of the Orient.

Among the first noteworthy activities of the Venice and the Orient section, special mention should be made of the project for the organization, in May 1960, of a symposium on the Experience of Prayer, in which eminent representatives of the various Eastern and Western traditions will take part. This symposium, which will be mentioned again later, will be the occasion for art exhibitions and other cultural activities."

JAPAN

CULTURE:

Japanese Association of Indian and Buddhist Studies (Department of Indian Philosophy and Sanskrit Philology, Faculty of Letters, University of Tokyo, Tokyo, Japan):

Established 1951. One of the largest learned societies in Japan; a scientific organization consisting of competent students in the field among state and private Universities and other learned circles. The purpose of the association is to promote and encourage research in Indian and Buddhist studies, as well as to contribute to universal cultural advancement in concert with scholars the world over. Among the activities of the organization mentioned under Article IV are: "Academic research and investigation; sponsor conferences, open lectures, research meetings and other necessary gatherings; issuance of official journal; encouragements to research undertaken by association members". Membership of three types: Regular, Supporting and Honorary. Present (1960) strength of members 900. The office bearers are Secretary,

Directors and Chairman of Directors. Holds annual meetings and publishes *Indogaku Bukkyogaku Kenkyu—Journal of Indian and Buddhist Studies,* twice a year.

PAKISTAN

CULTURE:

Unesco Regional Centre for Reading Materials in South Asia (Karachi-29, Pakistan):

Established in 1958. Director: Dr. Akhtar Husain. Since 1955 Unesco had initiated a project for assistance in the production of reading materials in South Asia to encourage "the preparation of attractive and informative literature written in simple language and style and produced in inexpensive editions, by subsidizing the production of books on international understanding, everyday science and economic and social development, as well as translations of world classics, in the main languages of the region." The assumption was that implementation of plans for economic and social uplift, had created the proper context for the liquidation of mass illiteracy. The project area comprises Burma, Ceylon, India, Iran and Pakistan. The Regional Centre at Karachi acts *inter alia* as an advance post for the implementation of this project, as a point of contact between Unesco and official and non-official agencies as well as a Clearing House of information material for those who are interested in the objectives of this undertaking. Publishes a Quarterly Bulletin, *Information Bulletin on Reading Materials,* giving reports on the progress of activities under Unesco's project on the production of reading materials. The Bulletin is not for sale and can be had from the Director, Unesco Regional Centre for Reading Materails, P.O. Box 95, Karachi-29.

MUSIC:

National Music Council of Pakistan (Karachi):

Founded recently to develop all aspects of Music in Pakistan and to establish relations with international organizations. President: Mr. N. M. Khan. In October 1959 it held a three-day music festival which included recitals on the sitar, tabla, thumri and sarangi by eminent performers like Husain Kassh

Khan, Allah Ditta Khan, Sushela Mehtani and Umrao Bundu Khan.

PHILIPPINES

CULTURE:

Institute of Filipino Language and Culture—IFLC (Philippine Women's University, Taft Avenue, Manila):

Founded in 1954. Director: Mrs. Paraluman Santos-Aspillera. Objects: To help inculcate in the Filipino youth a sound and positive nationalism through knowledge and appreciation of Philippine history, ideals and traditions; to produce efficient teachers and workers who will help in the proper dissemination and propagation of the Filipino language; to promote closer relations with other Asian countries through the teaching of their languages and cultures; to promote researches on affinities of languages in Asia and other linguistic studies; to cooperate and work with the various departments of the PWU and the Bayanihan Folk Arts Center in the preservation and promotion of Philippine culture. The projects of the Institute include a number of items like translations of world legends and masterpieces into Tagalog, research on linguistic relationship between Bahasa Indonesia and Tagalog. Its educational activities comprise sponsoring of linguistic seminars, monthly lectures on culture and classes in Tagalog for foreigners. *Pubs*: *Basic Tagalog* by Mrs. Paraluman S. Aspillera, 1959. A bibliography of Tagalog books in preparation.

Philippines' Doll Museum (San Juan, Rizal):

"Lined up artistically in shelves are around a thousand 9-inch dolls which could tell a fascinating story of Philippines history and society. There are in this Museum dancers from the different regions of the Philippines; dolls representing the evolution of the Filipino dress; regional costumes of the different parts of the country; costumes of the different occupational groups; dolls illustrating some of the traditional customs of the people; and best of all, important historical scenes of the Philippine Saga from aboriginal times of Mac-Arthur. This Doll Museum is a product of two enterprising sisters, Mrs. Aleli Quirino and Mrs. Elvira Lao. Much research has gone into and is still going on for this project. There are plans to add several new sections, as, for instance, the

depiction of the different religious orders in the country." (*Cultural News*, No. 16, p. 2).

MUSIC:

National Music Council (Philippines):

President: Ramon Tapales. Objective: To encourage the growth of music, to foster native music, and to inform the world of its activities and accomplishments; active member of the *International Music Council* and an agency of the Unesco National Commission.

U. P. Conservatory of Music (Philippines):

Founded 1916. Plays a major role in the growth of music in Philippines. It has produced most of the nation's leading musicians—soloists, composers, conductors and teachers. Head is Ramon Tapales.

SOCIOLOGY:

Community Development Research Council (Education Building, University of the Philippines, Diliman, Rizal, Philippines):

Founded 1957. Executive Secretary: Buenaventura M. Villanueva. A joint agreement between the University of the Philippines and the Presidential Assistant on Community Development (PACD) was entered into to undertake interdisciplinary research in the social sciences with the following objectives: 1. To undertake direct evaluation of the projects undertaken and the methodology employed in implementing the Government's community development program; 2. To advise the PACD and other agencies engaged in community development of research findings in order to provide these agencies with a basic framework in the implementation of the community development program; 3. To undertake basic research in the social sciences; and 4. To train competent individuals for social science research. *Pubs*: *A Study of the Competence of Barrio Citizens to conduct Barrio Government* by Buenaventura M. Villanueva, 1959; *The Value of Rural Roads* by Patrocinio S. Villanueva, 1959. A good many research projects including about nine special studies are in progress. Holds a Library of 600 volumes comprising books on sociology and political science.

SWITZERLAND

CULTURE:

International Institute of Arts and Letters (Lindau, Lake of Constance, Switzerland):

A body corporate established under the Laws of Switzerland, according to article 60 of the Swiss Code Civil of December 10, 1907. The purpose of the Institute is world-wide cooperation in the cultivation and promotion of Arts, Letters, and Sciences, with the object of increasing knowledge, and of contributing in other ways to human progress. The Executive Offices, building and grounds of the Institute are at Lindau, Lake of Constance, on the borders of Germany, Austria, and Switzerland. Five categories of members: Fellows, Corresponding Members, Associate Members, Sustaining Members and Corporate Members. The general officers of the Institute are a President, one or more Vice-Presidents, and such other honorary officers as may be necessary for the proper government of the Institute.

U. S. A.

CULTURE:

The Rockefeller Foundation in S. E. Asia (U.S.A.).

Established in 1913, "to promote the well-being of mankind throughout the world". An independent Board of Trustees controls the policy of the Foundation which has current assets of about 500 million dollars. Yearly expenditure ranges in the neighbourhood of 40 milion dollars. Most of the aims of the Foundation attained by means of awarding grants to other organizations, such as Universities and research organizations. Principal fields of interest include biological and medical research, medical education and public health, agriculture, social sciences, and the humanities. Many individual fellowships are awarded. In the countries of S. E. Asia The Rockefeller Foundation activity began as early as 1915 in Malaya and the Philippines and in 1916 in Indonesia and Thailand. In Thailand there was intensive interest in the development of Chulalangkorn University from 1923 through 1935 in the fields of natural, social and medical sciences. After a decade or more of activity on the programmes outlined above the interest of The Rockefeller Foundation in this region became less conspicuous. There has however been a sharply heightened

interest in recent years...In Malaya the University of Malaya has been supplied with teaching material in the humanities, with funds for medical education and research, and with support for expanded studies in the social sciences.

In Indonesia there has been a rather strong emphasis on grants to individuals. The Humanities programme also includes sums provided for the purchase of books by the Gadjah Mada University, etc.

U. S. S. R.

CULTURE:

The Institute of Oriental Studies (Tashkent, USSR):

Possesses manuscripts of works by outstanding thinkers and great scholars of the East; the collection, one of the richest in the USSR and one of the best in the world; comprises 15000 volumes of manuscripts including some 80,000 individual works in Uzbek, Persian, Arabic and other languages, and embraces a period of over a thousand years; one of the earliest manuscripts there dates back to the year 995 A.D.

Union of Societies for Friendship and Cultural Relations with Foreign Countries (USSR):

A voluntary public organization founded in 1958. This union is arranging lectures, talks, literary evenings and concerts, exhibitions film shows, meetings of friendship with the countries of the East in the schools, at collective-farm and student clubs and in factory houses of culture. Soviet specialists, as well as visiting scientists and artists of the Eastern countries who come to the USSR as members of numerous delegations, are invited to assist in this work. Extensive use is made of the broadcasting and telecasting services. Theatrical performances and film shows, art exhibitions and exhibitions on cultural life, celebrations of the anniversaries of great men, etc., are among the means utilized to popularize in the USSR the cultural values of the peoples of the Orient. (*Orient-Occident,* Vol. III, No. 2, April, 1960, p. 16).

DANCE:

Soviet Folk Dance Ensemble (Moscow):

Came into existence in 1936. Director: Igor Maiseyev. The Ensemble has so far regaled the spectators of 27 countries elevat-

ing Folk Dance to the level of genuine art. Igor Maiseyev felt a strong attraction to folk dances even as a student of Bolshoi Ballet School and finally decided to devote his life and talent to the development of folk styles; has travelled extensively throughout the Soviet Union, China, Greece and several other countries to study folk dances. Only folk dance, not the traditional ballet, he feels, can express the excitement and gaiety of living, in all its intensity. "Maiseyev considers it impossible to present traditional folk dance in its pure form because these dances were in the main created by people spontaneously without any thought of the difference between the performer and the spectator. But folk dances have enough scope to be adapted, if one understands the spirit of the items".

UNIVERSITY:

University of Friendship of Nations (Moscow):

During his recent visit to S. E. Asian countries Premier Khruschev announced in Indonesia that the Soviet Government would establish a separate University in Moscow for admission of students from Asian countries irrespective of their race or nationality or religious belief. The age of those seeking admission should not be more than 35 years. Tuition at the University will be free of charge. Foreign students will be paid stipends and rendered free medical aid. The dormitory and travel expenses to Moscow and back will be paid for by U.S.S.R.

SECTION IV(B): SCHOLARS AND ARTISTS

ARGENTINA

ART:

Svana Scini, Osvaldo (Buenos Aires, Argentina):

Lecturer on the History of Art and Director of the Manuel Belgrano National School of Visual Arts, Buenos Aires (Argentina). Author of several works on contemporary literature and art and on Oriental arts; also painter, poet and translator of poetry.

INDIA

ART:

Bharadwaj, R. R. (J. K. Building, Ballard Estate, Bombay):

Born in 1902 in a village of Hoshiarpur district, (Punjab), abandoned his adolescent interest in painting and took to photography in 1920. Joined the Archaeological survey of India in 1923 and started his career among the mounds and excavations of Harappa and Mohenjodaro. "Life? A Delusion, my son", won him in 1937 the then Supreme photographic award, the Eastman Gold Medal. "To him photography is an end in itself, the means for the expression of his innermost self". Has over a lakh of negatives in his collection and about 50 volumes of paints on his shelves. The vast range of material in his collection can be seen from the titles of the volumes: "Manakpur" (devoted to a little known temple, with fine examples of sculpture in Rajasthan), "Khajuraho", "Ellora", "Mount Abu Temples", "The Taj", "The Himalayas", "Rural Daughters of India", "The Murias of Bastar", etc. "To Bharadwaj the animate and the inanimate, the timeless and the transient, the past and the present are all ideal subjects".

Chada, Harbans (Sandhurst Road, Bombay):

A contemporary "photraitist" of individuality and originality. Migrated from Quetta to Bombay and set up his studio there. "His portraits have found their way to 20 different countries in a singular manner—all because he has clicked the top representatives of those nations". An archivist of the contemporary art

movement in Western India; for over a decade has been covering every important exhibition in Bombay; a recorder of India's art of the past; viz., the sculptures of Khajuraho, Sanchi, Karla and Kanheri.

Chawda, Hirjibhai Dhiraj (India):

(Colour Photographer) 39 years old; a painter of sorts and a sculptor in his school and college days; was a pupil for sometime under the well-known Bengali painter Pulin Bihari Dutt. Turned to photography seriously in 1947 while he was in New York. Studied cinematography at Centro Esperimentale in Rome for a year in 1953. "He is an artist in the true sense who is not content with reproducing what his eyes or the camera sees, but who is creating a new reality not revealed in the purely visual impression". "His multiple-exposure colour photographs of dancers have won wide acclaim".

Unwalla, J. N., (Bombay):

Doyen of Indian Photographers; and pioneer of the pictorial photographic movement in India. The *American Annual of Photography* (1935) listed him fourth amongst the most prolific photographers of the world. Has done prolific exhibition work since his twentieth year. Has participated in over 800 international photographic exhibitions; owns 2750 prints, 133 colour transparencies; has won over 600 premier international awards.

Vijayaraghavachariar, Embar, (Madras):

Harikathā artist (traditional story-telling art). Early training from his father, Embar Śrīrangachariar who was himself a well-known exponent of Harikathā. Has a wide repertoire of Kathās. "His recitals are noted for their scholarly treatment of the subjects embellished with rich musical interpolations based on ancient Tamil and Sanskrit literature".

DANCE:

Bela, Arnab (Bengal Music College, Calcutta):

Well-known Kathak Dancer of Bengali. Belongs to a family of classical musicians in Bengal; early training in the art under Sohan Lal and Jai Lal, and later intensively under Shambhu Maharaj with a scholarship from Government. Now teaching the art in the Bengal Music College.

Chiranji Lal (Gāndharva Mahāvidyālaya, Delhi):

Contemporary Kathak Dancer. Was trained in Kathak by his father and also studied for some time under Binda Din Maharaj; worked for some time in the States of Udaipur and Raigarh. For the last 12 years teaching Kathak at the Gāndharva Mahāvidyālaya, Delhi.

Joshi, Damayanti (India):

Started dancing very early in life. Learnt the arts of Kathak, Bharata Nāṭyam, Kathakali and Maṇipuri from several masters like Sitaram Prasad, Madame Menaka, Maharaj Brothers, Acchan, Lacchu and Shambhu. Accompanied Madame Menaka in a dance tour of Europe and South East Asia. Began her professional career as a solo dancer in 1937. Was member of two Indian Cultural delegations, one to China in 1953 and the other to Japan in 1958. "Having been trained by masters of both Gharanas, she is equally at home in *nritta* as well as *nritya* and, as far as the latter is concerned, she is one of the very few dancers who can faithfully and vividly portray the *Nāyaka-nāyakī* bhedas through the medium of Kathak".

Kalyanpurkar, M. S. (Bhatkhande Sangeet Vidyapeeth, Lucknow):

One of the few educated men who have taken to Kathak as a profession. Training in the Kathak art from Sunder Prasad. Acchan Maharaj and Shambhu Maharaj. Started in 1937 a school of Kathak in Lucknow, the Maharaj Binda Din School of Kathak. Since 1939 head of the Department of Dance at the Morris College of Hindustani Music, Lucknow, now called Bhatkhande Sangeet Vidyapeeth. As an accomplished artiste, he has given numerous performances; composer of *kavitas* and *toras* in the Kathak; has also directed and presented a number of Kathak ballets like *Shākuntala, Mālatī Mādhav, Meghadūta, Vikramorvaśīyam,* and *'War and Peace'*.

Karna, Rani (Delhi):

One of the leading Kathak Dancers of Delhi. Honours degree holder in Science of the Delhi University. Early training in Kathak under Birju Maharaj and later under Naryan Prasad. Has given a number of Kathak performances in Delhi and other places.

Krishan, Radha (Birla College, Pilani):

Born in Nepal. Received training in Kathak from his father, Jagannath Prasad, a Kathak exponent of the Janki Prasad Gharana, and was Court Dancer in Nepal. Worked as dance teacher at Dehra Dun for 5 years at the Sangeet Samiti; and at Sangeet Bhārati, Delhi for 3 years. From 1953 Kathak teacher at the Birla College, Pilani. Author of a book on Kathak *Nṛtyakalā Mañjarī* in Hindi.

Lal, Mohan (Sangeet Vidyalaya, Khairagarh):

Learnt the Jaipur technique from his father, Hanuman Prasad and followed it with training at Lucknow under Binda Din Maharaj. Has toured several States and given performances. Worked as Court Dancer for sometime at Jaipur. Has taught Kathak to his disciples. Now teaches Kathak at the Sangeet Vidyālaya at Khairagarh.

Lal, Shiv (Sujangarh):

Veteran dancer who has spent his whole life in the service of Kathak art. Now aged over 80. Training from masters in Rajasthan and later from Binda Din Maharaj at Lucknow. Served as a dancer at the royal courts at Mysore and Nepal; also taught Kathak for sometime in the Vishnu Digamber School, Bombay. Has now retired owing to old age.

Lal, Sohan (Bombay):

An outstanding Kathak artist of the Jaipur Gharana. Disciple of Jai Lal, Sunder Prasad and Devi Lal. Also an expert in the tabla and an accomplished vocal musician.

Prasad, Hanuman (Hillgrange School, Bombay):

Kathak Dancer of the Jaipur style. Training in the art from his father, Gangaram, and Dhanalal, a Kathak of merit. Has taught Kathak at Delhi and Meerut and now has been in Bombay for several years working as a Kathak teacher; also a poet and music composer.

Rao, Maya (Bhāratiya Kalā Kendra, New Delhi):

"Perhaps the only dancer from South India who has mastered kathak". Belongs to Bangalore. Honours degree in literature: early training from Sohanlal of Jaipur and later with a Government of India scholarship from experts like Shambhu Mahraj and Sunder Prasad. In 1946, while a student, she started a school for dancing in Bangalore, the first institution in South

India to provide intensive training in Kathak. Has composed some ballets in Kathak and carried out research in the art. Now is on the staff of the Bhāratiya Kalā Kendra, New Delhi.

DRAMA:

Balu Bhāgavatar (Melattur, Tanjore Dt.):

The only living exponent of the Bhāgavatamela dance-drama tradition; born in 1898. Grandson of Krishna Bhāgavatar, one of Tyāgarāja Swāmi's disciples. Quite learned in the traditional Alaṅkāra, Nāṭya and Sangīta Śāstras. Learnt the Bhāgavatamela art from Mr. Natesa Iyer; has been teaching the art from 1935 and conducting the Bhāgavatamela dance-dramas like Prahlāda, Mārkaṇḍeya, Uṣā, Hariścandra and Rukmāngada. Knows about twelve of these dance-drums. Besides them, his repertoire includes a good number of Tarangams, Śabdas, and other compositions of the Melattur composers.

LITERATURE:

Bendre, D. R. (c/o A. I. R., Dharwar):

Poet of Kannada Renaissance. Born in 1926 in Dharwar. Graduate of the Fergusson College, Poona, 1918, and M.A. seventeen years later; his cultural activities began as a teacher in a high school. Was on the staff of the Sholapur College. Was editing a journal called *Jaya Karnātaka.* Many collections of his lyrics published between 1929-46. President of the Kannada Sāhitya Sammelan held at Shimoga. Sahitya Akadami award (1958) for his *Aralu Maralu,* an omnibus collection of his verses published 1956-57. Joined the A. I. R. in 1956 as Producer in Kannada.

Islam, Nazrul Kazi (W. Bengal):

The rebel poet of Bengal. Born in a West Bengal village in the nineties of the last century. No formal education. Served in the 1st World War. "Back home after war he made his startling literary appearance with soldier-like daring and challenge, the rhythm of his verses ringing like a marching song". He has captured the intensity of the freedom struggle in his verses. His songs run into thousands and are of every possible variety, revolutionary, patriotic, devotional and erotic. In later years his fiery patriotism mellowed into a rich and throbbing humanism based upon his concept of equality and freedom from exploitation. Awarded "Padma Bhushan" by the President of India, 1960.

Pendse, (Dr.) S. D. (Maharashtra):

Born 1897. An erudite Maharashtra scholar and an authority on Marathi Saint literature. Educated at Kashi, Calcutta, Delhi, Lahore and Nagpur, M.A. (1924) of the Punjab University and also Master of Oriental Learning. Doctorate (Ph.D.) 1939 for his thesis on Dnyaneswar. Professor of Marathi and Head of the Department in Hislop College, Nagpur for the last 30 years. President of the Vidarbha Sahitya Sammelan (1953) and the Maharashtra Sahitya Sammelan at Pandharpur (1955).

Prabhakar, Vishnu (Delhi):

Born 1921 at Muzaffar Nagar (Midnapur Dist.); one of the foremost Hindu play-wrights and fiction writers distinguished by his idealism and psychological treatment of social problems. Started his career as short story writer in 1934. Settled down at Delhi in 1944 as free-lance writer. Play and feature writer for the A.I.R. Delhi, 1946. Served as producer (Drama) at the A.I.R. Delhi, 1955-57. He has written and edited a number of stage plays, books, novels and short stories. "*Doctor*" is considered to be his outstanding contribution to the realm of drama.

MUSIC:

Ramanathan, S. (The Madras State Sangīta Nāṭaka Sangham, Madras):

Born at Valavanur 1916, South Arcot District. General education: Matriculation. Sangīta Bhūṣaṇa Course and title from the Annamalai University in vocal music and training in Viṇā playing under Devakōṭṭai Nārāyaṇa Iyengar. Research scholar at the Madras State Sangīta Nāṭaka Sangham. Has submitted to it a report on the Survey of Arts. *Pub.*: *Śilappadikārattu Iśai Nuṇukka Viḷakkam.* (A research work on music in *Śilappadikāram*). Is engaged in collection of folk-songs, Tēvāram hymns and Kāvaḍiccindu.

Sankara Sastri (cf. A.I.R., Madras):

An instrumentalist (Viṇā). Training under his father, the late Achutarama Sastri. "He has acquired a style of his own both in fingering and mīṭṭu (plucking)". Knows also Hindustani system of music and has a flair for experimentation. Also a classicist. Has wide experience both as a composer and a conductor of orchestra.

PAINTING:

Auden, Sheila (2/5, Lansdowne Road, Calcutta):

Contemporary painter. Has a passion for religious themes. "Sheila Auden's work has its naive, nostalgic undertones. She invests her compositions with a distinctively feminine charm. She has no doubt learnt much from her close association with Jamini Roy. But basically her work reveals affinities with a diversity of Tibetan and Nepalese art forms, though the source of her immemediate inspiration inevitably is the Bengal folk art. Her most delightful paintings are those that depict such popular Hindu deities as Lakshmī, Krishṇa and Gaṇeśa. All her compositions are significant without being, like Jamini Roy's, solemn and sonorous; the accent is on humour and liveliness".*

* *I.W.I.*, 17-4-60, p. 21.

Lall, Har Krishan (D-5, 'Corinthian', Colaba, Bombay):

One of the original and imaginative contemporary painters of India. Intense love of nature in its variegated moods and moments, particularly a feeling for atmosphere, characterizes his landscapes; a melancholy under-tone in all his major works which synthesize formal and emotional values. There is a religious fervour behind them; his best canvases would appear to be those depicting different stages of the pilgrim route to Badrinath. Mere abstraction or surrealism according to him has no future.

Narasimha Murthi (Madras):

"Is an artist hardly known even outside Madras where he works quietly in austere isolation. He paints religious motifs more imaginatively and evocatively than any other set of themes. He has an advantage over his confreres in the sense that he can proudly look forward rather than backward. He realizes that there is nothing 'new' at all in modernism — except the arrogance of the artist who adopts it. He goes back non-chalantly to the very source of contemporary art primitivism. That is why his pictures look so pure and innocent. He draws freely on what is easily accessible to him—Andhra folk art, particularly the Tirupati dolls and the Lepakshi murals. The endearing quality in his compositions is to be traced to their rustic simplicity and strength. At the same time they are technically impeccable. His round little Krishṇas and Rāmas are as human as they are divine".*

* *I.W.I.*, 17-4-60, p. 21.

SCULPTURE:

Prasher S. L. (India):

One of the significant contemporary Indian Sculptors. The "crudity and apparent formlessness" of his work "are only the expressions of an inner vision which appears to be in communion with some elemental force. This captivating quality of his work was recently seen in the pieces which he exhibited in New Delhi".

YOGA:

Vishnudevananda Swami (Yoga Vedanta Forest Academy, Rishikesh):

Age 32. "One of the band of pioneers who have helped to put yoga on the spiritual map of the West. ....Yoga has come into its own and is the theme of radio and television broadcasts throughout the continent. Swami Vishnudevananda is well equipped to bring yoga to the West in a new and striking way". Has trained many Indian and Western students and has started yoga centres in many important cities, particularly in the U.S. and Canada.

INDONESIA

DANCE:

Dja Dewi (U.S.A.):

Indonesian Dancer. Born in Djember (Java). Began her dancing career from her sixth year. In 1933 left Indonesia on a world tour with a troupe of 100 dancers and musicians, and covered countries like India, Malaya, Pakistan, Egypt, Turkey, Italy, Germany, Switzerland etc. Finally went to U.S.A. where she opened a night club, "The Sarong Room" in Chicago; Movie Directors preparing films involving eastern dances took consultations from her. She has helped altogether in about 60 films and played parts in five of them. Taught Indonesian dances at Jacob's Pillow in Massachusetts; settled down at Los Angeles after marriage and opened a dance school there. Is now in Indonesia where she will stay for two years arranging under her guidance world tours of dancing groups. "This lady puts great faith in the sharing of music and national dances as a means of creating international links of a pliancy and sturdiness that political ones will never know".

Mudo Koli Etek Sutan (Pemerentahan Koto, Bukit-tinggi, Central Sumatra):

A brilliant Penchak (fighting dance) performer with his troupe of dancers doing it in the rigidly traditional manner of the Bukit-tinggi area. "Mudo brings to this highly evolved science of combat the sensitivity of the practising professional artist".

PAKISTAN

PAINTING:

Shemza, Anwar Jalal: (Pakistan, now in London):

32 year old Pakistan artist. Born in Simla 1928; trained at Lahore's Mayo School of Art; taught in two of Pakistan's public schools and also edited an Urdu fortnightly magazine on Art and Literature; won the Punjab University Gold Medal in 1955; joined the Slade School of Fine Arts in London in 1956 and took the Diploma in Fine Art; was also awarded a British Council Open Scholarship for post-graduate research work; founder member of the Lahore Art Group and the Pakistan group in London; his paintings exhibited at the London's Woodstock Gallery and the Royal Commonwealth Society exhibitions, London, are also represented in national collections in Lahore, Dacca and Pakistan. Held his first British one man exhibition at New Vision Centre, London. Although schooled in the techniques and expression of the West his dictum is Islamic "purely islamic", according to W. G. Archer, the Principal of the Indian section of the Victoria and Albert Museum, London. Plans to return to Pakistan to teach and to paint in his own individual style in accordance with an inner compulsion. See pp. 322-3.

SCULPTURE:

Ahmed, (Miss) Novera (E. Pakistan):

Professional Sculptress: "She is the first woman artist to take up the profession as a career and is the first artist to attempt the modernization of this neglected art in East Pakistan". Studied for 8 years in Europe and obtained her diploma from the Camberwell School of Arts. She also worked as a student in the Studio of the famous British Sculptor, Jacob Epstein. "It is rather difficult to assess the contribution of Miss Ahmed to East Pakistani Sculpture without a comprehensive study of the trends in her work since her return in 1956".

PHILIPPINES

DANCE:

Aquino, R. Francisca (University of the Philippines):

Superintendent of Physical Education, Department of Education, Philippines; served for 18 years in the University of the Philippines; was Dance Director of the First Philippine Cultural Mission to Taipei and also directed the 1957 Philippine Folk Music and Dance Festival. Her extensive researches led to the publication of several books on Philippine folk dances, music, games and gymnastics (see p. 283, *Philippine Life*—Folk Dances).

Goquingco, Orosa Leonor (Philippine Ballet Studio, Philippines):

Director and choreographer of the Philippine Ballet Studio. Studied dramatics and play directing at the Teachers' College and Columbia University and took professional ballet lessons from famous instructors. Has directed plays, dance numbers and opera workshop productions for the Philippine Women's University. St. Thomas University, St. Paul's College etc.

MUSIC:

Maceda, Jose (University of the Philippines, Philippines):

Studied at the Academy of Music of Manila (1936), and since with renowned teachers at the Ecole Normale de Musique in Paris and others in San Francisco and New York. Underwent the Graduate courses in musicology at Columbia University. He visited a number of Asian countries to study their music. Teaches piano and musicology at the University of the Philippines and Philippine Women's University'. (See p. 286, *Philippine Life*—Music).

Mankahas, K. Ruby (Philippines Conservatory of Music, Philippines):

A graduate in Pianoforte. Joined the Philippines Conservatory of Music as its Secretary (1947). With Fulbright Travel grant in 1953 she studied music at the University of Chicago. M.S. in Music Librarianship of the University of Michigan (1955). Philippines delegate to the Fourth International Congress of Music at Brussels. Now Assistant Professor in Music history and Music Librarian at the Philippines Conservatory of Music. (See p. 285, *Philippine Life*—Music).

PAINTING:

Amorsolo, Fernando (Philippines):

Painter; Foremost exponent of the conservative school of painting in the Philippines; Unesco Gold Medalist for "contributing immeasurably to mutual understanding and friendship, through works that have attracted world-wide attention". Amorsolo is best known for his masterly interpretations of Filipino life, customs and rustic landscapes.

SCULPTURE:

Imao, Abdulmari (Jolo, Sulu, Philippines):

Contemporary Sculptor. 22 years old; training at the U.P. School of Fine Arts under a Magsaysay grant; has won many awards including one for his *Inah Iban Anak*, a More version of the religious classic "Madonna and Child" exhibited at 1956 Art Exhibition; latest was his one man show at the Contemporary Arts Gallery in Manila where 18 of his works were on show.

Tolentino, Guillermo (Philippines):

Sculptor; Unesco Gold Medalist; has made a "distinguished contribution to the realm of universal art and understanding by way of his significant work in the field of sculpture". "Through the versatility of his hand, and the greatness of his heart, he has expertly fashioned from lifeless earth and metal the warm and breathing reality of his people's life and dreams".

U.S.A.

DANCE:

Metzl, (Miss) Inez (now in Madras):

A New Yorker, student of Bharata Nāṭyam. Born in Chicago 1930. Started her artistic career by studying painting at the High School of Music and Art in New York. She became conscious of India through its music, dances and philosophy. Pursued Indian dancing with American instruction at first. Subsequently joined a troupe of musicians and dancers under the direction of Vasanta Vana Singh, a Hindustani musician. Performed Oriental folk dances for seven years with the company. Came to Madras in August 1957 on a Ford Foundation grant for studying Bharata Nāṭyam. Training with Śrīmati T. Bālasarasvati and Conjee-

varam Ellappa Pillay. On return to the United States she proposes to give concerts and lecture demonstrations in Bharata Nāṭyam.

DRAMA:

Morgan, Lee (New York):

An American theatrical Director and Producer; 27 years old; B. S. in drama of Northwestern University, Chicago; in his theatrical career, the principal influence has been that of the Indian masters, Kālidāsa and Tagore; played his first stage role at the age of 15 in Tagore's *Postmaster*; later produced *Chitra* of Tagore for the Indian Theatre Group, U.S. His Master's thesis at the University of Iowa was on "A Director's study of Kālidāsa's Śākuntala"; with planning and hard work he produced Śākuntala of Kālidāsa at the highly specialized professional theatre at New York, viz., St. Marks Playhouse. "A true artist—sensitive, intensely perceptive and irrespressibly creative". Referring to his current trip to India where he has been from February 1960 and his attachment to Indian masters he said: "And so, here I am—in the land of Kālidāsa and Tagore—to learn more about the land and the people among whom these great men lived and created their masterpieces".

VIETNAM

PAINTING:

Ba, Thai Nguyen (Vietnam):

A promising Watercolourist. 21 years old. One of the two artists selected by the Education Department to represent Vietnam at the October (1959) biennial exhibition of painting in Paris. "His water colours are sweet and relaxed like light music. His paintings are moody and evocative rather than factual".

SECTION V: EXHIBITIONS

INDIAN LIFE IN PICTURES (1960)

The exhibit titled "100 Photographs of India" by American painter-photographer Steven Trefonides opened in Bombay recently and soon became a big draw for the connoisseur and the layman alike. Mr. Trefonides, who came to India last year as a Fulbright scholar to study Indian painting, "just coudn't resist taking pictures". "I was forced to, by what you might call the unconscious magnetism of the people in the street," he said.

The author has successfully captured the living minute-by-minute drama that unfolds on the streets of Indian cities. Ignoring the show-pieces, both natural and man-made, Trefonides has gone to melas, railway stations and bazaars, to the stock exchange and the market-place. And he has photographed men being shaved or having their palms read or snatching a siesta, the rapt attention of a little girl watching a street singer and a rickshaw-puller absorbed in reading.

Mr. Trefonides's camera catches a mother's tenderness for her child; records an old man reading in the quietness of a temple courtyard. That Mr. Trefonides is an artist is evident in each one of his pictures—in the play of light and shade, the attention to line and composition. Actually, he looks upon his photographs as part of his artistic training, and the experience gained in studying them is put to good use in his painting. One unusual feature of "100 Photographs of India": Mr. Trefonides has used none of the "tricks" available to today's photographer. All of the pictures were taken in natural light, without any filters, flash or special lenses.

Sponsored by the Indo-American Society, the exhibition was inaugurated by J. N. Unwalla, Fellow of the Royal Photographic Society and of the Photographic Society of America. The exhibition has already been shown in Calcutta and Madras.

(From *American Reporter* 18-5-1960)

EXHIBITION OF TIBETAN ART, 1960

Cosponsored by the International Academy of Indian Culture and the Congress for Cultural Freedom, the Exhibition was a memo-

rable event in the artistic life of Delhi. It was visited in the course of five days by more than 2,000 people, among them many distinguished persons like the artist Svetoslav Roerich, writer Nirad C. Chaudhuri, poet Maithilisharan Gupta, art loving diplomats like the Ambassadors for France and Belgium and the High Cmmissioner for U.K., public men like Mr. Jayaprakash Narayan and the delegates to the Afro-Asian Convention on Tibet.

Declaring the Exhibition open on the 8th April at 6 p.m. at the School of Town and Country Planning, His Excellency Sukich Nimmanheminda, the scholar-diplomat Ambassador for Thailand, *inter alia,* observed:

"....owing to her position of isolation, the outside world knew and still knows so little about the art of Tibet. It is, therefore, most fortunate that all of us who are here now, and many more later on, will have the opportunity to see for ourselves all the artistic achievements of Tibetan artists and craftsmen who, for centuries past, kept on turning out so many master-pieces as a labour of love, which should never be allowed to become lost to humanity".

The Times of India, April 9, 1960 comments:

"The Exhibition of Tibetan art....is magnificent in many ways. The collection is truly splendid. It is representative enough to give a good idea of the distinctive artistry and workmanship of the Tibetans. The objects on view are not only remarkably beautiful and picturesque, but are also dazzling in their opulence. Never before in Delhi have we seen such precious exhibits—scrolls, bowls, jewellery, ritual vessels, dresses, prayer wheels, small shrines—incorporating real pearls, rubies, gold and silver. Even the smallest objects like the incence-burners have been invested with beauty.

The articles were all loaned by Tibetan refugees and were collected through the untiring and devoted efforts of Mr. Tsepon Shakabpa and his associates.

(From *Cultural News from Asia,* No. 12).

A MODERN PAKISTAN PAINTER IN BRITAIN

Art critics in Britain have been expressing their admiration for the work of a 21-year-old Pakistan artist, *Anwar Jalal Shemza,* who is nearing the end of his four-year course at the famous Slade School of Fine Arts in London.

Shemza's work has been praised for its originality, its modernity which contains the essence of an Islamic background. Most of his work in recent years has been found to be remarkable for the subtle way in which it is dominated "by the architectural rhythm and structure of Islam, by the colour of the diverse, rich, and vital pattern of cities in his own country".

These were some of the qualities discussed by appreciative visitors at the exhibition of about two dozen paintings and drawings by Shemza held in the Olde Soupe Kitchen at Staffordshire. The piquancy of the combination—Islamic-flavoured work by a modern artist from Pakistan displayed in a seventeenth century English restaurant—was not lost on the visitors.

His "Still-Life" (1958) excited favourable comment among his fellow artists for its composition, its feeling of solidity and its colour harmony. "Bird" another abstract painting done in 1957 "demonstrates", wrote Dennis Brown, an English critic, "an ability to reveal a continuous and inexhaustive source of imagery, poetic, rhythmic and original, but above all rich in harmony and masterful in execution".

W. G. Archer, Keeper Emeritus, the Indian section, Victoria and Albert Museum, London, writes of the artist: "A. J. Shemza discovered in some of Klee's pictures and precepts a vital stimulus and example. His problem, as a modern artist in Pakistan, was to formulate a style consistent with Islamic principles. These principles have always favoured the logical, abstract and austere and, except where the national temperament has been at variance—as in Persia or Mogul India—they have led to an art the reverse of the sensuous or humanistic. Klee's more analytical pictures are in obvious line with these requirements. They are not directly concerned with contemporary themes. They express rather an attitude to be adopted in the face of stress and violence. Such an attitude might be defined as firm serenity, lucid composure, and it is possibly on this account that Shemza's pictures seem especially appropriate to Pakistan. His vivid, subtle colours suggest the anguish through which this new religious State has passed; while strictly geometrical shapes declare a bold determination, a reasoned confidence in the future. It is through styles such as this—clear, logical, yet strangely beautiful—that modern art in Pakistan may well evolve".

(From *Commonwealth Today*, No. 74).

SECTION VI: ARTS AND CRAFTS

HANDICRAFTS OF BURMA

[*The Bulletin*, 1959, Part II, pp. 341-351 and 1960, Part I, pp. 143-158 carried an account of the handicrafts of India. Here is an account of the handicrafts of Burma, compiled from "A Report of the Seminar of Studies in Traditional Arts and Crafts of Burma" prepared for Unesco in 1956 by the Ministry of Union Culture, Burma. The version is abridged from the English translations of the lectures delivered at the Seminar by the following: Mr. U. Lu Pe Win (Director, Archaeological Department, Mandalay): Burmese Art and Architecture; Mr. U Ba Khin (Lecturer in Arts and Crafts, State Teachers' Training College, Kanbe): Burmese Toys, National Games and Basketry; Mr. U Tha Myat (Director of the Cultural Institute, Rangoon): Work in Copper and Brass; Burmese Embroidery; Notes on Gold Leaf Industry; Work in Marble; Mr. U Tun Yin (Proprietor, Burmese Curio Shop, Rangoon): Ivory Carving; Burmese Silverwork; Woodcarving; Mr. U Hla Aung (Officer in charge, Central Procurement and Marketing Depot, Rangoon): Lacquerware; Ed.]

Art & Architecture:

Mention is made in the early Burmese lithic inscriptions of the 12th century of Burmese words indicating the arts and crafts which had played a very important role in the building of temples, the ruins of which now cover more than sixteen square miles in the old city of Pagan and her environs. According to U Kala, an amateur historian of the 17th century, there were in existence, in Burma, twelve kinds of arts and crafts introduced by the conqueror Anoratha from Thaton. They are:—(Pan thim)—craftsmanship in gold; (Pan pai)—craftsmanship in iron; (Pan tan)—craftsmanship in bronze or copper; (Pan pu)—craftsmanship in wood; (Pan ywan)—craftsmanship in wicker; (Pan pwat)—craftsmanship in turning; (Pan khyi)—craftsmanship in painting; (Pan to)—craftsmanship in plaster; (Pan ta mo)—craftsmanship in stone; (Pan swe)—craftsmanship in gems; (Pan tya)—craftsmanship in singing; and (Pan ran)—bricklayer's art. That some of these crafts and arts existed even during the

Pyu period about the 5th century A.D. is borne out by the Pyu jewellery and antiquities discovered by the Archaeological Department when a mound at Hmawza, the ancient site of Srikhettara near the present city of Prome, was dug up.

At the Ananda temple built by Kyanzittha (1084-1112 A.D.) may be seen displayed almost all the twelve arts and crafts. The stone relic casket of Kyanzittha containing gold antiquities in the chamber of the ruined Botataung pagoda at Rangoon, testifies to the goldsmith's art during the days of Kyanzittha in the late 11th and early 12th centuries A.D.

Basketry and Canework:

The Burmese have acquired the art of weaving out of materials such as cotton, bamboo, cane, toddy palm leaves, leaf petioles and fibre of the hemp from their forefathers. Foreign textiles were unknown in the past during the reign of the Burmese Kings. It was compulsory for every girl in her teens to learn the art of weaving, and it is this respect for the Burmese loom and weaving that has helped the locally woven textiles and silks of Burma to survive throughout the ages despite the introduction of foreign textiles and nylons. Basketry for domestic use includes various types for measuring rice and paddy; baskets are also used for fishing and on mountain; the various forms of basketry used for fishing are the "palaing, khaya", the "yin tun", "hmyon" and the "saung". The *palaing* is a flat long basket used by the mountain tribes for holding food and odds and ends and is slung round the shoulders. Fishermen also use the palaing for holding the fishes they have caught. The "paing" is a kind of fishing net made from bamboo. It is like a huge megaphone with a flap at one end to prevent the fish from escaping. Swooping one of the nets of this kind through water the fisherman can haul up a good catch.

The "yin-tun" is a fishing net of strings wound round two bamboo poles in the shape of a tiger's mouth. Pushing the handle at the apex of the two bamboos, the net moves along in shallow water and hauls a good catch.

The "hmyon" is another kind of fishing net like a funnel with a flap at the narrow end which is sunk in water. When the fish have entered the net it is pulled up and the flap closes automatically after the water has run out.

The "saung" is somewhat similar to the "hmyon". It is held from the narrow end and dipped into the narrow streams, rivulets, ponds and gutters to trap the fish. Such bamboo nets are known to be used also in Japan and China.

Basketry and articles woven from fibres of various trees like the toddy palm, bamboo and cane which abound in Burma are indispensable with the Burmese people. No other foreign article can easily replace these articles. There has been no question of changing them for foreign imported articles, since the locally made basketry have been light, cheap and easy to use. As a result, it has survived throughout the ages.

Copper and Brass:

Work in copper and brass is an important industry in Mandalay. Brass (kye-wah) images of Gautama Buddha, brass bells (big and small for pagodas and monasteries), small round brass bells for hanging on the necks of cattle, flat brass gongs of the hollow circular pattern (maung) were made in Tambawadi Quarter of Mandalay just outside Amarapura fosse from very ancient times. At present there are about 300 families engaged in copper and brass work in Mandalay City of whom nearly 200 families live and work in Tambawadi Quarter. There are four distinct sets of workers: (a) Image workers; (b) Gong makers; (c) Makers of big and small bells with open mouth, (khaunglaung and swele) for use in pagodas and monasteries and flat gongs and kyesi; (d) Makers of round and almost closed cattle bells (chu) often hung on collars on the necks of cattle.

Copper not in its pure state is the basic metal used. For the images of Buddha it is alloyed with zinc (8 viss of zinc to 10 of copper) in order to get a sufficiently hard surface to file and polish; but for gongs, it is alloyed with lead (39 ticals of lead to 70 ticals of copper) as the gongs have to be hammered out for which softness is required. For big and small pagoda any kyaung bells and flat brass gongs lead alloy is used as for gongs, but in a different proportion, 27 ticals of lead being added to 1 viss of copper. For small open-mouthed bells (swele) and round cattle bells (chu) the workers buy old scrap, shavings of brass filings from the Rangoon foundries which is melted with lead and a metal is obtained which is softer and paler in colour than the brass used for images, though not as soft as the brass used for gong. The articles are then cast, though images are filed and

polished by a series of processes which cover a period of over 3 months for images 2 cubits high, and gongs are laboriously beaten out from the disc in which form they are cast. The moulds of gongs (both flat and hollow) are made of wood and are used over and over again. All the articles made form a central hollow and must have a core inside the mould. The mould and cores are made of fine clay powdered and mixed with an equal quantity of dry powdered horse dung and sifted. This fine powder is made into a stiff paste with water and an outline of the required image is prepared. Each layer is put on the other only when the one below has fully dried in the sun. The core is carefully moulded by the hand before it is dry, the nose, ears, etc. being specially watched as the work proceeds. For larger images (from 2 cubits in height upwards) the core is strengthened with thin flat bands of iron inserted beneath the surface of the clay. When the core is ready a layer of bees' wax mixed with resin and earth oil of the required thickness is laid on. The layer is to be subsequently replaced by the brass. The proportion is ten parts of resin, four of wax, and enough earth oil to keep the layer soft and easy to mould. When it rains, the quantity of earth oil is increased; when the weather is dry and terribly hot, the quantity of earth oil is reduced, because the heat keeps the wax soft. Upon this layer the sculptor exerts his skill as the brass will replace this wax statue as it leaves his hands. The greatest care is taken to fill in every minute detail of the wax image with the clay mixture. The mould is again put in layer by layer, as each gradually dries. The outermost layers are made thicker in order to sustain the weight of the metal. Finally several thin iron rods are pushed through the outer mould and wax image well into the inner core, so as to keep all in place. Two rods are put in through the point of the shoulders, two through the thighs, one through the top of the head. All this takes about a month in the case of an image, 2 cubits high.

When the mould is thoroughly dry, the requisite amount of copper and zinc is melted and kept hot while the images placed carefully over a hollow in the ground are heated until every particle of the wax mixture runs out through holes at the base. The image is then cautiously turned down in the same hollow, propped with the planks at the sides and the molten brass is poured in with care so that no air is left in bubbles through three of the seven holes from which the wax has issued. The other four holes are left for the air to come out as the molten

brass gets into place. The melting out of the image and pouring in of the liquid brass, is done very early in the morning before dawn so that no cart or animal passing along the road, in front of the enclosure, may cause the earth to shake and thereby produce cracks in the brass. When cool the mould is carefully broken away and the fixing rods removed. The core is left in and the upper part of the core remains in the image even when delivered to the purchaser, though the lower parts of it get broken off as the image is moved about for filing and polishing.

The brass image is now complete, but the laborious finishing has yet to be done. If the weather is warm and dry, this takes over three months in the case of an image 2 cubits high, four months for an image 3 cubits high, seven months for an image 4 cubits high. If the weather is wet, the finishing takes decidedly longer. The time taken for the various operations in the case of a two cubit image is as follows: First the roughness and excess metal are cut out with a cold chisel. That takes 20 days. Next the entire image is smoothed over with a file, which takes another 25 days. Then the correct shape of the image being clear the holes left by the fixing rods are filled in, with brass plugs, hammered level, and filed smooth. Other hollows or holes are filled in, welded into the image and smoothed off. That takes another 15 days. Next, all the re-entrant joints and angles are cleaned out and perfected with two kinds of cold chisel and any defects that there may be elsewhere are corrected. This takes ten days with the broader chisel, and ten days more with the narrower chisel. After that the image is rubbed over with three different kinds of stone of special kinds, from the Chindwin or the Shan states. Then the image is rubbed over for two days with the ash obtained by burning fine earth, and finally it is polished with sesamum oil for a day. Then it is ready for the purchaser.

Gongs of the well-known hollow type are made differently. First a round flat disc of the required size and thickness is cast in a wooden mould. The disc is then heated red hot and beaten out to the required shape with a heavy hammer. Each forge is operated by three men including the master. The most popular size of gong, of which the largest number is made, takes 12½ ticals of metal. Numbers of these are sold at pagoda festivals. Each gong is about 10 inches in diameter and three men can make 20 of them in a day. The deep toned gong about 20 inches in

diameter requires more than three men to make, and takes a great deal of time and labour.

Embroidery:

Burmese embroidary is known as *Shwe-gyi-do,* literally gold thread sewing work. It is an old industry in Burma, and is said to have started in the time of Alaungpya, the founder of the last dynasty. The embroidery of his day was very rough as real full sized gold coins were stitched together over coarse country-made cotton cloth. Some improvements came in after the invasion of Thailand (that is in the time of Alaungpya's son) when floral designs (flowers, leaves and stems) were introduced. Considerable change was made in the reign of King Mindon. For the ground-work, velvet was now used. It was imported from Europe, or hand woven in the palace. Under the Burmese Kings the use of embroidered clothing and articles was limited to members of the royal family and officers of the Government. Each privileged personage employed his or her own set of workers to make embroidery for his or her own use. Those workers did not receive wages by the day or month but received large rewards when they had finished any article ordered if the master was pleased with the work.

Orders from royalty and high officials are said to have been very frequent. In those days, besides curtains and hangings, were made robes for the King (Minmyauk-taza—royal regalia) for the chief Queen and two next senior queens (Mahalata), for other Queens and senior Princesses (Gana mataka), for lesser royalty (Gana Yaung and Mallika), for Ministers (Thoyin wutlon), and head dresses for Ministers (Baung). In olden times discs or sequins of mica were used for commoners. The use of such robes, has now entirely ceased except at Shin byu ceremonies (initiation into the assembly of Buddhist monks) and Zat pwes (Burmese theatrical exhibitions). Curtains and hangings too are very seldom used and are never made now-a-days except to order. The present-day wage earners have very little chance of working those old fashioned articles. In their place are made things used by Europeans such as table covers, teapot covers, and the like, and gorgeous ceremonial robes of Indians.

Embroidery is now often done on silk longyis or pasoes with peacock figures, or a broad belt of floral design along the side

and lower edge of the silk longyis of ladies with coins of imitation silver wire. (Bunwe).

Burmese Shwe-gyi-do work includes applique work made by cutting figures (ministers' horses etc.) out of cloth of various colours and attaching them to black velvet cloth hangings. The figures are backed with red or green or black cotton cloth or flannel to show them up. Trappings for horses for members of the royal family and of ministers were also made of Shwe-gyi-do work. They are still made for horses on which Shinlaungs (prospective Novices) are to parade in their neighbourhood according to Buddhist custom.

Gold Leaf Industry:

This is a very old Burmese Industry. Its centre is Hema mala or Myetpayat quarter of Mandalay. During the days of Burmese kings, it was a source of great income. A packet of beaten out gold leaf takes three quarter of a tical of gold. But as it is utterly impracticable to beat out poperly so small a quantity, the least that a saya (master craftsman) of Tazathe requires to start with is one and a half ticals; this the Tazathe hands over to the stretcher who melts the gold and makes a little stick, a quarter of an inch wide, one-tenth of an inch thick and six inches long. This is heated and put into a stretching machine and the process repeated, until it becomes about 4½ feet long. It is then beaten and stretched by hand until its length is 12 feet and its width 60 inches. After this is done, the Tazathe cuts it into small pieces and places 400 of them between 400 sheets of 3″ × 3″ paper called (Alyasun), a strip of gold and a piece of paper alternately, and hands the packet over to the beater. This packet the latter places in two wrappers of deer-skin; one skin wrapping the packet at right angles to the other so that the two pieces of skins cover the packet of gold and paper completely. The packet thus protected and wrapped, he beats with a hammer weighing 2½ viss for about half an hour when the pieces of gold spread to six times their former area. These are cut into six small bits and placed in a set of paper (1200 sheets) called "baza khun". Before this is hammered again about ten more sheets of paper (Thanoot) are placed on each side of the packet and it is replaced in the male-deer-skin wrappings. It is then hammered for two hours. After this, the gold leaves are placed in a set of 900 sheets of 6″ × 6″ paper two or two and a half gold leaves each, on every leaf of

paper, according to the size of the gold leaves. About 30 sheets of paper are placed on the top and a deer-skin wrapped round the packet. The whole of this is then covered with two deer-skin wrappers as before, but these wrappers are larger than the earlier ones. This set is hammered by a new pair of men for about three hours. After this, the gold leaves are cut and placed between sheets of a kind of paper. There are "sayas" (master craftsmen) in the gold beating branch of the industry. The "saya" supplies the male deer-skin wrappings, hammers and other accessories and superintends the beatings.

Ivory Carving:

Ivory carving must have existed as early as the days of Buddha. At Pyinmana, where there is an abundance of teak forests and elephants, ivory tusks are often picked up from the forests. Ivory carving is therefore not an unusual industry in Pyinmana. But there are not many ivory carvers. The craftsmanship has not developed as much as it ought to. This is due to the fact that the ivory carvers of the town are very jealous of their handicraft and are not very keen to part with their knowledge. An amateur has to undergo at least three years' training at the end of which period he is allowed to handle only those simple pieces that do not require elaborate carving.

In carving a piece of ivory the required design is first drawn on the ivory with pencil. This is then sawn off with a saw. The holes for the cutwork are then measured and bored with a hammer made from the deer's antlers. Many kinds of heavy and light tools, chisels, files and hammers are used. The outline is then shaped with a chisel. The interior of the figure and the floral designs are then carved in detail. As the figures and designs become prominent, the whole carving is rubbed with a smooth fine sand paper. Husks of paddy and soap are used to wash the carving which is then placed in the sun to dry. Small pieces of ivory are used for making daggers, Buddha figures, table knives, spoons and forks, paper cutters and combs. The larger pieces are made into boxes, frames of pictures, flower bowl stands, jewelry and ornaments. The craftsmanship has not been patronized to a large extent and ivory goods and articles from China and Western Europe have been imported. The local craftsmen do not have a high opinion of these foreign products. In concentrating upon minute details such as the eyes, the eye-

brows, the nose and mouth, the local craftsmen are of the opinion that the Western craftsman is not so patient in working the miscellaneous *petite* points.

Lacquerware:

Lacquerware is known in Burmese as "yun-de". Laikkha in the Southern Shan States is a centre of this ornamental lacquerware industry.

Raw Materials:—The main raw materials used are bamboo, thitsi and colouring pigments. Of these, thitsi is the most important. It is obtained from the thitsi tree (melanorrhoea usitata). The material is obtained by making incisions in the bark of the tree, whence there issues a greyish sticky liquid, which hardens on exposure to a jet black solid. The bulk of the supply comes from Katha and the Shan States.

Plain Lacquerware: The method by which ordinary simple lacquerware, done on coarse basket work, and given a smooth shiny surface is as follows. The basket is first of all treated with a mixture of thitsi and clay, which fills in the larger interstices without using thitsi very much. This, after hardening, is smoothed again. The second coating is generally of a finer material made by mixing thitsi with ash as a diluent, the object being to obtain a smooth surface with as little expenditure of thitsi as possible. The finer the work the finer is the powdered ash used; in high class work the ash is obtained from cow-dung, paddy husk or bones. This ash in fact also seems to shorten the period of setting, and as each coat has to set before another can be applied, quick setting is of some importance. The rest of the process is purely one of smoothing and coating with thitsi. As the article comes near a finish, the smoothing is more carefully done. Nature provides a suitable "sand paper" in the leaf of the *dahat* tree, or in some cases the object is polished with paddy husk and water, while for the finish work the fossil wood commonly found in the dry zone is powdered and used, the latter generally on the finer circular wares, which can be turned on the primitive lathe. The polishing agent varies with the quality of finishing and the availability of materials.

Often part of the article is coloured brilliant red by painting it with a mixture of hinthapada. Mixed with a small amount of thitsi and shansi (tung oil from the Shan States) and applied to lacquer wares, its brilliant red colour shows.

Generally the framework is of bamboo but occasionally, as in the case of boxes, the craftsmen use wood. This naturally gives a smooth surface more readily and soft woods to which thitsi will adhere are preferred, such woods as "Baing" (Tetrameles nudiflore) and 'Didu" (Bombax insigne). The main centres of production are at present Maungdaung and Kyaukka in the Lower Chindwin District.

Modern Pagan Ware:

The characteristic of the "Yun" work is that a pattern is worked on to the lacquer surface by a method of successive incisions filled with colouring matter. The process has reached its highest development in Pagan and the method by which the highest grades of Pagan ware are produced, is as follows:

Take for example a cup. After a series of coatings has brought the surface upto the condition of the plain lacquered ware already described, the cup is handed to a craftsman, skilled in "Yun" work. He takes the cup and proceeds to outline his figures by making a series of scratches with a sharp pointed iron style. The figures drawn are more or less conventionalized, but the skill exhibited is very considerable. One cannot but admire the neat way in which a design is started on a circular surface such as a cup and the draughtsman, without making any apparent calculation or guide marks, starts from one point and works round till he arrives again at the starting point and yet, when the design is completed, it would be impossible to say where the design started; so accurately is the spacing done. The ease with which the draughtsman proceeds and the rapidity with which he works are well worth some observation. The scratches having been made, a mixture of hinthapada, thitsi and shansi is rubbed over the surface of the cup filling the scratches with colour. When this has set, the cup is again put on the lathe and polished, all colour being removed from the surface except that which fills the scratches; then the outlines are left in red on a black surface. A few series of scratches is made and the process is repeated. To obtain yellow lines they use orpiment as their pigment; to obtain green, they mix together orpiment and indigo, and for orange, they use realgar. With these four pigments, hinthapada, orpiment, realgar and indigo, the patterns are produced, each different shade being worked in by a separate series of scratches, so that in the fine work, the article is alternately scratched and polished a large number of times. Each application of thitsi and each

coating of colour takes some four or five days to set. This setting is carried out in a celler, called "Taik", as dampness and darkness aid in the setting of thitsi. In a good piece of work, in which the separate processes may be as many as 26, the time between the start and the finish is often as much as six months.

Gilt Lacquer ware:

The process by which the Burmese workers produce the gilded figure work on lacquer ware is as follows. After the surface has been treated with excessive coats of lacquer until a high degree of polish is obtained, the artist paints in design with a paint made of orpiment and gum water. When completed and before the thitsi in absolutely hard, the whole surface is treated with gold leaf. The surface is then allowed to harden in the usual way and is afterwards washed with water. On the surface to which the orpiment paint has been applied the gold washes away leaving a jet black surface and the pattern stands out in black and gold. The pattern, that is painted on, is therefore a negative of the final design. Often the background is red or brown instead of black, this effect being obtained by mixing hinthapada with the final coat of thitsi before painting.

Moulded Work:

The moulded work is made with a putty prepared from thitsi and ash. To fill the interstices in the basket frame work the craftsman mixes thitsi with other substances. For the finer work, the mixture known as "Thayo" is made of thitsi and bone or paddy husk ash. This mixture gives a fine plastic material, which readily lends itself to manipulation and it can be applied and made to adhere to plain surfaces, such as the side of boxes, by means of thitsi. After a few days, it becomes hard and the general appearance is that of polished ebony, and in fact it is in some ways superior to carved wood, being less liable to fracture. The craftsman in working this material uses a small moulding board, which he sprinkles with ash as much as a pastry cook sprinkles his pastry with flour to prevent its adhering to the board and rolling pin. The putty itself is also constantly sprinkled with ash. The moulding is done with fingers and a small tool, usually made of horn. With great dexterity, he rapidly forms sprays and flowers, a touch with the fingers giving the leaves that curve which renders them lifelike. Each small piece as it is finished is stuck on the box or

whatever surface is to be ornamented by means of thitsi and after the whole has dried, it is generally painted over with thitsi to make sure that it adheres properly. In this way large boxes for manuscripts, the bases of shrines and other articles are ornamented. Smaller running patterns are moulded in place instead of on the moulding board. The result is an embossed jet black surface. Generally this is gilded, though the ungilt work often seems more attractive. There are standard patterns in the floral work, which have generally accepted names. This type of work has a quarter assigned to it in Mandalay, Sadiaktan, being so called from the "Sadaiks" or manuscript chests, which are made here. The trade in these articles is still very considerable. Some of the Kengtung bowls exhibit the same kind of ornament. As an extension of this craft, there is the "Hmansi shwedcha" or glass mosaic work. In this work, in addition to "thayo" moulding, the articles are ornamented with small pieces of coloured glass or mica set in "thayo". For the bases of shrines, this type of ornament is common and some of the tazaungs of the Shwe Dagon contain fine examples of the work. For small articles it is not so attractive but with large objects at a distance in bright sunlight the work is very effective. The best example of lacquerware work is in a beauiful hpongyi kyaung known as "Medaw Kyaung", a few hundred yards south of Myohaung station. The posts and other wooden parts of this beautiful building are treated with black lacquer, decorated with a small amount of simple design in gilt leaf.

Marble:

Marble carving was introduced into Burma only 235 years ago during the reign of Thalumintragyi who was the builder of Kaung hmudaw pagoda at Sagaing, though according to tradition it existed since time of King Sri Dhammasoka. The industry was well developed by the Korbaung (Alaungpya) dynasty.

The most venerated of all images in Burma is a marble image carved under the orders of King Bagyidaw soon after he ascended his grandfather-Bodawpaya's throne at Amarapura. It is at Taungtaman just outside Amarapura and is known as Taungtaman Kyauktawgyi. The huge marble image of Buddha at the foot of Mandalay Hill was carved under orders from King Mindon in imitation of Bagyidaw's image at Amarapura, and was given the same name Kyauktawgyi (great royal stone). Although much larger it is not so well proportioned as that of King Bagyidaw.

Marble of very good quality is quarried from Sagyin Hill about a mile from Sagyin village in Singu Township about 12 miles from Madaya town, and 21 miles north of Mandalay. The quarries have been worked for several generations. This marble, which is said to be of very good quality is carved into images of Buddha. A few images of Rahantas (Arahats) were carved too, in olden times, and are still made. The marble stone slabs were also used for carving inscriptions on them as in the Maha-loka-marazein pagoda enclosure, and for dedicatory inscriptions at pagodas. Now-a-days figures of horses, thamin (deer), tortoises, elephants, ogres, galons (roos), nāgas (dragons) and hamsas (Brahmini ducks), are made of this marble and also small plain rectangular paper weights. But these are few in number; the great bulk of the marble has always been and still is utilized for images of Gautama Buddha.

Some of the Buddha images are carved by craftsmen at Sagyin, but the Mandalay carvers are much more skilful and most of the images are made there, in the locality south of the Maha Myat Muni (The Arakan Pagoda) where the majority of carvers live and work. The place is called Kyauk-sit-tan (Carver Street). The same name is given to another locality in the west of Mandalay where also there are marble carvers.

The carving tools are few and very simple. They consist of chisel and punches of various sizes made by the carvers from old files bought from saw-mills. The metal of old files is found to be specially hard and suitable for carving. Marble carvers never use hammer with iron heads but wooden mallets made by themselves of the heart wood of cutch or tamarind (Acassia catechu or Tamarindus Indicus). After carving is done the figure has to be filed. Then it has to be rubbed with different kinds of stone in succession; first with coarse stone, which takes a day for a cubit high, next with a medium stone for another day, and finally with a smooth stone which takes about half a day. Stones of the first two kinds come from Katha. The third kind of smooth stone is the jeweller's touch stone. Finally the figure is rubbed over with sand paper for a day and is then finished. Figures other than Buddhas are not so carefully finished; they are merely filed and then rubbed with a coarse stone.

Silver Work:

Burmese silverwork is an ancient industry and dates back to the 13th century of the Burmese era. It was the custom among

Burmese Kings to award silver and gold bowls of all sizes to faithful and loyal ministers and attendants. Betal nut boxes and stands, flower bowls and vases used in the palace were made of silver. The ministers, the generals and the rich citizens also used silverware. The poor citizens could not afford the use of silver ware. The monks and clergy avoided the use of gold and silver as luxury. Apart from the silver vases for the altars, silver Buddha statues, and silver altars, silver was not used to a great extent for religious purposes.

But for ceremonial occasions as a wedding, earboring ceremony and a novitiating feast huge silver bowls and vases were used for holding flowers, and offerings. Betel nut boxes, spitoons, dagger, dagger sheaths, Burmese regalia and waist-bands for the kings are mostly made of silver. Silver bowls made of Ngwe-Zin-Baw-Phyua, the best kind of silver, are so flexible that they usually bend when gripped in the palm of the hand till the rims coincide. Another quality of silver called "ywet-ni" can be obtained by an amalgam composed of equal parts of silver and copper.

During the British regime, silver coins were used mostly. The silver obtained from the silver coins is not so pure as the bar silver, and contains copper. The cup or bowl is first of all cast plainly. The required amount of silver is melted in a mud cup and placed on the fire. It is then poured into a bowl that is cold. This turns the silver into pieces about half an inch in height, three quarter of an inch in thickness. The piece of silver thus obtained is placed on a flat piece of iron and beaten with a hammer; now and then the piece of silver is heated on the fire then taken away with the prongs and beaten with the hammer alternately till the piece becomes round in shape. Several successive beatings have to be made if the relief is to be high. For the ornamentation, rough pencil sketches are drawn on the bowl and the chasing is done with simple tools. When this is completed the bowl is placed in hot water containing alum till the water reaches boiling point. The bowl is then taken out and washed in cold water containing a decoction of the fruit of the soap-nut. It is then brushed with a soft wire brush and rubbed with white enamel beads.

For candle sticks and flower vases, a rough outline is made of wax and the gum of the "In tree" Dipeterocarpus tuberculatus tree in the ratio of 2 : 1. This is then covered with clean mud

mixed with horse dung and then baked in the fire. This melts the wax which runs out through the holes. The mud and horse dung become hard and when it becomes brick red the silver inside melts. The outlying mud layer is broken when cold; the silver is found to have formed into the shape that is outlined in wax.

The tools which the silver smith uses are a borer or drill, a chisel, a bamboo blast, a blow pipe, a kerosene lamp, hammers of different sizes, wire plates and beading plates and some iron anvils. Good quality silver and good designs often make silver ware popular.

Wood Carving:

Burmese wood carving is not an easy craftsmanship. Only a person who is skilled in carpentry can take to wood carving. In olden days, it was a popular pastime. Even the handle attached to the drinking cup made of the coconut shell was adorned with ornamental flowers. The eaves of houses, monasteries, pyathats tazaungs are more or less elaborately carved with the workmanship of the best craftsmen of the country.

The experienced craftsman as he advances in the skill of carving finally experiments with a solid block of wood. He sketches the figure that he wishes to carve with a piece of charcoal. He shapes this rough outline by means of the chisel and the saw. For the minute details the required design is sketched on a piece of brown rice paper, and the design is copied on to the block with charcoal. The lines and contours are then drawn. Corrections are made by rubbing with white chalk. The final line is drawn over the chalk; the block is then ready for carving. In carving the floral designs, if large cutworks are desired, the block is pierced with a chisel and cut through like a mortice. The block is then placed on the ground and carved with locally made tools. The modern wood carver now uses the tools imported from foreign countries.

A master craftsman has many amateur trainees per month. An amateur is usually fed, clothed and given cigars and cheroots. After 6 months the recruit is paid kyat twenty per month if he has grasped the craftsmanship intelligently.

The ancient pieces of mastercraftsmanship can still be seen mostly in Mandalay. The most remarkable piece of ornamental craftsmanship is the Salin monastery donated by the Salin Princess

in 1876. A Buddha reclines majestically under a seven terraced spire (Pyathat) at the head of the main hall from which a verandah leads to the room of the chief monk or the Sayadaw, the Sermon Hall, the room of the koyins novice monks and last but not least is the study room where the yahans, the monks, study the Buddhist Pali and Burmese Scriptures. The eaves of the rooms surrounding this monastery are elaborately decorated with carvings.

The throne of the residing monk, the Sayadaw, is decorated with elaborate wood carving; near the vicinity of this throne is an oval window where two carved figures of men carrying two other men can be seen.

A close view reveals the minute details of the creative handiwork. These were carved during the reign of King Mindon (1853-1878). At the entrance of the Garden of Kindat Min Gyi, the royal aide camp, can be seen the elaborately carved gateway. In the royal palace itself, beautiful carvings of nats guard the golden gilded throne decorated with glittering cut glass.

The high quality of Burmese wood work at the Shwe Dagon Pagoda at Rangoon reveals the skill of the sculptors and carvers.

Saya Khin of Mandalay is renowned for his craftsmanship. Branches of his workshop were also opened in Lannadaw quarter of West Rangoon. His workmanship is shown beautiully in the carvings on the friezes of the platform of the Shwedagon Pagoda on the Western moat.

Scenes from the jātakas (birth stories of the Buddha) are also cleverly depicted on the southern most of the Shwe Dagon Pagoda. In the vicinity, the stand for the water jars meant for the travellers is decorated on each side by friezes of floral designs, the handwork of U Po Nyun, a famous wood carver of Rangoon. Saya Taung, another well known craftsman of Rangoon coils a dragon round a suspended bunch of flowers. An old man in a long pasoe with his top knot of hair protruding from the centre of his white turban who beats a flat gong calling "sadau" for his meritorious deeds shows an example of the handwork of Saya Than of Rangoon.

During the reign of King Thebaw (1878-1885) the Pyathats of the Audience Hall of the Royal Palaces at Mandalay were delicately carved with wood carvings. The delicacy of the carvings is com-

pared to the exquisite texture of the silk used for weaving the royal pasoe of the King.

During the British regime Saya Po Nyun of Rangoon was called upon by the Government authorities to carve a stand to hold the ceremonial papers on the state occasion of the Coronation of King George, V. It is said that no workmanship has been known to have excelled this superior quality of woodcarving represented on the stand presented to his Majesty King George. Simple in design, two elephants lift and hold the stand. Between the elephants a nat, deva, a celestial being guards the stand. A dragon coils round floral creepers at the top of which a majestic peacock, the national emblem of Burma, splays out his feathers in full glory.

SECTION VII : FOLK AND OTHER ARTS

SOME TRADITIONAL DANCES OF INDONESIA

"A scholar, research student, or even an enthusiastic tourist could easily spend a life time wandering over the islands observing the incredible number of dances and varieties of music, and still there would remain countless movements and sounds left unexplored." So vast is the dance repertoire of Indonesia, a spray of thousands of islands with more than eighty million people speaking about two hundred languages and dialects. The dances overwhelm by their inventiveness and technical proficiency.The Indonesian who refers to the dances as his national soul has never missed his honours in any international folk dance competition held from time to time in Asia and Europe. No wonder, Rabindranath Tagore remarked that Lord Śiva gave his dance to Indonesia and left India with his ashes.

In the modern social dances obtaining in cities like Jakarta one can hardly look for the profundity of the genuine Indonesian dance. The modern *Muda-Mudi,* introduced as an experiment by Government and as a substitute for the undermining influence of Western dance which is hardly acceptable to the Indonesian on account of its blatant sexuality, was a failure, and is danced in a few homes in Solo where it originated. Other modern types are *Doger, Ronggeng* and *Joget* eschewed by the upper classes and obtaining among the lower and middle classes. *Doger,* derived from a standard folk dance and similar to Thailand's *Rambong* is the most vulgar according to accepted standards though there is nothing offensive in the dance. *Ronggeng,* ranking higher than *Doger* is the Indonesian version of the *Rambong* and is practised by a class of people a little better off financially. *Joget,* most respectable in the triad, with its affiliations to the *Rambong* of South Thailand and the *Rhumba* of the Philippines, is the most popular in the city among the school teacher, the pedicab driver, the office peon etc.

Sunda, Sumatra, Celebes, Borneo, Solo and Bali are some of the Indonesian regions where we have specimens of truly representative Indonesian dance. The chief item in the Sundanese dance repertoire is the *Tari Topeng* or mask dance. The theme is the

story of a devoted wife going in disguise into the hostile country in search of her husband. She encounters a demon king with whom she fights. Three people, two women and one man, perform the dance. It is long and the styles are contrasting. "The full formal Sundanese orchestra for this dance immediately establishes a nervously fast pace. The drummer beats three large drums, stacked one upon the other, in rapid succession with a thick stick. During the battle, he shouts 'rah, rah, rah' at intervals to incite the performers. The dancers strut back and forth across the sage imperiously. Their hands flap frantically and slap the air, they point at the floor, spin around, shake their heads in violent circles, and extend their legs out in angular, challenging kicks. The woman's long black hair swirls around her; the demon screeches in rage. The tension rises as they begin to strike each other, and the dance abruptly ends."

The dances of Sumatra are innumerable. Each is a delight which one could derive only from witnessing its actual performance. Of the host of dance types in Sumatra, *Gending Śrî Vijaya* performed only at Palembang is the most charming. It is a welcome dance. "Bedecked in elaborate headdresses with silvers and spears of gold and draped in thick, multi-cloured brocades, seven girls accompanied by two musicians form a square, open at one end, where the guest sits. On each finger tip the dancers wear long arching gold fingernails from which little lozenges and heartshaped trinklets dangle. The girls, representing princesses of the Śrī Vijayan palace, move slowly and modestly toward you. They notice birds soaring in the air above, their eyes alight on flowers that are just opening, and finally they kneel before you and make a salute with their two hands, palms together, fingers and fingernails curving outward, in open "V". The essence of this dance is *gaya* or Grace, the soft and smooth quality of bodily movement combined with flexibility which is particularly silky and even willowy.

Tari lilin or piring (Candle or Plate Dance) is a dance where girls carry saucers with lighted candles, click with their hands wearing iron thimbles against the saucer in time with music. The dance proper starts after they assume various fairly rigid and mechanical formations. "They twist their arms and thrust their hands over and under and behind them, still holding the lighted candles. The flames disappear only to return and resume their bright glowing when the motion stops. The idea of the dance is to

pretend to make the flame blow out, but never moving quite so quickly as to do it, or to trick the eye by appearing to hold the plate upside down, or to balance it perilously on the elbow, shoulder, and head during the course of the dance. There is a spiritual interpreation of the dance which scholars sometimes attribute to it. Fire held over the head symbolizes its value to all mankind; held about the wrists, it symbolizes its use in the kitchen; stepping over it symbolizes man's ingenuity in bringing about a balance between himself and the means at his disposal in life. When the dance is over, the performers blow out their candles and silently leave the arena".

Several couples of boys and girls, each holding one end of a large white square cloth perform a kind of maypole dance "winding under and over the cloth, turning around and tying it in a series of knots. At the last minute they unscramble it and extricate themselves effortlessly". This is the Handkerchief Dance.

The *Tading Ma Ham Na Tading* is a farewell dance performed in North Sumatra by all Batak girls of the village whenever someone leaves his native place. "The music is particularly lovely and the Bataks are famous for the timbre of their voices and the vibrance of their choral singing. The accompaniment consists of several gongs, softly tapped, some smaller gongs which clink tonelessly, and drums—all held in the hands and played while standing close to the dancers."

In Medan there is a welcome dance formerly accorded to all visiting Sultans. To-day any important visitor may be honoured with it. "The gentle swaying of the body, like leaves lightly blown in the wind, and the elegant folding and unfurling of the fingers is a delightful introduction to the many pleasures the visitor is to find in Sumatra."

Pulau Patri (literally island of women) is a popular dance "full of heel kicks and a modified sort of 'trucking'. The girls even lift up their skirts a little to draw more attention to the quick movements of their feet. The characteristic hand position of this dance is to extend the forefinger and the third finger like an open pair of scissors, and shake it as if scolding or threatening an imaginary offender."

The half-social, half-folk-dance called *Serampang Duabelas* or Twelve Step is another specimen of Sumatra's dances. It "takes place in the centre of a group who clap their hands steadily and

stand in square formation. One of them leaps into the centre of this ring and selects his partner. They execute twelve steps at a vertiginously fast rate, and the girl returns to her place. The man then chooses another girl. When he gets tired, someone else takes over this lead role."

The social dances in Borneo and the more tribal and ethnological specimens in the interior are of value more for the sociologist than for the aesthetician.

The Indonesian dances at the Kratons or palaces of Jogjakarta and Solo in Central Java "represent a civilisation, almost rarefied in its attenuated cultivation and languid nobility." The dancers and musicians are unique and their art no less for sheer refinement, elegance and perfection and they evoke one of the deepest aesthetic experiences. These courtly performances are still little changed. The accompanying music is the gamelan. The repertoire is almost inexhaustible. There are four distinguishable types, the abstract dances, love scenes, scenes of adventure and battles. The abstract portions are called *serimpi*. The *Asmaradana* (Love fulfilment) from the Mahābhārata is one of the most exquisite love dances. It relates to Arjuna, the god-hero as popular in Indonesia as in India, proposing to Sembodro and the latter agreeing to it if he wins the forthcoming battle. Other love dances are of rejection, the woman rejecting the advances of a demon and another that of a beautiful princess rejecting an ugly man.

Penchak and *Silat* are the fighting dances of Indonesia. Practically both are the same; the former tends more to the art side and the latter to the side of physical culture. *Penchak* means warding off and *Silat* conveys the idea of quickness of action. Clubs and societies in cities in every district cultivate their individual local forms. "*Penchak* usually is performed barehanded at first, and then in rapid succession they take up a variety of weapons and clubs, krisses, curved daggers, long swords, sticks, jagged knives, spears, tridents, that jangle with every thrust, and as an ultimate in pyrotechnics, unequal weapons are pitted against each other—a long javelin for instance, will be held by one man while his opponent will brandish a tiny stiletto." The most marvellous and frightening type of Penchak is to be found in Bukittinggi in Central Sumatra.

There are famous dances in folk style in the island of Celebes, known as *Pajaga* and *Pakarena*. *Mabugi* is another kind of dance

of the Bataks in Torajah country. It is an after-harvest celebration; *Maganda*, another type, uses gigantic headdress of silver coins, bulls' horns etc., and the performer carrying these heavy equipments cannot dance for more than a few minutes; *Pagellu* is the pleasantest of the Torajah dances; "the girls stretch out their long slender arms, flutter their fingers, and advance and retreat in slow, measured steps towards the spectators."

(*To continue*)

(Based on *Theatre in the East* by Faubion Bowers published by Thomas Nelson and Sons, New York).

SECOND SINHALA DRAMA FESTIVAL

The second Sinhala Drama Festival, sponsored by the Drama Panel of the Arts Council of Ceylon presented eight plays selected from those which had been produced in 1959. As was not unexpected, this year's Festival did not present the wide variety which was so markedly obvious a feature of its predecessr, having had to draw its plays from only the best performances of the previous year while the earlier had its selection from the best productions of several preceding years.

Naturalistic on the Wane

Nevertheless, the second Festival on Sinhalese Drama served in confirming the impressions created last year regarding the current trends in Sinhalese Theatre. The several productions which were presented—virtually all by amateur societies attached to educational institutions—made it quite clear that the naturalistic play which caught on two decades ago was now decidedly on the wane—a trend no better illustrated than by the obvious distaste with which the audiences received a crudely naturalistic production put on at the Festival—"Mahahene Riri Yaka" (The Horror of Mahahena). Inspite of the sentimental interest it attracted owing to the tragic death of the author of the story, the late Premier, of whose novel it was a stage adaptation by Dick Dias, it was so widely unpopular that questions were raised by the public why such plays should have been selected for the Festival. Even the few adaptations from the English and French, presented in the naturalistic genre were markedly unpopular,

though some of them, like the adaptation of Pagnol's "Topaze" were quite competently produced. Instead, there was evident from the response at this Festival, a conspicuous and continued desire to return to adaptations and refinements of traditional indigenous forms, a desire which found its initial expression in an operetta in traditional style produced by Dr. Ediriweera Sarathchandra about five years ago, the now well-known "Maname."

Traditional Folk Play:

The significant plays presented at this year's Festival were all experimental pieces which either sought inspiration from the traditional Sinhalese folk play or those which drew their form and material from the classical Sanskrit Theatre. The most successful of these experiments, both from the point of view of the critics as well as by audience responses, was a delightful playlet based on a Sinhalese folk tale: "Elova Gihin Melova Ava" (A Beggar from the Other World), produced by Sarathchandra and presented by the Universiy Sinhalese Drama Circle of Peradeniya. The characteristics which marked it out from the rest of those shown during this week of shows, were the perfect synthesis of stylized movements, song, traditional chant, music and dance movements. These characteristics, which Ceylon audiences are now well accustomed to expect in Sarathchandrian productions had found their finest and most successful blending in this play, and critics voted it the finest of his productions since "Maname".

Notable Experiment:

Sarathchandra's other play staged at this Festival "Hastikanta Manthare" (The Elephant Charm), presented by the Government College of Fine Arts, depicted an episode from the story-cycle of King Udayana and was also well received. Reviewers marked it as a notable experiment not only because it suggested some solutions to cerain problems of production in the traditional style by the use of mime, song, dance, and literary speech and a striking device for the introduction of properties by the use of propertymen, but also because it attempted to interpret a story from the Indian classics in the traditional medium while retaining contemporary relevance—a satire on a topical situation, thus casually answering the question raised by some critics, whether the traditional forms would yield to the communication of contemporary complexities of life. Poor quality acting, however, reduced greatly the value of the production.

Promising Young Musician:

Another play from the Sanskrit classics, Śrī Harsha's "Ratnāvalī", produced by P. Welikala, attracted a fair deal of attention as the first attempt in the use of the Sanskrit theatrical conventions on the Sinhalese stage, and as the first direct translation and production in Sinhalese of a Sanskrit play since the new movement in drama in Ceylon started. Though the music and the costumes of "Ratnāvalī" found much favour, production, while certainly reaching a fair standard, did not live up to all the expectations promised by Harsha's play and the excellent Sinhalese translation of it by Piyadsa Nissanka, author of a series of translations from the Sanskrit. Welikala's production, however, brought to public light a promising young musician, G. W. Jayanta, who composed the music for it and was widely acclaimed.

Still in Experimental Stage:

The Second Festival of Drama demonstrated clearly that the Sinhalese Theatre was still in an experimental phase, that this was a period of search for the new face of the theatre in the Theatre of Convention subsequent to the loss of faith in the adequacy of the old Theatre of Illusion. The dearth of good plays available for selection for this Festival also illustrated that the progress of Sinhala drama can no more be based on the spasmodic enthusiasm of amateur societies and the interests of charity organizations. Hence, movements are afoot in Ceylon to set up a National Theatre Trust as the first step towards the establishment of a professional theatre. The Trust aims at performing the temporary function of acting as liaison between the producers, playwriters, actors, and the playgoers, in short, between the Theatre and the Public, until such time as a permanent interdependence is established between the two. Arrangement has already been made to have a show every week, the Trust activities opening with the staging of "Maname" in Colombo.

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PAKISTAN'S MUSICAL INSTRUMENTS

Music always occupied an indispensable place in Pakistan. For ages music has been regarded as an essential element of our rural areas. There is a very great variety of musical instruments in Pakistan. Most of them, in one form or another go back to the ancient days. With the advent of Muslims, these instruments

went through many changes. There are quite a few which were introduced by the Muslims for the first time in this part of the world. A few, however, retained their original form. Many examples of these instruments are still to be found carved on the walls of some historic caves, ancient pillars and temples, relics of past civilization.

It is said that, once, more than six hundred musical instruments were in use in this sub-continent. Though at present the number is not as large as that, if we take into account the different varieties of drums, wind and string instruments that are in use in all the remote corners of this large country, it can safely go to well over a hundred.

It is difficult to tell with certainty when music became a consciously cultivated art in Pakistan. It is, however, certain that from time immemorial people must have danced and sung. Nobody actually knows how singing began. Even the study of various aspects of music fails to reveal this. We can certainly guess, but nothing can be said with certainty, as the development of music has, unfortunately, not witnessed the same logical growth that we find in other art forms, for instance, in painting or in architecture. The view has been often asserted that it arose from the prehistoric man's savage dances. Dancing without some sort of rhythmic pattern is rather inconceivable. It seems likely that the earliest rhythmic pattern was supplied by clapping. Later, different kinds of drums were introduced; in Pakistan, music and dancing must have been in a developed form even a few thousand years ago. The famous bronze figure of a dancing girl from Mohenjadaro and other such figures and coins discovered in Harappa and other sites of civilization bear testimony to it.

Thus, the drums which always accompanied dancing in the past gained prominence: even to the day the "tabalas" have retained their importance.

At present, our musical instruments can be broadly divided into four categories. Firstly, drums; secondly, percussion instruments like cymbals and different kinds of bells still used in some underdeveloped areas; thirdly, wind instruments like flute; and fourthly stringed instruments.

It is believed that we have over fifty kinds of drums. But the most important kinds of such instruments are the "tablas", the "dholak" and the "khole". Tablas constitute a very vital

part of our music. They owe their existence to Hazrat Amir Khusro. The ancient drum which accompanied vocalists and dancing was the "pakhawaj". Amir Khusro, the leading genius of our music, who flourished during the reign of Alauddin Khilji, was fully conscious of the fact that the foundations of the traditional Hindu religious music were in a state of decay. With a view to revolutionizing Hindu music, he did his best to wipe out Hindu influences from the musical instruments of India.

To make pakhawaj soft and make it more scientific, he replaced it with the "tablas". Our music is melodic, and rhythm is a very important element in melody. It has a most elaborate system of rhythm of its own. Drums of different kinds are used to produce time-beats. Out of these the "tablas" are the most popular and perhaps the most important instruments. It is not possible to have a concert, either vocal or instrumental, without tablas. These instruments guide the artists to keep proper time. The "tabla" and the "banya" are played by one and the same musician. Both are tuned to a pitch selected by the performer, keeping in view the needs of the vocalist. The tabla, which is usually slightly bigger, is the tenor played by the right hand while the "banya", which is slightly smaller and rounder in shape, the bass, is manipulated by the left hand. Ustad Ahmed Jan Thirakwa, Ustad Qadir Buksh and Ustad Kareem Buksh Pairna are some very well-known tabla players.

The "khole" is a form of the Indian "mridangam". It is a long shaped drum which looks like a "dholak". It has heads on both sides and has deeply resonant rhythmic qualities. That is why, it is often used as a background for dancing. It is also used in some older compositions of singing like "Dhrupad."

Of the wind instruments, the most important instruments are "shahnai", and the "bansri" Shahnai is a common reed instrument. It is usually played during wedding celebrations. It is about 26 inches long and is conical in shape, with twelve holes—(some have only seven) pierced in it. By partly covering these holes (and some times fully) with fingers, a musician can produce any number of melodies. It produces sharp, piercing notes. Bismillah Khan of India is perhaps the greatest shahnai player of the Indo-Pakistan sub-continent. Other well known shahnai players of Pakistan are Peer Buksh Rehmatullah and Chattal Khan.

The bansari, which is in reality a flute, is also a very popular instrument. It is smaller and thinner than shahnai and is made of bamboo. It produces plaintive notes and like shahnai any number of melodies can be played on it.

"Alghoza" (or double-flute) is another very popular instrument of the lower Indus basin. The instrumentalist plays "alghoza" by placing the pieces of both the metal flutes of "alghoza" in his mouth. He blows simultaneously into both. The first one gives only a fixed note and on the other different tunes are played as is done with an ordinary bansari. Alghoza produces rich melodious notes; its difficult technique of manipulation has kept it away from the common instrumentalists. Misri Khan and Khamisso Khan are two great alghoza players of this sub-continent.

Now we come to the most important variety of musical instruments—the stringed instruments. These are fascinating and intricate. Most of these are extremely aesthetic in appearance. From two to four feet long, these instruments are made up of a hollow round belly and a long stem. This stem acts as a finger board. The finger board has sometimes only a metal plate with frets as in the case of a "sarod" or often several movable frets which can be adusted to suit one's requirements, as in the case of a "sitar". The strings are made of gut or metal — usually of brass and steel. Their number including several sympathetic strings used for resonance, varies from one—as in the case of an "ektāra" of the wandering minstrels—to a score or more, as in the case of a "sitar", the queen of the string instruments.

The most simple and, perhaps, the most important instrument of accompaniment is the "tanpura". All classical vocalists use it as the basis of accompaniment. It produces a powerful resonant drone. As the tablas help the vocalists to remain in "tāl," the "tanpura" helps them to remain in tune. It is a long and very graceful instrument, slightly bigger than a sitar, but alike in appearance. It has a long round stem and a large round hollow belly. The belly is often made of a hollow dried and seasoned pumpkin. The hollow belly acts as a good resonator. It has four strings. The strings are gently pulled by the fingers one after another. We cannot play tunes on it. It only gives a continuous drone, a sort of humming tone which forms a perfect base for the vocalist.

In ancient India, the most imporant musical instrument was "vīṇā", which was closely associated with the Hindu religion. It is still very popular in South India. "Vicitra vīṇā", a modification of this instrument, was introduced by the late Ustad Abdul Aziz Khan Beenkar. It has two large hollow pearshaped pumpkins as its bellies with a long stem linking the two. It has quite a number of strings and frets, and while playing it is held horizontally.

"Vīṇā" was a very heavy, slow and a dull instrument. Hazrat Amir Khusro modified it, by removing one of its bellies. He thus introduced "sitar". In sitar, the strings are pressed on the frets by the fingers of the left hand, while a steel plectrum called, "mizrab", worn in the right hand fore-finger, plucks them at the bottom on the belly.

In the beginning, the "sitar" had only three wires, Later, the famous Maseeth Khan gave "sitar" its present shape and elegance. "Sitar" is purely a solo instrument. But can lend itself to the subtle art of an expert.

The Muslims also introduced "sarangi", "saroda", sarinda", "dilruba" and "rabab". The "sarangi", which is the prototype of the violin, is another very important instrument of accompaniment. It has the mellow tone of a "viola" and has three main gut wires. Thirty other steel wires are used for resonance. It is played by a bow drawn across it.

The "dilruba" is somewhat like a "sarangi", but is smaller in size with a smaller finger board. Like a "sitar" is has several frets on the finger board and like a "sarangi" it is played with a bow.

"Sarod" and "rabab" sound much the same and have a "banjotone". The former is a polished developed instrument, whereas the latter has all the qualities of its area of origin—the rugged western frontiers of Pakistan, the abode of the valiant Pathans. "Meendh" in notes can be produced in "sarod", whereas in "rabab" it is not possible to have "meendh". "Rabab" has a plain wooden finger board. Both are played with "plectrums".

"Sarinda" is very popular in Baluchistan and the northern regions of Pakistan. It may be called a form of a "sarangi". It is much smaller than a "sarangi" and has a round conical hollow wooden base with a smaller and much thinner finger board. It is played by drawing a small bow across its metal wires. It pro-

duces plaintive notes. Ustad Pazeer Khan of Peshawar is the greatest sarinda player of Pakistan.

During the last twenty-five years or so, there has been a great revival in our instrumental music. Unfortunately, there is no orchestration in our music. Successful experiments are still being made. Attempts are also being made to introduce the beautiful graces and variations peculiar to our instrumental music, into it.

—Anwar Enayetulla in the *Hindu Weekly Mag.* 29-11-1959.

THE ART OF THE LACE MAKER

[The art of the lace-maker like many other delicate arts and crafts involves intricacies till recently possible only to the deft human hand; the description below of a lace-making machine 'which has the strength and intelligence of the elephant, and the delicacy, patience and artistry of tha spider' would seem to open to the machine as well possibilities of achieving the same if not better skill in many a traditional art and craft.—Ed.]

When His Royal Highness the Duke of Edinburgh visited the city of Nottingham, in the East Midlands of England, not long ago, he was shown a table-cloth specially made to honour his visit. It was 35 feet long, contained 53 miles of cotton, and the city's Arms were repeated in the pattern 16 times. Such an achievement—for this was the longest table-cloth ever made—is one which Nottingham can take very much in her stride. She is known the world over as the centre of the British lace-making industry, and today continues to make both contemporary and traditional lace for many markets.

The art of lace-making has its roots in prehistory—our Bronze Age ancestors used decorative knotted braids and meshlike fabrics to trim their garments! The art was brought to Britain in the 16th century and centred in the Midlands. Originally lace was hand-made—a slow and intricate task; then, in 1813, an artisan, named John Leavers, established in Nottingham an increasingly mechanized industry that has flourished ever since. He invented a lace-making machine which has "the strength and intelligence of the elephant, and the delicacy, patience and artistry of the spider". It has 40,000 moving parts, with 4,000 wafer-thin bobbins, and in use contains enough yarn to stretch half way round the world. It is hard to tell the difference between hand and machine-

made lace; the machine-made product is usually more precise and regular. Some of the most intricate laces, such as Chantilly and Alençon, are made on heavy, complex machines; but high skill is still needed to work them. Some of the machines are so made that they automatically stop the moment a single thread breaks. Each factory keeps a record of every design it has ever used, and as many as 50,000 samples are to be found in many factories. The designer's ideas are translated in terms of mechanical movement by a draughtsman. This is done on a chart where every motion of the thread is separately plotted. Each thread is represented by a number which shows how it moves at every moment during the entire process. The design thus becomes a network of numbers.

The yarns used have to be of the very best quality. Even nylon yarns, which do not stretch or shrink appreciably, are specially processed for lace-making. Other yarns used in Nottingham include cotton, silk, wool, rayon, orlon and terylene. Nottingham lace has always had a high reputation, due not only to the retention of old skills, but also to constant research and development.

THE IVORY CARVERS OF HONG KONG

[The ivory carving of India is in a class by itself. Sitting on the ground at the doors of their humble cottages, using only the simplest tools—a knife, a chisel, and a few files, the ivory carvers of India shape and carve articles of incredible beauty and delicacy: splendid specimens of the gods of the Hindu pantheon, figurines of animals, buttons and cuff links. The tradition of craftsmanship in ivory carving in the Crown Colony of Hong Kong should be of interest as a parallel to the art in India.—Ed.]

Ivory carvers in the Crown Colony of Hong Kong are continuing a tradition of craftsmanship that began in China centuries ago. Working in family groups they produce hundreds of different articles, ranging from two-inch boats to intricate bridges carved from a complete elephant's tusk. In 1958 exports of carved ivory from Hong Kong were worth £ 212,800. There are about 1,000 ivory carvers in the Colony, many of them specializing in a particular type of work. Some carve only chess sets, others only figurines, such as the Goddess of Mercy or Longevity. To give customers a wide choice of carvings, ivory workshops employ up to 100 full-time and part-time carvers. Most shops stock a

wide range of carvings, including houseboats, lampshades, and all the Chinese gods and well-known figures from mythology.

Despite the fact that carvers count their working time by the day, and not by the hour, prices are considered reasonable. An 18-inch figurine, taking ten days to carve, costs £ 25. A seven-day figurine costs about £ 6 16s., and a chess set the same amount. Delicately carved bridges made from the entire tusk have always fascinated buyers from the West. The bridges represent a Chinese paradise, with tiny figures, temples, pagodas and gardens. The figures are carved in life-like poses even though they are less than half an inch tall. Some are shown playing mah-jongg, others are riding buffaloes, and some are seen working—an appropriate activity in paradise; for the Chinese are an industrious people and have always shunned idleness.

A 45-inch-long bridge takes twenty days to carve and costs between £ 106 and £ 125, depending on the quality of the ivory. Concentric balls, fashioned from a solid sphere of ivory, are priced from 7 s. 6 d. to £ 312. They have from five to twenty-six layers, one inside the other, each movable; one of the largest balls ever made had thirty-two layers, and is now in an American museum.

In recent years many orders have been received from abroad for special carvings. A Chinese living overseas had a bridge made depicting Chinese history in three dynasties. The hundreds of tiny figures took fourteen months to carve, and the completed carving cost £ 875.

Most carvings are produced in three stages. The first of these, in which the outline is carved, is the most important, and is invariably carried out by the more expert, elderly carvers. It is then left to the sons to carve the faces and detailed body work. Finally, the carvings are polished with sandpaper, water, and the leaves of peach trees. This work is more often than not done by the daughters of the family. An ivory carver's tools consist of very sharp knives, and hooks of various sizes with wooden handles. Most carvers prefer to work at home; one shop in Kowloon, employing 100, has only four workers on the premises. In years gone by these ivory carvers were regarded in China as the most skilled of workers; they still occupy a special place among Chinese craftsmen because of the delicate beauty of their work. They usually serve an apprenticeship of at least five years,

and it is very difficult for a lad whose father is not a carver to become apprenticed. The ivory is imported from South Africa, a tusk costing from £ 50 to £ 125. Brown tusks, from female elephants, are more expensive than white tusks, which come from the males. Consequently, brown carvings cost more than white carvings.

Very little ivory is wasted by the carvers. Odd pieces are used for chessmen or the handles of paper knives, and the centre section of a tusk (used for piano keys in Europe) is made into chopsticks. Anyone accustomed to handling a pair of smooth, ivory chopsticks knows how they tend to enhance the flavour of even the most delicious Chinese meal.

—*Commonwealth Today*, No. 75, pp. 6-7.

SECTION VIII : NOTES AND NEWS

5-3-60. Representatives to the Preparatory Commission for a Conference of Heads of Universities of South-East Asia and of SEATO countries to be held at a University in Pakistan, for eight to ten days, early in 1961, met at Bangkok from January 25 to 3rd February 1960. The main work of the proposed conference would be discussions based on a series of research papers, prepared by many countries. The first subject would be the closer association of universities in South-East Asia, including the exchange of teachers and students. Participants would be invited from SEATO member countries and from other countries in South-East Asia. Observers would be invited from organizations interested in university education in South-East Asia, such as the Ford and Rockefeller Foundations, the Carnegie Corporation, the Asia Foundation, the International Association of Universities and the Association of Southeast Asian Institutions of Higher Learning.

March 1960. London's ballet writers, among the most critical in the world, were full of praise for the Indian dancer Ram Gopal's performance at the Princes Theatre in West End. An innovation was the combination of Ramgopal and British ballerina Alicia Markova in performing the Rādhā-Krishna Dance.

March 1960. The Little Ballet Troupe from Andheri, Bombay, has accepted an invitation to take part in the 14th International Festival of Music and Drama at Edinburgh in September. It will present two programmes, "Panchatantra" which combines the features of ballet, opera and drama and the other programme is "Rāmāyana".

March 1960. Two interesting exhibitions were held in New Delhi, the Little Japan Exhibition arranged by the India-Japan Friendship Association and a Tibetan Exhibition, a display of refugee Tibetan handicrafts. The former included a number of decorative and utility articles; kimono-clad dolls, ceramics, wonderful pocket radios, cameras, flower vases, knitting machines, kitchen gadgets, parasols and beautifully embroidered house-hold linen. At the Tibetan exhibition there were exquisitely designed carpets and durries, really a tribute to the workmanship of the Tibetan refugees.

March 1960. An "East-West Music Encounter" at which the music of the Orient and the West will meet has been projected at Tokyo for April 1961 by the Congress for Cultural Freedom and the Japanese Society for International Cultural Exchange. Participants from India, South-East Asia, the Middle East, Japan, Europe and U.S. will represent the traditions of the East and the West.

March 1960. The Minister for Small Scale Industries, Government of Andhra while inaugurating the second regional seminar on handicrafts sponsored by the All India Handicrafts Board expressed great concern about the rapidly deteriorating trends in the handicrafts industry and suggested banning of large scale production of toys and other utility articles by fac-

tories. He particularly singled out the plastic industry products as cause for the serious setback (Jagriti, 17-3-60, p. 3).

20-4-1960. The music and dancing of India were featured in a display at the Library of Congress in Washington. Arranged by the Library's South Asia section the exhibit included models and photographs of musical instruments, line sketches and photographs of important mudras (hand poses) used in traditional dancing, examples of musical notation, and publications on music and dancing written in the Indian languages.

8-5-1960. The Third Osaka International Festival took place between April 6 and May 6. Leading musicians and artistic groups from all parts of the world are invited each year by the Osaka International Festival Society to appear together with Japan's participants. One of the highlights of the Festival was the grand *koto* concert combining the traditional *koto* (similar to the western harp) with a western style symphony orchestra. Among the genuinely Japanese offerings, the festival repertory included the performance of classical Noh dramas, Kabuki dances and Bunraku puppet plays.

12-5-1960. Mr. C. D. Deshmuk, Chairman of the University Grants Commission, said at Bombay that film societies and clubs would be started in different Universities and colleges. Sixteen Universities had so far agreed to form Film Societies. An autonomous body called the University Film Council has been established with Mr. R. R. Diwakar as Chairman. It would be the function of the Council to start film societies in Universities and colleges and films which had won awards in international film festivals, classic films, both Indian and foreign would be shown to students.

15-5-1960. The UNESCO has offered, under its major project on mutual appreciation of Eastern and Western cultural values, a fellowship for university teachers and other specialists in social and cultural studies for studies abroad for six months during 1960 or 1961.

21-5-60. Dr. S. Radhakrishnan, Vice-President of India, inaugurated the Sixth Annual All-India Tribal Conference at Ootacamund. He observed: "We should not deprive them (tribals) of their innocent joys, songs and dances and feasts and festivals. The tribals should be protected against the assaults of modernism. They should be helped to improve their traditional arts and culture."

27-5-60. The Union Ministry of Education of the Govt. of India is understood to have decided to convert the Central traditional Sanskrit College at Alwal, 10 miles from Hyderabad, into a University.

27-5-60. American News Feature of the United States Information Service writes:

"Glassblower's art still prevails in modern machine age: An ancient art is being practised in research institutions every day to meet the ever-increasing demands of modern science—the art of the master glassblower. The craft of the glass artisan goes back to about 5000 B.C. The invention of the blowpipe about 300 B.C. opened the way to new uses of glass and by the sixteenth century glass blowing had become a flourishing industry. It was America's first industry, with early seventeenth century settlers bring-

ing with them all the skills and techniques of the glassblower's craft. The art remains essentially the same today. With a variety of types of glass, and very specific requirements, the glassblower in scientific research today still uses lung power and a few simple tools, combined with a world of experience and patience. It may seem a paradox that such a craftsman is needed in this age of automation where machines have replaced skilled hands in so many fields. Almost daily the master glassblower is asked to build a piece of equipment no one has even seen before. And more often than not it will require work that very few glassblowers could perform. Only the skill of a highly trained artisan can insure the proper results."

31-5-60. 'The Look of India', a panel exhibition showing the "Arts, Life and Colourful Traditions" of the South Asian country, has been asesmbled by the Asia Society at New York for distribution throughout the United States. The exhibition contains "mounted objects and text material giving a broad picture of the arts, life and colorful traditions of India." The new India Exhibit is one of many the Society produces yearly in its effort to increase American knowledge and understanding of various facets of life in Asia. Any organization can request the exhibits, the only cost being their transportation from the Society's headquarters here. Other new exhibits offered for the first time by the Society include 'Faces of Asia,' 'Indonesian Folk Art,' 'The Mekong River', and the 'Tradition of Chinese Painting'.

1-6-1960. Sviatoslav Rerih, the Russo-Indian painter, held an Exhibition of his paintings at Moscow and it was visited by the Soviet Premier Nikita Khrushchev and other prominent Soviet leaders.

2-6-60. A Madras Minister found during his visits to several ancient temples, monuments of architectural value on the verge of collapse. Steps for the preservation of ancient architecture in old temples in the Madras State are under active consideration of government.

4-6-1960. Seventeen member countries including Burma, Cambodia, Ceylon, India, Indonesia, Laos, Malaya, Pakistan, Thailand and Vietnam are participatig in a co-operative project to produce three films on Asia, one on the work of Ecafe, the second on Community Development in Asia and the third on Agriculture in Asia.

6-6-1960. Dr. A. Lakshmipathi, President, All-India Board for Ayurveda, who was recently nominated as a member of the Ayurvedic panel of the Planning Commission, said at Madras that the All-India Ayurvedic Congress, Delhi, had submitted a scheme estimated to cost about Rs. 125 crores for the promotion of national health through Ayurveda, the indigenous system of medicine, during the Third Five Year Plan period.

10-6-1960. The Programme Evaluation Organization in their seventh Evaluation Report on Community Development says: "The basic philosophy and approach of the Community Development programme are inadequately subscribed to by the people".

15-6-1960. With a donation of Rs. 8 lakhs from the Gulbenkian Foundation the Durham University's School of Oriental Studies has opened a new Museum called the Gulbenkian Museum of Oriental Art and Archaeology

whose aim is to foster greater understanding between the peoples of Britain and Asia.

24-6-1960. The World Film Festival opened in West Berlin. Four hundred delegates from more than 50 nations are taking part in the festival. One of the largest delegations is the Indian delegation led by Mr. Mahboob Ahmed, Consul-General for India in Berlin. Among the countries participating besides India are Indonesia, Malaya, Pakistan, Philippines, Thailand and Vietnam. The Mayor of Berlin said that the festival had grown from strength to strength during the last ten years and would contribute to better understanding and friendship among the various nations participating in the festival.

26-6-1960. Mr. R. Vaidyanathan, founder of the Ravi Varma Art Association. organized an exhibition of Ravi Varma's paintings at Raj Bhavan, Guindy. Dr. B. Ramakrisha Rao, Governor of Uttar Pradesh, who visited the exhibition expressed the hope that Government of India as well as Lalit Kala Academy would revive Varma's style of national art. He observed that Ravi Varma's special place in the development of Indian art has not been fully appreciated.

29-6-60. Indra Rehman, the noted Indian danseuse and daughter of the famous danseuse Ragini Devi, is now in the U.S., with her troupe for concerts at the Chicago International Fair, June 28 to July 4, and in Lee, Massachusetts, at the Jacob's Pillow Festival of Dance, July 11 to 16. The concerts will feature compositions from the four classical styles of Indian dance, Bharata Nāṭyam, Kūchipūḍi, Mohini Āṭṭam and Orissi.

5-7-1960. An exhibition of 29 paintings by the contemporary Indian artist Mr. M. F. Husain was opened in Frankfurt (Germany). Frankfurt art lovers were impressed by the paintings which combined Indian tradition with European influences.

8-7-60. Fourteen American students comprising the "Project India 1960" team of the University of California at Los Angeles, Riverside and Santa Barbara, arrived at Madras for a three week tour of South India. This is the ninth student group from the University of California to visit India under this program, the object of which is to better acquaint Indian students with American life and at the same time provide an opportunity for the American students to observe at close quarters life in this country.

25-7-60. The Andhra Government will start a college to impart instruction in Oriental studies and culture similar to the Palni College in the Madras State. (*See ante*, p. 294).

5-8-1960. An American Committee for expansion of Kalākshetra, the well-known Art centre at Adyar, Madras has been formed in the U.S. to collect 250,000 dollars for the erection of new buildings at the new site for the Kalākshetra in Tiruvānmiyūr near Madras city. Mrs. Rukmani Devi, the President of Kalākshetra, on a nation wide tour of the United States, announced in reciprocation that the Kalākshetra would give two scholarships a year to two talented young Americans.

20-8-1960. Prof. Dr. Theodor Heuss, a former President of the Federal Republic of Germany (1949-59) will pay a visit to India this autumn. After

staying in Delhi he will proceed on a trip around India. Prof. Heuss is a representative not only of the political but also of the intellectual forces in Germany. He is deeply interested in and has considerably contributed to political philosophy and sociology. His interest in the realm of art is also profound. Fine sketcher as he is, he will be looking forward to employing this art in capturing the beauty of the historic monuments of Indian architecture.

20-8-1960. India has offered 49 photographs for participation in "Photokina—1960" an international photo and cine exhibition to be held in Cologne from September 24 to October 2. The competition is being organized in conjunction with the German National Commission's programme under Unesco's project on Mutual appreciation of Eastern and Western Cultural values.

21-8-1960. The Little Ballet Troupe from Bombay will take part in the 14th International Festival of Music and Drama at Edinburgh. The festival will attract thousands of visitors from all parts of the world and will last till 10th September. The Bombay Little Ballet Troupe will present two programmes, one *Panchatantra*, combining the features of ballet opera and drama and the other Rāmāyaṇa. There will also be various classical and folk dances from different regions of India.

26-8-1960. The Commonwealth Institute at South Kensington, London will exhibit for a month at the Institute's Art Gallery about a hundred originals of the famous paintings of Thomas and William Daniell, two brothers from England who toured India about 200 years ago and made a large number water-colour and other drawings of scenes of Indian life.

August 1960. The 5th International Congress of Orientalists is scheduled to be held in Moscow. There will be 20 sections covering all branches of Oriental studies. Traditional research problems (history of the ancient East, archaeology, Eastern classical philology etc.) will be considered at some of the sections, which among others are represented by India, Japan and S.E. Asia.

SECTION IX : REVIEWS

'KHUN CHANG KHUN PHÉN'. *La Femme, Le Heros, et le Vilain.* Poeme populaire thai. Traduit Par Mme J. Kasem Sibinruang. Annales du Musée Guimet. Bibliotheques d' études—Tome LXV[e]. Presses Universitaires de France, Paris, 1960. Pages 162.

This French translation of a Siamese popular poem by Mme. Sibinruang, Professor of French in the University of Chulalongkorn at Bangkok, forms part of a Unesco collection of works representing Thai Culture, and bears the imprimatur of the high authority of George Coedés. The legend in the poem is based on the eternal triangle: the hero, the beautiful and seductive Khun Phén, the heroine—the adorable Phin, and the villain, the dreadful Khun Chang. Khun Phén marries Phim, but during his long absence in a war between Ayuthia and Chieng Mai, Khun Chang gives out that he is dead and marries Phim. When Khun Phén returns, Phim declines to receive him. But later they meet again and elope to the forest. Khun Chang resorts to another lie, and accuses Khun Phén of high treason to the King. Wars result and Khun Phén is cast in prison. Khun Chang regains Phim, but some months later she gives birth to a child, a son of the prisoner. The child grows to be a young man while the father is languishing in prison; he procures his father's release, and father and son gain a decesive victory in war against Chieng Mai. Later when Phim went to her son Phra Wai's house after he had married a wife, Khun Phén's old love for her returns, and he petitions the king for her restitution. The king leaves the choice to her, but she could not decide the matter any more than the king, and so the king in his irritation ordered her execution for the crime of having two hearts.

Opinion is divided as to whether the poem has a historical basis. The question is similar to that regarding King Arther of England or Vikramāditya of India. One view is that the story antedates the foundation of Ayuthia. In any case, it was transmitted orally for centuries, and sung on ceremonial occasions such as the inauguration of a new house, the haircutting of children, a birthday etc., but never at a marriage. It was reduced to writing by Rāma II (d. 1824) with the aid of poet Sunthon Phu,

and has since been often revised and interpolated. There are two printed editions dated 1872 and 1917.

In her compact and scholarly introduction, Mme. Sibinruang gives a fine survey of the history of Siamese literature from the thirteenth century to the date of the composition of the poem in the nineteenth century. Little known in the West till now, this poem is sure to attract attention in the present French rendering. An English version is a desideratum.

K.A.N.

FESITIVAL OF ORIENTAL MUSIC AND THE RELATED ARTS, University of California, Los Angeles, Presented by the Department of Music, the Committee on Fine Arts and the Committee on Public Lectures with the University Extension Division, the Library, the Grunwald Graphic Arts Foundation, the Department of Art, Anthropology and Sociology, Education, English, Folklore, Home Economics, Oriental Languages, Philosophy, Political Science, Theatre Arts, May 8-22, 1960, pp. 68.

One of the useful projects taken up by the Unesco in recent years is the promotion of mutual appreciation of Eastern and Western cultural values. The Congress of World Music held in October 1958 in Paris by the International Music Council is a direct consequence of this project. The Festival of Oriental Music and the Related Arts held in Los Angeles some months back is another welcome attempt in this direction. The music of a country cannot be understood through books. However ingenious and perfect a system of notation may be, still there is something in the delicate handling of the musical sounds, their subtle nuances and graces and their complex intonations which baffle accurate representation on paper. To appraise the system of music of a country, one should actually go to that country and study it first hand.

The Report of the *Festival of Oriental music and the Related Arts* held in Los Angeles is a useful document. It contains illuminating articles on the subjects of Music in Bali, Music of the Javanese Gamelan, Music of South India, Rasa and Rāga, Persian Music and other topics. Experts who had visited Asian countries and lived there and studied the musical systems with care and

noticed the technique of play of musical instruments have contributed valuable papers. Illustrations of concert parties are also given in the book. Such conferences help one to draw the parallel concepts and parallel concert forms that exist in the music of different countries. The shadow play, in which small flat leather puppets painted in sparkling colours are used, can be seen in Java as also in the Telugu Districts in India. In the latter, the shadow play is known as Tōlu bommalu. The Gagaku which is the ancient court and ceremonial music of Japan has its parallel in the elegant and refined Darbari music of Indian courts. The through-imposed forms i.e., forms wherein there are no repetitions have their parallels in the *gītas* of Indian music.

Robert Brown who was in South India studying the Rhythm of South Indian music has made some interesting observations. He says on p. 47: "The Indian performer uses tones of the Natural scale which he adjusts to the underlying tonic drone with a precision that would put most western singers and instrumentalists to shame". On page 49 he says "Indian rhythm represents the most highly developed, complex, and extensive system in the world of music."

There are a few errors which may be pointed out. The author of the Viribōṇi Varṇam lived in the latter part of 18th century and not late 19th century as mentioned on page 9. Arudi is the correct form and not Aridi as mentioned on page 50 bottom. Varṇam is the correct form of the word and not Vernam as on page 51. The Tōḍi rāga of Hindustānī music corresponds to the 45th mela Śubha-pantuvarāli of South Indian Music and not to Pantuvarāli as mentioned on page 56.

P. SAMBAMOORTHI

A SEMINAR ON SAINTS: Ed. by T. M. P. Mahadevan, Published by Messrs. Ganesh & Co. (Madras) Private Ltd., Madras-17, pp. 452, Price Rs. 12-50.

The Union for the Study of Great Religions was founded in Oxford in 1950 by the late H. N. Spalding and Dr. S. Radhakrishnan. The object of the Union was defined in the original statement of aims as being to promote ethical philosophical and religious education and culture through the study of the great civilizations of East and West with a view to better social and

international understanding among the peoples of the world and to their richer spiritual life.

With these aims in view, the Indian Branch of the Union held two conferences one in Bangalore in 1955 and the other in Madras in 1956. The volume under review contains the proceedings and papers read at the latter conference on the lives and teachings of the saints belonging both to East and West.

In his opening address to the Conference Dr. Radhakrishnan, Vice-President of India and President of the Indian Branch of the Union, says that "religious education depends far less on the spoken word than on the living examples set by the saints themselves, who live in God, clothed in love and immersed in service. Deliberations on saints and their teachings are bound to be a fruitful source of inspiration to realize glorious ideals".

Dr. T. M. P. Mahadevan, Professor of Philosophy, University of Madras and Area Secretary for the Indian Branch of the Union, examines the "significance of sainthood", in his address to the conference. Insight into the plenary Truth and Freedom from all attachments are what characterize the saint; he is one who has realized god (*brahmabhūta*) and is rooted in wisdom (*sthitaprajna*). William James wrote: "Saints have neither birthday nor native-land. Perpetually telling of the unity of man with god, their speech antedates languages, and they do not grow old".

The volume under review contains studies of saints like Nārada, Tiruvaḷḷuvar, Nakkīrar, Nandanār, Gnānasambandar, Sundarar, Māṇikkavāçakar, Gorakhnāth, Nijaguṇa Śiva Yogi, Vyāsarāja, Appaiya Dīkshitar, Tāyumānavar, Sadāśiva Brahmam, Bodhendra Sadguru Swāmi, Nammāḷvār, Tyāgarāja, Tirumangai Āḷvār, Jñāneshwar, Tiruppāṇ Āḷvār, Āṇḍāḷ, Kāraikkāl Ammaiyār, Ramaṇa, Gandhi, Sai Baba, Ramakrishna, Śāradā Devi, Aurobindo, saints of Karnāṭaka, saints of Mahārāshtra, Pantanam of Guruvayur, Nārāyaṇa guru, Umāsvāti, S. Waris Ali Shah, Kabir, St. Benedict, John The Baptist, Plotinus, St. Augustine, Francis of Assisi, St. John of the Cross, Sain Theresa, St. Ignatius Loyola and the great saints of Russia.

Sri Jayachamaraja Wadiar and Leon Roth speak on *The Role of Intuition in a saintly life,* and *Religion and Piety in Spinoza* respectively, both very learned addresses. The book runs to 450 pages. The get up is good and printing is satisactory. It is very good value for the price marked.

MARG, Vol. XIII, No. 1: Folk Dances; No. 2: Orissi Dance, Marg Publications, 34-38, Bank Street, Bombay.

"The dance inherent (*sic* inherited ?) from savage ancestors as an ordered expression in motion of the exhilaration of the soul, develops and broadens into the search for God, into a conscious effort to become a part of those powers beyond the might of man which control our destinies. The dance becomes a sacrificial rite, a charm, a prayer and a prophetic vision. It summons and dispels the forces of nature, heals the sick, links the dead to the chain of their descendants, it assures sustenance, luck in the chase, victory in battle; it blesses the field and the tribe. It is creator, preserver, steward and guardian" (p. 49, XIII. 1). This dithyrambic description of the power and purpose of Dance art explains why it is so dear to the hearts of many; and with the advent of independence there is almost a passion for its various forms in India and the South-East Asian countries. So these two numbers of *Marg* add appropriately to the earlier ones on Bharata Nāṭyam, Kathakaḷi and Kathak.

A glance at page 78, Appendix III of XIII. 1 reveals the wealth of India in her folk dances; in the sixteen regions covering almost every part of it there are, as the table shows, no less than 180 patterns embracing the social, ceremonial, religious and war motifs. Every contributor to this number on Folk dances speaks of the glory of the heritage of the art. To cite a few: "Thus, Bengal, like certain other outlying parts of India, furnished a congenial soil for folk dances, which, to use the words of Stanley Hall, grew up slowly through centuries and millennia until they came to fit and express the very soul of the people" (p. 22). "Dance to them (Ādivāsis) has not been merely a means of amusement; it has been the very breath of their life" (p. 29). "I have never seen any non-technical but rhythmic dance, that has achieved such excellence in emotional content and expression" (Vaidya Dance of South Kanara, p. 37). A young Maria of Bastar found that his hereditary dance outfit of splendid horns and feathers had been stolen; without it he could not woo a beautiful girl he loved; he stood brooding; his father chided him. "It was too much for the boy; life without music, love or rhythm was not worth living, and he went out and hanged himself" (p. 55). Such is the attachment of the Marias of Bastar to their great dance. Speaking of Juang dances which he witnessed in 1943 Verrier Elwin writes: "I specially remember the deer dance, when the girls moved with the grace of the loveliest of all the creatures of the forest. They imitated the elephant and the vulture well

too, and when they squatted on the ground like birds to pick up their food, their movements were as characteristic as they were rhythmical" (p. 59). What is the meaning of all these folk dances? Here is the answer: "Of all these, it can be said that, as they came to our people at work, not at the expense of life, but as exaltations of life itself, they belong to the whole people and express the imaginative life. It is true that they face the challenge of modern industrial civilization, and have tended to lapse here and there, through their inertia. But it is also certain that the present rehearsals all over the country of these old dance cultures can be kept alive, not as eddies of momentary impulse but as the fountains from which all will flow again." (p. 3).

XIII. 2 is on Orissi dance, little known to the world till a decade ago and not much known even in Orissa, the home of this ancient art. It "is one more manifestation among our classical dances, of a tree which grew in the eastern region, put on many fresh leaves, decayed and blossomed again, almost to collapse with the ill winds that blew, but which is now resurgent with new shoots upon its tender branches" (p. 3). Charles Fabri dispels the erstwhile complacency that the classical systems of Indian dancing are limited only to Bharata Nāṭya, Kathakali, Kathak and Maṇipuri; for there are more to the list, Mohini Āṭṭam, Kūchipūḍi, Melatur Bhāgavata Mela and Orissi. The discovery of the latter should be "hailed as one of the greatest events in recovering a much lost heritage" (p. 5); as compared with Bharata Nāṭya he is inclined to hold that Orissi "is more pristine, more carefully preserved" (ibid.) with a "rich and splendid vocabulary of gestures and movements" and "an exquisite charm and grace surely unparallelled by any other known system of Indian dancing" (ibid.) and appeals for every possible encouragement to the Maharis or Devadāsis of the Jagannath temple who are now the only repositories of this ancient art. The 'Historical Survey' of Orissi includes a "Preliminary note," "The Evidence of Dance Sculptures from Orissan temples" so full of panels of dance poses, the study of which could help contemporary exponents of the art to "polish and refine their dances." Mohan Khokar traces the vicissitudes of dance in Orissa through the ages and hopes that the just claims of Orissi though not conceded by many will not fail, with its "two thousand years of tradition to bolster it," to win popularity, admiration and respect equally with the sister styles of Bharata Nāṭya and Kathak. He also adds a note on the Mahāris and Gotīpuas, the former being the traditional Devadāsis attached to the temple of Jagannāth and the latter the boy-dancers who per-

form the art dressed as girls. Bibliographical notes on some valuable palm-leaf manuscripts on music and dance collected from various parts of Orissa during the last ten years and a note on the cult of Jagannātha complete the Historical Survey (pp. 7-22). Pages 23-29 expound the technique and repertory with beautiful illustrations. Pages 40-43 give brief notes on 21 musical instruments (also illustrated) used in Orissi dances and seen in temple sculptures. This is followed by an article which states that among the song, the instrumental accompaniment and the dance proper, "it is the song that turns the mere physical movements of the dancer into a poem of action" (p. 44) and also gives a critical appraisal of the musical pieces of the great trinity of composers, Kavisūrya Baladeva Rath, Gopālakrishna Patnaik and Banamāli Das. The costumes, ornaments and make-up used in Orissi are then described (pp. 48-50); and the last article notes "the few institutions and organizations and individuals who are at present serving the Orissi dance and on whom rests the future, as it were, of this valuable dance form."

WORLD LITERARY AWARDS AND THE ADAMJEE PRIZE FOR LITERATURE—Begum Yusuf Jamal Husain. Published by Pakistan Writers' Guild, 20—Hotel Excelsior, Karachi.

This brochure gives brief notes on notable literary awards in France, U.S.A., U.K., Germany, India, U.S.S.R., Sweden, Italy besides the Pakistan Adamjee Prize for literature announced by the House of Adamjee in Karachi on 11-4-1960. The prize (Rs. 20,000) has been announced at the request of Pakistan Writers' Guild, and is confined to citizens of Pakistan for original creative writings in Urdu or Bengali in several branches of literature viz., Poetry, Novel, Short Story, Drama, Non-fictional prose, Literary criticism, Travelogue and Biography. Mr. Jamal-ud-din Ali, Executive Secretary of the Pakistan Writers' Guild, who writes a short introduction regretting that the prize is now confined to the citizens of Pakistan for administrative reasons adds "The Guild is however working on a scheme which will cover the writers of these languages on international level'. The rules relating to the prize are given on page 16.

P. S. V. Rao.

JOURNAL OF THE ASSAM RESEARCH SOCIETY VOL. XIII —1959 (Kanaklal Barua Commemoration Volume). The Kamarupa Anusandhan Samiti, Gauhati, Assam, pp. 79, Price Rs. 5.

This number of the Journal of the Assam Research Society comes out after the lapse of a few years during which the society faced certain unexpected vicissitudes. Dedicated to the memory of K. L. Barua whose services to the cause of historical research in Assam are indeed great, the number contains thirteen articles dealing with history, art, literature, philosophy and traditional culture.

The rivers Nerañjarā and Brahmaputrā have respectively attracted B. C. Law and Satyendranath Sarma, the former dealing with the conspicuous role played by the Nerañjarā in ancient India as also the historic events in the annals of Buddhism that took place on its banks, and the latter analysing the references to the Brahmaputrā in ancient literature.

The two articles respectively on the Paramāra and Pāla history the first by Dr. D. C. Sircar who throws fresh light on the Paramāra history with the aid of three inscriptions recently discovered, and the second by P. C. Choudhury who discusses the identification of one Jayapāla whose name is mentioned in a Silimpur Stone Slab inscription and his place in the Pāla group of princes—are indeed convincing. A paper that is both interesting and informative is Prof. K. A. Nilakanta Sastri's account of the navigator Ramsingh, who in the middle of the 18th century had a rare chance of visiting the Netherlands where he learnt a variety of arts which he introduced in his own Kutch after several years and effected a rather premature revolution in the industrial arena. There are two articles on religion and philosophy; A. C. Banerjee deals with the features of Mahāyāna Buddhism, and B. K. Sengupta studies the fundamental concept of perception in Sānkhya and Advaita. Fittingly traditional culture finds a proper place in the number; two articles, 'The Art of Tribal Folk' by Prof. Chattopadhyay and 'Folk-lore of Assam' are of interest. Much light is thrown on Śarabha Mūrti by Agrawala. Maheswar Neog writes a paper on the Uttarakāṇḍa of the Rāmāyaṇa by Sankaradeva. The first and last articles are exclusively devoted to K. L. Barua, one sketching his life and works and the other containing an account of his Museum at Gauhati.

V. R. Mani.

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FOREIGN

Asia Society, New York.	:	*Asia Society Letter* and other occasional literature.
British Council, Madras.	:	*Newsletter* etc.
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Buddhist Society, London.	:	*The Middle Way.*
Carnegie Endowment for International Peace, New York.	:	*Catalog of Publications; Select List of Recent Acquisitions.*
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Central Office of Information, London.	:	*Commonwealth Today.*
Ceskoslovenská Akademie Věd Orientállní Uśtav, Praha.	:	*New Orient Bimonthly.*
Committee on Science and Freedom Manchester, England.	:	*Science and Freedom.*
Commonwealth National Library, Canberra, A.C.T.	:	*Australian Govt. Publications; Australian Public Affairs Information Service.*
Delta International Publication Foundation, The Netherlands.	:	*delta*—a Review of Arts, Life and Thought in the Netherlands.
Embassy of the Federal Republic of Germany, New Delhi.	:	*Weekly German News.*
Folklore Society, London.	:	*Folklore.*
Foreign Information Dept. of the Ministry of Information of the Republic of Indonesia, Djakarta.	:	*Indonesia.*
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Managing Editor, The Ceylon Historical Journal, Dehiwala, Ceylon.	:	*Ceylon Historical Journal.*
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United States Information Service, Madras.	:	*American News Features, Bulletins, Press releases, Official Texts,* etc.
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