BULLETIN OF THE INSTITUTE OF TRADITIONAL CULTURES MADRAS

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PART—I

UNIVERSITY OF MADRAS
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PREFACE

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

There are three papers in Section I; Dr. Narayana Menon, Secretary of the Sangeet Natak Akademi, New Delhi was kind enough to comply with our request to contribute a paper on the Edinburgh Festival, 1963 in which he took a leading part; Dr. (Mrs) Thamarajakshi focusses attention in her article on non-economic factors necessary for economic development; and Dr. N. Subramanian views the concept of liberty with special reference to France and India and advocates an 'optimum freedom' as the golden mean. The proceedings of a Seminar on "A cooperative economic system and Hindu Idealism" led by Sri B. Krishnarao, Reader in Cooperative Banking and Agricultural Finance Unit, University of Madras are reported in Section II. As usual Section III has a bibliography of books and periodicals of cultural interest relating to South and South-East Asia. Section IV (A) and (B) contains notices of institutions, scholars and artists. Accounts of four Exhibitions are found in Section V on Exhibitions, one in Ceylon, the second in Germany and the rest in India. The Arts and Crafts of Pakistan, Claywork, Handlooms, Embroidery, Weaving, Enamelling constitute the subjects in Section VI and Section VII on Folk and other Arts has selections on painting, dance, rural games, an account by Dr. Suresh Awasthi of the international theatre-symposium held in Tokyo in 1963, an account of the way of life of the Nagas of Nagaland which was recently added to the family of States in the Indian Union, and a Republic day (1964) appraisal of Community Development in India. Notes and News of varied cultural interest follow in Section VIII and the last Section IX is devoted to reviews. The sources of information are indicated in the relevant places.

The Institute is indebted to all the governmental and non-governmental persons and institutions who have helped in the compilation of this number by sending their publications.

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

Madras,
Date. 1-6-64

K. A. NILAKANTA SASTRI,
Director.

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THE EDINBURGH FESTIVAL 1963 IN RETROSPECT

By

DR. NARAYANA MENON

(*Secretary, Sangeet Natak Akademi, New Delhi*)

(Dr. V. K. Narayana Menon, Secretary, Sangeet Natak Akademi (National Academy of Music, Dance and Drama), New Delhi, proved an able impresario who so persuasively initiated the Edinburgh audiences into the secrets of Indian music at the 17th Edinburgh Festival, 1963 the underlying purpose of which is to contribute to international goodwill and understanding. Here he looks at the events of the festival which he saw in restrospect —Ed.)

I hesitate to write about the recent Edinburgh Festival for two reasons. One is that a great deal has already been written about it. The other is that I have been deeply involved in it and hence find it a little embarrassing to talk about it.

To understand the significance of the general impression that the Indian participants created, one has to visualise the dimensions of this Festival, its range and the calibre of the various participating groups from the world over.

The Festival is arranged annually by the Edinburgh Festival Society in association with the Corporation of the City of Edinburgh, the Scottish Committee of the Arts Council of Great Britain, and the British Council. The Lord Provost of Edinburgh is the Chairman of the Festival Society and the present Artistic Director is the Earl of Harewood.

The purpose underlying the Festival, in the words of its sponsors, is to contribute to international goodwill and understanding. The word 'international' so far, had not gone much beyond Europe and the Americas, though there have been occasional participants from Asia including some dance groups from India. The 17th Festival this year was the first one in which participation by a country outside the field of Western music and the dance had been planned on a major scale. This was possible

because of the initiative, and the keen interest in the arts of India, of the present Director, Lord Harewood; the enthusiasm, support and encouragement of such friends of India as Yehudi Menuhin; and a generous grant from the Government of India towards the travel expenses of the participating artistes.

The accent of the Festival is, no doubt, on Music and the Dance. But, of late, its scope has widened considerably to take in all the major art forms—Music, Ballet, Theatre, Cinema, the Visual Arts.

This year's Festival featured seven famous Symphony Orchestras including the B.B.C. Symphony Orchestra, the London Symphony Orchestra and the Concertgebouw Orchestra of Holland; several Chamber music ensembles; many soloists of the celebrity class including Yehudi Menuhin, Hephzibah Menuhin, Isaac Stern, Benjamin Britten, Peter Pears, Julian Bream, Larry Adler, John Ogdon, Leonard Rose, Eugene Istomin, Clifford Curzon, David Wilde; some of the world's great conductors including George Szell, George Solti, Istvan Kertesz, Bernard Haitink, Lorin Maazel, Colin Davis, Alberto Erede. Opera was presented by the San Carlos Opera of Naples, the English Opera Group and the Budapest Opera and Ballet; ballet by the Stuttgart State Theatre Ballet and Martha Graham's Dance Company from America. Six companies put on plays both from the established repertoire of European Drama and also by modern experimental writers. There was an International Festival of films; and exhibition of works by Modigliani and Soutine; an International Conference on Drama; a Military Tattoo. Other interesting activities were: facilities for advanced students of music to attend classes in singing and orchestral conducting; introductory talks on the operas to be performed; exhibitions at the Royal Scottish Academy, the National Gallery of Scotland, the Scottish National Gallery of Modern Art; recitals of Bach's organ works.

Indian participation consisted of six recitals devoted to classical Indian music—two by M. S. Subbulakshmi; one by Ali Akbar Khan; one by Ravi Shanker; a duet by Ali Akbar and Ravi Shanker; and a "Tala-Vadya-Kacheri" a concert of percussion instruments in which the participants were Palghat Raghu, Alla Rakha, T. K. Murthi, Alangudi Ramachandran and T. Ranganathan. Prof. T. Viswanathan was the soloist on the flute for the concert. T. Balasarasvati gave eight recitals of Bharatanatyam.

The whole series opened with a discussion programme in which Yehudi Menuhin and I talked of the scope of the Indian concerts at the Festival with illustrations. Then there was a special programme in which Indian and Western musicians tried to explore areas common to the two systems with illustrations. A new work by the young Indian composer Vanraj Bhatia written specially for the Festival was one of the attractions of this "East-West Miscellany."

For three weeks the quiet dignified city of Edinburgh put on festive clothes, and sang and danced for joy. The Edinburgh Festival is no mere string of concerts and dance recitals. It is a a real Festival complete with everything that makes a Festival a gay and joyous occasion. There were over a thousand participating artistes and about a dozen attractions were on all the time for three weeks—something for everyone. The planning and execution of a Festival of this magnitude and quality is an enormous operation calling for work round the year, often a couple of years in advance of the actual date.

The 1963 Festival opened on Sunday, 18th August with a Service at the historic Cathedral of St. Giles. The same night at the Usher Hall, the concert was devoted to a performance of *The Damnation of Faust* by Hector Berlioz, the 19th Century French composer. This year's Festival paid special attention to two composers—Berlioz and Bartok. It was natural, therefore, that the orchestral concert on the second night should feature one of Bartok's major works, the Violin Concerto. The soloist was Yehudi Menuhin and the conductor George Solti.

It will be impossible to convey the excitement, the intellectual stimulation, the excellence of what was in store for the next three weeks. Of course no one human being could attend even a third or a quarter of what there was to choose from. I can, therefore, only touch on some of the events I was fortunate enough to attend.

Menuhin's magnificent performance of the Bartok Concerto, I heard during the rehearsal. The other exciting Concert of his that I could attend was a Chamber music programme in which the main work was Bartok's *Contrasts* for Violin, Pianoforte and Clarinet, the pianoforte being played by Hepsibah Menuhin. One particularly lovely orchestral concert was a concert in which the London Symphony Orchestra was conducted by that brilliant

young English conductor, Colin Davis. Isaac Stern's performance of Mozrat's Violin Concerto in A, K. 219 was sheer enchantment. There were two other attractions the same evening—the first performance in Britain of Stravinsky's *Eight Instrumental Miniatures* and the World Premiere of Michael Tippett's *Concerto for Orchestra* specially commissioned for the Festival, a cleverly-orchestrated work of striking contrasts. An orchestral conductor in the grand manner was Lorin Maazel (the orchestra was the B.B.C. Symphony Orchestra) whom I was hearing for the first time. His programme (it included the *Adagio* from Mahler's symphony No. 10 and Beethoven's Seventh) showed the full range of his powers, his dynamic approach to the art, his firm control over rhythm. His programme also included Bartok's Piano Concerto No. 2 in which the soloist was John Ogdon, again, some one I had not heard before but one who fully lived up to his fabulous reputation. The last of my orchestral concerts was one given by the Concertgebouw Orchestra and its Young conductor, Bernard Haitink.

Of Chamber music concerts, one left an indelible mark. It was given by a fine quartet of singers (including Peter Pears) and Benjamin Britten, with Barry Tuckwell playing the Horn. All the three Canticles of Britten were performed that morning and the second in particular, was deeply moving.

Opera, I went only to one. That was Britten's realisation of that perennial favourite *The Beggar's Opera*. Of Ballet proper, I could allow myself only one evening. The Budapest Opera and Ballet, I did not find particularly exciting. I said "ballet proper" because I did go to the opening night of Martha Graham. Martha Graham should surely be ageless because she still dances with a precision, control and passionate eloquence that the dancers a generation younger would envy. As for her new creations, they have an intellectual quality, something stark which could be described in Yeats' words—'the enterprise of walking naked'.

I saw two plays: One was Alec Guinness in Ionesco's *Exit the King,* not a great play, certainly not Ionesco's best, but what a pleasure it was to see Alec Guinness at his best revelling in a part which gave him excellent scope to reveal his histrionic talents. The other was *The Unshaven Cheek* by the Australian playwright Ray Lawler, a powerful, slightly complicated play done with much competence by a mostly Australian cast.

There were many other pleasures I dipped into—magnificent exhibitions of Soutine & Modigliani, the John Maxwell Memorial Exhibition, exciting Press Conferences, Discussions, Lunches, Late night Shows of Scottish entertainment.

All this—in addition to the Indian recitals which it was my privilege to introduce. The first Indian event was not a recital but an introductory 'discussion' on the scope of the Indian participation. And with Yehudi Menuhin squatting in Indian fashion by my side, my task was made easier. Menuhin is not only a magnificent Violinist, but very articulate on the subject of music, sensitive, receptive to new ideas and always gets to the root of the matter. What we tried that morning was not merely to give a list of the participants or the instruments they were to play, but to communicate to the audience the essence of our attitude to music, the nature of our approach to the art, the most relevant things to look for, the irrelevancies to be avoided; to warn listeners not to be carried away by superficial similarities or incidental—accidental points; to introduce them to what one critic described as the gentle and charming 'idiosyncracies' of our music-making. For instance, in a system that is so strongly 'tonal' why should a concert end in the air as it were? How do the soloist and the accompanist communicate to each other? To what extent is audience participation necessary and important? Why is "tuning up" such a ritual? Why is the voice trained in a particular manner? Few Westerners realise, for instance, that the impact of an improvisation is not dramatic, but cumulative. What is often thought of as repetitive and monotonous is due to the lack of perception on the part of the listener to take in subtle variations. But when a melodic line is being repeated by the soloist, it is to provide an occasion for the drummer to improvise and that is the time to turn one's attention to the drummer. All these points were illustrated discreetly and in the simplest, most basic terms possible. Finally, a point not always fully understood. Improvisation implies freedom. But it also calls for the strictest discipline. As in Democracy, so in art. The greatest measure of freedom and its fullest exercise calls for the highest degree of personal and inner discipline.

When the first concert by Ali Akbar Khan and Alla Rakha was over, one felt that some of the points had gone home to the audience. "Monotony was banished ....." said a leading critic ..... "The air tingled with shared vitality and joy .....

shared vitally between the performers, and shared also, on the home ground with the far from passive audience ..... At the climatic moment we wanted to shout, and almost did ..... Primness and organisation have killed the spontaneity of our response".

The second concert was by Ravi Shankar. The *Times,* in the course of a review, said — "..... the utterly spontaneous and prodigiously brilliant improvisational feats of both Sitar and Tabla had the curious effect of making our Western way of merely reproducing notated music seem a lifeless, mechanical art..... (It is) impossible to imagine how the charge of monotony ever came to be levelled at Indian music."

I must say that Ali Akbar and Ravi Shankar were both in excellent form; so was the irrepressible Alla Rakha. They all revelled in the atmosphere of good will and genorous appreciation that had been generated. The recitals, by Indian standards, were short. Otherwise no concessions of any kind were made, or even thought of. The biggest mistake we all make is to imagine what others might like and then to make compromises. This is fatal. The best and only way to present an art form to any one is to provide the best at the highest and most uncompromising level.

After this heart-warming start, I felt more confident in introducing M. S. Subbulakshmi. I must confess I was a trifle nervous to start with. Vocal music is a very different matter from instrumental. The voice is the most characteristic, the most national and the most typical instrument of all. It is the most difficult one to make one's peace with. This is where the "gentle idiosyncracies" of an alien system are most obvious. But one need not have worried. The response, both from the audience and the critics, was warm, spontaneous and discerning. The Times critic wrote of the "very appealing timbre" of her voice, her "technical virtuosity and emotional absorption". And elsewhere: "One of the foremost singers, she is a delight to hear, being equally at home in the exact presentation of pieces both in the more austere and the more placid ragas. She has a most melodious style of singing, and her preliminary improvisations are models of economy, saying all that needs to be said as an introduction. The vocal music of another culture is often felt to be harder to understand than its instrumental music, but this feeling is not always justified, and Subbulakshmi is an excellent introducer of the beauties and intricacies of Carnatic song."

The following programme — the Ali Akbar-Ravi Shankar duet — was one of the highlights of the Indian participation. By now the Indian musicians had broken the East-West barrier and won over many hearts. The most eloquent tribute was paid by the *Times*: "How to convey the distinction, the excitement, the sense of occasion of a recital given jointly by Mr. Ravi Shankar and Mr. Ali Akbar Khan at the Freemasons Hall this morning? .... There is no doubt, after hearing (them) together, that Western classical musicians are denying themselves and their audiences one of the most inspiring and vivid of all musical activities .....

"Having listened to these thrilling musicians one continues for some time to feel that musicianship is given to mankind for this, and not for ploughing through long finite compositions by dead composers. Interpretation, however polished and penetrating, is not so vital an artistic function, after all, as musical creation..."

And so to the final programme—a concert of Percussion instruments led brilliantly by Palghat Raghu, with intelligent and well thought out introductions by Prof. T. Viswanathan on the flute. When the *Times* critic called it the richest and the most rewarding of all the programmes, it was not merely a tribute to the intrinsic quality of that particular concert, but an indication of the fact that by now the music could be heard in its right perspectives. The *Times* summed up the series as an "Indian Music Lesson" and said: "If this Edinburgh Festival has done nothing else, it has disproved completely the old Western complaint that Indian music consists of amorphous meanderings up and down an exotic scale for 45 minutes at a stretch. The Indian concerts this year have shown in generous measure, not only something of the diversity of style and texture in north and south Indian music, the gripping effect and heady atmosphere of an extended raga; they have, with the aid of careful explanations, written and spoken, coaxed Edinburgh audiences into listening to this music, perhaps without conscious effort, *in its own terms and not those of our own music*" (Italics mine).

While all this went on in Freemason's Hall, at an intimate little auditorium in the Royal Scottish Museum, Balasarasvati gave eight recitals of Bharatanatyam to sold-out houses. She was undoubtedly the star of this year's Festival. Seldom have I seen her dance with such beauty, such persuasiveness, such eloquence, such precision. Every programme was chosen with the utmost care. The stage and the decor were simple, dignified; the lighting unostentatious, but just right. The explanations and commentaries

communicated what was most relevant, dispelling the notion that all Indian dancing is a remote exotic art whose meaning is conveyed exclusively through strange esoteric *mudras*.

"Krishna came" said Richard Buckle in the *Sunday Times* when she danced *Krishna ni begame baro*. The *Times* critic summed up her performances: "..... Recognised as the greatest interpretor of Bharatanatyam ..... Balasarasvati's art throws out no sops to Western taste, yet fascinates on its own very precise terms. It is dancing of infinite nuance and shading. Her *mudras* have an unusual expressiveness, but also a pure and sensuous beauty. For Western taste her dancing at times is too demanding in its insistence on tiny variations and detailing. Yet it also has a quality of greatness that cannot but be immediately apprehended".

Finally there were two concerts in which Indian and Western musicians appeared on the same platform. The first of these was at the St. Cuthbert's Parish Church in which the participants were Yehudi Menuhin (Violin), Ravi Shankar (Sitar), George Malcolm (harpsichord) and Ali Akbar Khan (Sarode). The juxtaposition of traditional Indian music played on Indian instruments and of Western music on Western instruments was a daring innovation. But the recital held together very well. The transitions were smooth and seemed completely natural.

The second concert was simply called "East-West Miscellany". This was a programme in which Eastern and Western musicians got together not merely to listen to one another, nor just to exchange ideas, but to take a closer look at one another's music and instruments. Each tried to get a feel of the other's music and musical instruments by trying things out himself. "Let me have a look at that score—And let me try it out on my instrument. Or, let us try it out together". It was a purely exploratory, experimental programme which provided a great deal of enjoyment both to performers and listeners. Some things came off well; others did not. But some of the musicians got an insight into the music of a system unfamiliar to them that could not have been achieved any other way. It is incredible how such contacts can bring about subtle transformations in our musical thinking and provide unexpected fertilising forces in the creative field.

Binding these recitals together, as it were, was an exhibition of Music and Dance in Indian Art. This was designed to illuminate the intimate links between Music, Art and Dancing that Indian tradition has always recognised. The Guide to the Exhibi-

tion opens with the classic story of the King who asked a great sage to teach him how to make sculptures of the gods: The sage replied, "Someone who does not know the laws of painting can never understand the laws of sculpture". "Then", said the King, "be kind as to teach me the laws of painting". The sage said: "It is difficult to understand the laws of painting without understanding the technique of dancing". "Please then instruct me in the art of dancing". "This is difficult to understand without a thorough knowledge of the principles of instrumental music". "Please teach me the principles of instrumental music". "But", said the sage, "these cannot be learned without a deep understanding of the art of vocal music". The King bowed in acceptance. "If vocal music is the source and goal of all the arts, please then reveal to me the laws of vocal music".

The Exhibition, in a sense, was an illustration of this story. As you looked at the exquisite picture of *Todi* in a little booth, you heard the soft notes of *Todi* from a hidden loudspeaker. As you moved on to the next booth which contained another *rāga-mālā* picture, you again heard the appropriate music. In another room, different booths contained musical instruments; and again, as you entered the booth you heard the sound of the instruments displayed in the booth.

The Exhibition was mounted handsomely. The lighting was done most imaginatively. In short, a whole world of sights and sounds, lights and shadows, depicting the essence of India was recreated. While a lot of planning and thinking went into it from a lot of people vitally interested in this fascinating project, the main credit for the exhibition should go to Philip Rawson, keeper of the Gulbenkein Museum of Oriental Art at Durban University. Afternoons, the exhibition auditorium showed Satyajit Ray's *Pather Panchali* trilogy along with select documentaries on Indian art, bringing to it yet another dimension.

Altogether the Festival was a great and heartening experience to all of us who participated in it. We gave of our best. We learnt a great deal. The Indian contingent worked like one homogeneous team. Hard work, careful planning, attention to details, team work. All these went into the Indian participation. Above all, the artistes, as one well-known critic put it, "endeared themselves to the public with a modesty and a sense of humour rare at big festivals." This was as important as the quality of their performances. Genius, without character, is not worth much.

NON-ECONOMIC FACTORS IN ECONOMIC DEVELOPMENT

By

DR. (MRS.) R. THAMARAJAKSHI,

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(Dr. (Mrs) R. Thamarajakshi elucidates in this paper the mutually inclusive character of economic and non-economic forces in economic development and concludes that economic development is the *summum bonum* of social, cultural, political and of course economic changes.—*Ed.*).

Economic development does not consist of only increases in levels of output; it is more a transformation of the society in its myriad aspects. "It is the realisation that true economic growth is a many-sided individual and social process which is the most important lesson of past attempts to link under-developed territories and peoples in a wider world economy. It consists in the refashioning of aptitudes and beliefs of the individuals, to give them new freedom in their multitudinous daily tasks—many of them not assessable in accounting or financial terms".[1]

That non-economic factors are as important as economic forces in influencing economic evolution has been a well recognised fact ever since thought on economic development began. Thus Adam Smith's criticism of the educational system in England of his times is suggestive of the significance he attached to the role of social overheads in economic growth. Again, J. S. Mill emphasised the need for the right type of social and political background for economic betterment. He recognised that in certain societies, productive forms of investment might not be undertaken for want of an appropriate institutional set up and/or of an effective desire of accumulation. A more dynamic and comprehensive conception of economic development is afforded by Schumpeter who maintained that "economic development is so far simply the object of economic history, which in turn is merely a part of universal

1. S. H. Frankel, "Some conceptual aspects of International Economic development of underdeveloped territories," *Essays in International Finance*, No. 14, Princeton, p. 22.

history, only separated from the rest for purposes of exposition—; the economic state of a people does not emerge simply from the preceding economic conditions but only from the preceding total situations"[2]. Thus in explaining changes in the economic data, it seems necessary to probe into a wide range of sociological, psychological, cultural and political factors. More recently, W. W. Rostow has enunciated in terms of a set of "propensities"[3] that economic change is determined by political, social as well as narrowly economic forces so that "many of the most profound economic changes" can be viewed "as the consequence of non-economic human motives and aspirations".[4] His model of economic growth conceives economic action as the result of a complex process of human objectives and thus is a dynamic theory of social change.

II

But it should be realised that while economic growth is conditioned by the easing of structural rigidities and physical disabilities in the economy, it is also true that social change itself may have to be caused by economic growth. This causal role of economic change has been stressed by Karl Marx, for whom the production relationships in an economy determine the general character of the social, political and spiritual processes of life. Thus economic growth is a "plot" with "hidden interconnections"[5] between economic and non-economic phenomena. For example, while high living standards would help to ward off the Malthusian peril, yet the very attainment of higher levels of income is obviously conditioned by the cure of the demographic malady. In a recent assessment of the operation of land reforms in the Indian economy, Professor Raj Krishna explains the need for a realisation of this interrelationship between economic and social changes. He states that "while some land reforms are essential for economic development, economic development is essential for the success of many land reforms".[6] Thus here is one of the many interlocking

2. J. A. Schumpeter: *Theory of Economic development.*
3. W. W. Rostow: *The Process of Economic Growth.*
4. *Ibid.*, p. 2.
5. G. M. Meir and R. G. Baldwin: *Economic Development, Theory, History and Policy* (1957), p. 15.
6. Walter Froelich (Ed.): *Land tenure, industrialisation* and *social stability—Experience and prospect*—as quoted by H. B. Shivamaggi in his review of this book in the *Indian Journal of Agricultural Economics*, April-June 1963, p. 6.

vicious circles which hamper economic development. In fine, a dynamic theory of society must be one "in which economic forces at once help determine other aspects of the society and are partially determined by them".[7] This mutually inclusive character of economic and non-economic forces must be borne in mind, in a discussion of the role of the noneconomic factors in economic development.

III

At the outset a stable political climate is the *sine qua non* of economic evolution. There is the need for an enlightened national government whose interests are focussed on the maintenance of internal order and external peace. Further "societies making the transition from stagnation to economic growth undergo stresses in every part of their life, religion, class relations, ethics, family life and so on ..... and government leaders have frequently to make speeches, if not also to legislate on matters which in most stable societies, politicians would be contended to leave to other institutions."[8] A positive inducement to economic progress should be afforded by the government. In fact, the creation of the basic capital and infrastructure for economic development should be the sole responsibility of the state. Further the fiscal weapons should be increasingly perfected and used in order that the surpluses generated by development may be mopped up and invested in productive channels of economic activity. Finally the modern state is entrusted with the difficult task of maintaining a judicious balance between the objectives of stability, social justice and economic progress.

IV

Political atmosphere apart, the next imperative non-economic prerequisite for economic growth is an effective desire on the part of the people to develop themselves economically. Plans for economic development cannot be thrust upon a nation. The people should be development minded and growth conscious. In fact, "the propensity to seek material advance"[9] is the real basis of the entire programme of economic development. It is the realisation

7. W. W. Rostow, *op.cit.*, p. 54.
8. Arthur Lewis: *The Theory of Economic Growth*, (1955), p. 378.
9. W. W. Rostow: *op.cit.*, p. 11.

that the desire for change should come from within the minds of the people in general and of the peasants in particular, that has led the Indian planners to increasingly stress the need for planning from below. What is sought to be achieved in India "is a tradition of continuous and corporate action of the people for their own betterment."[10]

The determination to attain material progress is thus basic for any attempt at economic advancement. The desire to progress itself is influenced by the society's attitudes to work, spirit of enterprise, ease of movement, reception and adaptability to technical improvements and habits of thrift and consumption. Each of these is the result of deep-rooted values. beliefs, conventions and institutions of the society—in short of the "social level of the society."[11]

V

Willingness to work and to work conscientiously is essential for the promotion of economic growth. The relative valuation of work vis-a-vis leisure has a crucial part to play in the determination of the output of labour. If people are trained, by the prevailing value structure to prefer leisure to work, increasing incomes as a result of economic growth would only result in a backward sloping supply curve of labour. But for growth to be self-sustaining, there should be positive responses in terms of effort and intensity of labour. Similarly a value system and religious code which exalt the spiritual and metaphysical aspects of life more than the materialistic aims are bound to drive men into a state of complacency and contentedness. Such a finality in human motivation is a death-knell to material advancement. A mood of resignation brought about by philosophical thinking of the futility of man's efforts in the face of the inexorable actions of the Ultimate Being is not conducive to economic progress. A social system where the individual realises his capacity to master Nature and where he does not feel helpless against the "destinies" as prescribed by the Omnipotent has everything in it to assist economic progress.[12] In fact economic development presupposes a rationalisa-

10. Government of India, Planning Commission, Second Evaluation Report of Community Projects, Vol. I, p. 28.

11. W. W. Rostow: *op.cit.*, p. 40.

12. This appraisal of the influence of religion on economic growth should not be misconstrued to be an atheistic approach; on the other hand, it is the outcome of an objective and rational assessment of the factors that might obstruct growth.

tion of man's attitude towards men and Nature. Thus it is generally accepted that the industrial revolution of the seventeenth and the eighteenth centuries in England was the result of the conviction that by reason and experiment, man could control Nature. In short, the necessary conditions for economic evolution include a general change in the society's attitude toward the relation of man to his environment and expansion in the number of ways in which the structural forces can be manipulated.

Attitudes to work may be unfavourably effected by an institutional set-up that differentiates between those who undertake the investment and those who benefit from the returns on it. The extended family system comes handy as an illustration of how economic growth can be hampered by the creation of "discontinuities between production and distribution."[13] Growth is based on incentives and incentives may be curbed and even wiped out sometimes, if the individual who makes the effort is required (by the prevalent social customs) to share the reward with an extended kinship of siblings and cousins.

Again the head of the joint family holds the family property only as a trustee; and has to hand it over intact to his successor. In other words the property is inalienable; and he cannot divert the funds of the property to any venture which might involve some risk. In such an institutional arrangement, no productive investments can be undertaken. Thus the system of extended family, though it may be upheld on extraeconomic grounds, does not however seem to be a conducive matrix for the sustenence of economic initiatives.

Similarly those inhuman and irrational land tenurial systems which fleece the tenants of the "pound of flesh" and which channalise the yields of improvements effected by the tenants to the absentee landlords can be expected to leave no incentives whatsoever for the tenants to undertake any betterment programme on the land. In the same way, communal land tenurial systems, by periodically reallotting the lands stifle any initiative on the part of the individuals to exert themselves on improving the land.

13. Charles Wolf Jr.: Institutions and Economic Development, *American Economic Review*, Vol. XLV; Dec. 1955, p. 872.

Thus growth needs the abolition of absentee landlordism and the provision of security of tenure to the actual tiller of the soil. It is such considerations as these that have prompted the Indian government to stress on the effective implementation of land reforms. All elements of exploitation and social injustice within the Indian agrarian system are sought to be eliminated, in order that equality of status and opportunity shall be assured to all the sections of the rural population and high levels of efficiency and productivity might be set up.

VI

Besides the proper attitudes to work, the developing economies are under the dire need of a creative and honest leadership which will be stimulated to action by a spirit of enterprise and adventure. "If human nature felt no temptation to take a chance, no satisfaction (profit apart) in constructing a factory, a railway, a mine or a farm, there might not be much investment merely as a result of cold calculation."[14] Thus the underdeveloped countries require "new men" who dare to "do things in a different way"[15] and who are motivated by the joy of creation. Enterprising men who can be social deviants, who can tread new paths; who can boldly experiment in the fields of extended horizons; who can initiate and operate new production functions in the face of traditional and established want structures; who are courageous, imaginative and determined to defy the old order and who can thus set the balls of evolution in motion, are the need of the hour.

But in many countries, the development of adequate entrepreneurs is an intricate social process. The emergence of such entrepreneurs is dependent on the extent to which the social climate nourishes them. It presupposes the existence of a considerable degree of smooth social mobility and social climbing on the one hand, and easy adaptability of the society to new methods of production and technical know-how.

A flexible social framework with a high degree of vertical mobility, is conducive for the rise of enterprising leaders. For in the words of the author of the theory of innovations, "Entrepre-

14. J. M. Keynes: *General Theory of Income, Interest and Employment*, p. 150.

15. J. A. Schumpeter: *Business Cycles*, Vol. I, p. 96.

neurs as such do not form a social class ..... As a matter of fact, entrepreneurs came from all classes—working class, the aristocracy, the professional groups, peasants, farmers and the artisan class."[16] But a tradition-bound, status-oriented, and rigidly stratified society obsessed by slavery, by caste, by race barriers, by social snobbery or by religious differentiation; where the individual has an ascribed status in contrast to an achieved status; and where he works under the constraints of the image of the past, group loyalties, group ethics and group rationalities cannot long sustain in the content of economic development. In many underdeveloped societies "the force of custom, the rigidity of status and the distrust of new ideas and of the exercise of intellectual curiosity combine to create an atmosphere unfavourable to innovation."[17] Economic growth requires the relegation of social institutions to a secondary place in relation to the economic domain. In a developing economy, there is no justification for pre-determined status; on the other hand, individuals shall have to be inspired by the achievement motive and should effect a rational choice of occupations with the sole objective of maximising profits. That is why, economic development is associated both as cause and effect with the disappearance of the extended family system and with the displacement of social systems based on kinship and status by those of contract, competition and equality of opportunity.

VII

Social mobility is essential not only for the rise of efficient leaders but also for ensuring an adequate supply of proper persons for the various new occupations which economic growth unfolds in its course. If recruitment to these avocations is done exclusively from the upper classes, there is the serious possibility of their biological and cultural deterioration; and this will have a deterrent say on the productivity of the labour force.

Again, a society that accords a rather inferior status to women and discourages them from higher education and active participation in work, will be detrimental in two respects. Firstly, the rate of participation would be much lower than what it would otherwise have been; and this would seriously affect the balance between

16. J. A. Schumpeter: *op.cit.*, p. 104.
17. P. T. Bauer and B. S. Yamey: *The Economics of underdeveloped countries* (1957), p. 103.

the producing and the consuming parts of the population. Secondly such a state of affairs might in fact encourage a rapidly growing population and thus would accentuate the above said imbalance.

Moreover, in thickly populated agrarian economies where industrialisation is suggested as a panacea for the problems of the apparently employed or disguisedly unemployed surplus population on land, the need for a smooth occupational mobility outwards agriculture is very great. While there may be an effective pull, for these rural labourers from the industrial sector by way of a rapidly expanding demand, the fact, however, might be that the push factors that induce an outward migration of the agricultural population for the urban jobs are very slender. The inherent sentimental attachment to land which is beyond economic advisability or justification, the hesitancy to leave one's family and move out, the social connections established in the village, the distance of the town from the village, the alien social setting of the urban areas, the lack of necessary training and knowledge for industrial work, the aversion against being bound by rigid number of hours of work and mechanical processes, may all combine to impede the occupational mobility of the rural labour. Arthur Lewis summarises very succinctly this problem of intersectional mobility by maintaining that willingness to move out is "partly a matter of sentiment, partly a matter of pressures and partly a matter of the attractiveness of the place to which one might move."[18] This has special reference to India where "psychologically, the conditions ..... cannot be said to be ripe for inducing large numbers of people to be far away from their normal habitations for a long period to go to work on a national Project."[19] These sociological factors operating to create a relative immobility of the rural population have been taken into account in our plans; and the drive to set up rural industries is an attempt to obviate the same to some extent.

Social mobility is also needed for the diffusion of new demand patterns which economic growth brings about. An agricultural sector that produces for subsistence and self-consumption, and is thus not market-oriented may have rigid and fixed patterns of

18. Arthur Lewis: *op.cit.*, p. 49.
19. Government of India, Planning Commission, Second Evaluation Report, p. 41.

demand which do not necessitate any expansion of the cash requirements of the agriculturists. This seclusive nature of the agricultural sector has very serious consequences in the context of development. It means that on the one hand, the agricultural sector may not provide a rising demand for the industrial and non-agricultural products and thus would not contribute towards extending the size of the market for these products; and on the other hand, the responsiveness of effective agricultural supply to increased incomes (due to development) may be very negligible, if not negative. The inflationary trends of prices in general and of agricultural prices in particular, that we have been witnessing in India in recent years may be mostly explained by the rigid and inelastic behaviour of the agricultural sector, both in its supply of its own products to the economy and in its demand for nonagricultural products.

VIII

That apart, economic growth requires the evolution and adoption of a high level of technology. This is more a social problem than a technical one, in so far as a considerable quantum of industrial technology and scientific knowledge is available in a ready made form with the already advanced economics. What is expected of the currently developing societies is an easy adaptation of the new techniques of production. One part of growth consists of the simple acquisition of labour skills—knowledge of tools, machines, implements and techniques. But the other and the more fundamental aspect is the imbibing of this new technology into the social culture of the economy. But in many underdeveloped societies, the sentimental attachment to traditional ways of production might be so staunch that the displacement of old skills by newer ones would in fact be resented as a serious social cost. The Indian agriculturists for example, value the wooden plough with a high order of devotion; and their conservatism with respect to the methods of cultivation is formidable. The use of chemical fertilisers or the introduction of improved methods of cultivation is not easily accepted by the Indian peasantry.

In order to induce an interest in them for modern production techniques, a two-pronged approach has to be implemented. In the first place, extension institutions to dissiminate information regarding production methods and market conditions should be set up. Such institutions would help to remove imperfections and rigi-

dities and thus expedite economic progress. There is also the need for institutional arrangement that would stabilise the economic environment by ensuring against business risks and uncertainties. Comparing the economic growth of Japan and China, Prof. Wolf explains the differences in the performances of these two economies in terms of the differences in the economic atmosphere that the respective governments created for the entrepreneurs. "While the Japanese government assisted the entrepreneurs by the creation of institutions and facilities to provide credit and equipment and foreign technical advice, for new enterprise, the Chinese entrepreneur remained at the mercy of officialdom and subject to arbitrary exactions of central and local authorities."[20]

Secondly it should be realised that the nature of extension work required for societies where farmers are not used to the idea of technical change should be of a different kind from that needed for communities easily adaptable to such changes. In the former types of economies, the extension problem consists in stimulating an interest in the farmers for the new methods by getting them to form agricultural societies for discussion, for visiting each other's farms and also for setting up demonstration models of improved cultivation. In fact, agricultural extension should be conceived of as a part of a wider programme of rural regeneration. "Economic growth always involves change on a wide front, and of no sector is this more true than it is of rural life".[21] In this respect, Indian planning is in the right direction. The community development programmes and national extension schemes aim at imparting social education to the rural masses and at elevating their social conscience. Then again, the establishment of service cooperatives shall provide the nucleus for supplying the farmers with their agricultural requisites like fertilisers, seeds, agricultural implements, pesticides and also for training them in handling the advanced technical implements, in more scientific use of chemical fertilisers and in better methods of pest and flood controls. Further, in an economy like India where millions of farmers cultivate tiny and fragmented pieces of land, the adoption of new techniques of cultivation can be facilitated only by the forming

20. Charles Wolf Jr.: *op.cit.*, p. 876, quoted from Allen G. C. and Donnithorne A. G.: *Western enterprise for eastern economic development—China and Japan*, p. 192 and p. 248.

21. Arthur Lewis, *op.cit.*, p. 191.

of cooperative joint farming societies. The realisation that co-operation is not merely a business organisation but a human institution which can achieve social cohesion without hampering individual initiatives, has been responsible for the rightful stress on cooperation for all activities of consumption and production in the Indian economy. Cooperatives provide an agency for planning from below and for the implementation of plans in widely different spheres—in all preserving the democratic character and social purpose. It seems that cooperation is the only means which will ensure both economic progress and social justice—in short, democratic socialism. The Indian planning commission aims not merely at getting better results within the existing framework of economic and social institutions, but also at moulding and refashioning these so that they contribute effectively to the realisation of wider and deeper social values. The reorientation of the economy in terms of these basic objectives involves the establishment of a cooperative commonwealth.

IX

Equally relevant as the society's attitudes to work, to movement and to technical knowledge is its evaluation of the significance of wealth. It is a truism to say that capital is a necessary requirement for economic growth. Capital must not only be available in considerable amounts, but should also be available for investment in particular channels.

The availability of capital is determined to a large extent by the community's habits of thrift. Obviously a religious system that disparages commercial activities and frowns at accumulation of material wealth cannot assist economic development. Further, imperfect maintenance of law and order, unstable political situations and disorganised money market conditions might also inhibit a smooth supply of savings.

What is more important than this general disposition to wealth is how the society is inclined to invest its wealth. Thus "the problems of economic investment are not merely those of collecting quantities of capital but of deciding the forms it would take and the specific uses to which it should be put.".[22]

22. P. T. Bauer and B. S. Yamey, *op.cit.*, p. 130.

Social institutions and customs go a long way in determining the size of capital available for productive investment. Capital formation is not encouraged by a value structure which emphasises the significance of empty rituals, pompous marriages, extravagant ceremonials and consumption of a conspicuous nature. The sociological aspect of the problem of capital formation is underlined by Arthus Lewis when he relates the deficiency of capital in backward economies to the inherent inclination of the dominant classes (viz.: the landlords, traders, money-lenders, priests and soldiers) to fritter away their valuable surpluses in unproductive and expensive consumption. "Eighteenth century British economists took it for granted that the landlord class is given to prodigal consumption rather than productive investment and this is certainly true of the landlords in underdeveloped economies."[23] Moreover in some societies, custom in this respect may be so deep-seated that even when there is no margin of savings, people would manage to borrow and spend on conspicuous consumption because "it is essentially ceremonial in nature and not personal ..... dissipated wealth tends to be much less important than the disrupted human relationships".[24]

Moreover where there is some investment made at all, it may be found in the form of jewellery, precious stones and metals which however will not increase the productive power of the economy. What is needed is the creation of economic and social overheads, in the form of transport facilities, communication arrangements, education, health, power electricity and irrigation projects—which will disperse external economies to the rest of the economy and thus raise the productive efficiency of the economy. All this would need an objective organisation which can take an overall and impersonal view of the economy and undertake these long-term, slow-yielding, but definitely more important projects. And this organisation is none other than the State. The expansion of the State sector in the Indian economy is thus justifiable on purely economic and theoretical considerations.

23. Arthur Lewis: 'Economic development with unlimited supplies of labour'—*The Manchester Guardian*, May 1954.

24. Francis L. K. Hsu—*Cultural factors in Economic Development—Principle and patterns*—ed. Williamson and Buttrick, 1955, p. 337.

X

Thus it is obvious that the flexibility of the institutional apparatus, the nature of religious tenets, customs, beliefs, conventions and values, the degree of social mobility and above all the extent of political stability determine the pace of economic change. A painful process of social adjustment is a necessary concomitant of economic growth. Overall structural changes, removal of institutional bottlenecks and elimination of social frictions and rigidities are the keynotes of a programme of economic development. It is a process involving "far reaching changes in social customs and institutions and replacement of the old traditional order by a dynamic society and acceptance of the temper and application of science to modern technology".[25] In short, economic development is the *summum bonum* of social, cultural, political and of course, economic changes.

25. Government of India, Planning Commission, Third Five Year Plan, Summary p. 1.

FREEDOM: INDIA AND THE WEST WITH SPECIAL REFERENCE TO FRANCE

By

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(Dr. Subramanian delivered an address to the Alliance Francaise, Madras, on 4-12-1963 and the following article of his based on that address, discusses the concept of Freedom with particular reference to France and India and pleads for 'optimum freedom', which saves one from the hazards of running after will-o'-the wisps of absolute freedom as also the negative attitude of indifference to freedom.—*Ed.*).

I must begin by explaining my present purpose; here, I do not consider freedom in its spiritual aspect, that is, of killing all desires, but in its secular sense and in so far as it affects individuals in their personal and social contacts. Even a cursory glance at human history will show that the concept of and the struggle for freedom are as old as slavery and the means of imposing it. When we speak of freedom, it must also be remembered that it is always qualified by one or more of three considerations: In the first place, however ardently a person might desire freedom, he suffers from certain natural and inherent restrictions on its full attainment. A cripple has not the freedom to skate or dance, nor a mute to sing sweet melodies; I cannot swim the Atlantic nor fly about like a bird; but these and similar restrictions which nature imposes on us are not resented but taken for granted. Secondly, human and external forces like government, religion, society itself, impose certain restrictions which seem to be compelling and which can be resisted only by losing more freedom than we want to save: This restriction is usually resented but accepted as a lesser evil. There is a third way of restricting one's freedom and that is by voluntary surrender of certain peripheral areas of freedom so that the core of it could be retained and enjoyed. The first restriction stems from suprahuman causes and cannot therefore be helped; the second is the result of imperfect culture; and the third the consequence of a mature social and political sense and a reali-

zation that absolute freedom is unattainable and wise men do not strive for the unattainable.

When a person wants and wills to live freely he can achieve that freedom in three ways: (1) by withdrawing from society which can and wishes to enslave him, or curtail his freedom in any manner or to any extent; (2) by enslaving all others so that his own freedom is safe; or (3) by accommodation; that is, by an agreement to live and let live. The first is defeatist and cynical; the second is brutal and uncivilised; the third is cultured and universally acceptable.

Thus we see that a self-imposed restriction on freedom alone can anticipate and wisely avoid all avoidable social frictions. It is not enough if this matter is understood by stray individuals here and there but its truth must be steeped in the tradition of a people so that it becomes habitual and natural. Bearing this cardinal point in mind, I shall set forth to explore the significance and possibilities of freedom as a political and social concept.

Freedom is an elusive benefit and there is a certain law of nature in regard to it by which it recedes when sought after and approaches when kept away from; in fact it is a part of the law of moderation which confers greater benefit than either extreme and of the optimum before which and after which starvation and satiety respectively occur, both leading to ill health. This freedom ceases to matter to one who does not care for it; and the need for it or its superiority over unfreedom cannot be proved or disproved but has to be accepted basically, failing which freedom becomes a bother and a burden; those who wish to have it that way can exchange it for unfreedom and security and irresponsibility; but the lover of freedom like a good theist does not argue about the deity but begins to worship in earnest.

France and India are ready examples of two countries which have concerned themselves about the idea of freedom; both woke up to the need for freedom after a long period of subservience to despotism; but in France it was native despotism while India in her long history has been a subject of native as well as foreign despotisms; and the need came to be felt when some philosophers taught the value of freedom and spoke of the evil that tyranny breeds. In France again the philosophers were native ones like Rousseau and Voltaire while in India, the influence was that of British thinkers; Burke and Bentham, Locke and Mill drove a

sharp wedge into Indian traditional thought. The influence of British liberal philosophy on Indian thinking related to the earlier period of our association with them; later, liberalism and enlightened conservatism have been fast losing ground to extremist idealism reminiscent of the French Revolutionary philosophers; currently the tendency in countries emerging into freedom now is to take an idealist view of freedom rather than a pragmatic and realistic view. Historically, the result was that the enthusiastic French populace overthrew the intractable Bourbons and entered on a long career of experiments in Democratic—Republican constitution making, but punctuated by the emergence of two Napoleons. In India, the mode of relief from foreign rule was different, partly because the Indian public is not good at engineering successful and popular revolutions of a coercive nature, and partly because the British are by no means Bourbons. The influence of French ideals of freedom over all peoples aspiring to freedom from despotism has been considerable. The influence of Rousseau on the Americans and the Indians is evidenced by the language of the preambles to their constitutions, and this acceptance of Rousseauism naturally carries with it all its implications. Indian nationalists like the French revolutionaries and especially the Jacobins struggled for positive freedom of collective self-direction; and in both cases this desire was keenly felt and loudly articulated by a body of men who wished for liberation as a nation, even though consequently, the individual freedom of many came to be drastically curtailed in the process. Again, in France as well as in India, the struggle for freedom started with an emphasis on equality, though in the famous triple slogan liberty stands before equality. This deserves to be contrasted with the British experience. In the 17th century and the 19th they fought frankly for freedom and did not confuse it with equality. Equality is at times related to freedom but the former neither conditions nor is conditioned by the latter. The British tolerate inequalities and cheerfully retain some ancient institutions reminiscent of inequality but still undoubtedly enjoy quite a large measure of national and invidual freedom. The French and the Indians have been anxious to wipe off all traces of social inequality (though at least in India it has led to the creation of new inequalities). For example, the equation of Republicanism with Democracy is a typical French attitude which India took over and ultimately both owe it perhaps to the Americans. In Britain there is a monarch, but nobody has suggested that there is less freedom in that country than in France or in

India; it has been observed and with great truth that 'the average subject of the king of Sweden is, on the whole, a good deal freer today than the average citizen of the Republic of Rumania'. That is, as has been observed by Berlin, the answer to the question 'who governs us?' is logically distinct from the question 'how far does the government interfere with us?'. So desire for democracy or republicanism is not the same as desire for freedom; and as has been aptly put, what really matters is not 'from what or from whom you are free' but 'to what are you free'. The real safeguard in the matter of attainment and retention of freedom therefore is not the mere elimination of external forces which impinge on one's area of freedom but the acclimatization of a people to freedom.

Conformism is generally opposed to freedom; and conformism is the hallmark of religion. There is thus a basic divergence in goals between the values for which religion stands and freedom as a value. Most fighters for freedom, particularly freedom of thought including expression, have fought against conformism. Socrates in pre-Christian days symbolized that reaction. In France, the revolutionaries, deeply influenced by Voltaire, took serious objection to religious orthodoxy; and in India, science and technology, nationalism and the concept of freedom have loosened the traditional attachment to religion in its orthodox forms.

France and India have written constitutions to govern their policies of government; it again comes to them possibly from the Amercians. A written constitution is deemed necessary to regulate the behaviour of a free state in practically every part of the world today; a very significant exception being Britain. This is really the result of two conditions; (1) an abrupt emergence of freedom to a people not yet able to rule themselves by conventions and compromises; and (2) the lack of confidence on the part of the people to govern themselves by those devices alone. But here again, though the political symptoms in France and in India are identical, the causes are radically different; nay of a contradictory nature. The French from the days of Sieyés have needed a constitution which could channelize their ideas on political government; and the Indians also. The French have to be governed by a recognizable and obvious force, either a Bourbon or a Napoleon or a constitution. This well defined restraint is necessary to hold them in check from overstepping the bounds of freedom in their excessive zeal for unbounded freedom. But in India the equally

famous lack of enthusiasm for freedom had to be combated and the Indians had to be metamorphosed from a condition of political lethargy into one of political enthusiasm by a constitution which would constantly remind men of their intentions in regard to government. Both the people, therefore, and for opposite reasons, need a written constitution. But a people who are willing and able to moderate their enthusiasm for freedom, civil liberties etc., and have abiding confidence in their ability to regulate and solve their political problems and difficulties by compromise and accommodation can very well get on without a written constitution. But it is certain that even a written constitution, in all its cumbrous details, cannot push people out of extreme positions of over enthusiasm or lethargy into one of moderation; for after all it must be remembered that the government of a people is not what their constitution prescribes but what their character permits; and none can secure the desirable optimum by tuition if he cannot sense it by intuition. Now, this principle of moderation is the most fundamental truth in life. All realists are moderates.

It has been said that freedom is necessary for the development of one's personality. But it is known by experience that it is only a well developed and integrated personality that can put freedom to legitimate use. This seems to be a sort of vicious circle in social morals but really the contradiction is but apparent; for while the former position is theoretical, the latter is factual and though freedom might be conducive to the development of personality in a higher and sublime sense, it will lead to positive ruin when placed in the hands of those whose culture and sophistication are not equal to the demands of freedom.

Freedom poses another problem. National freedom (sovereignty) is an ideal distant from the individual, while personal freedom is a near and continuing necessity for him. It has happened in the contemporary world, that of the two freedoms, while the former grows the latter declines usually. For example, some states which were some time ago imperial outposts or colonies have become politically free, i.e. acquired sovereignty as states; but are now ruled by military juntas or party factions which have reduced the personal freedom of the citizens of these countries to a minimum. This can happen only because national freedom (i.e. state sovereignty) is not identical with the personal freedom of the individual.

It will follow that communities and groups like individuals must learn to willingly circumscribe their frontiers of free activity so that they might be really effective and not merely nominal; i.e. none shall pursue unattainable goals or even talk of them. "He is truly free", said Rousseau, "who desires only what he can perform". We know the price that Faustus paid for seeking impossible things, this circumscription of the frontiers of freedom has to be willed and has to proceed from within. There is, therefore, both for nations and for individuals, an optimum freedom which confers maximum benefit; and any deflection therefrom destroys the climate for freedom. This concept of optimum freedom saves one from the hazards of running after will-O'-the wisps of absolute freedom, as also the negative attitude of indifference to freedom. This concept of optimum freedom needs some clarification. Excess of anything violates nature and leads to disease of one kind or another, excessive preoccupation with ideals is a delightful but distant vision, and total lack of idealism spells ruin to many desirable personal and social virtues; it is well known that excessive indulgence works as much havoc as total abstinence. Moderation, therefore, is not only a useful attitude of mind but also the only practicable approach to the problems of life. Hence the expression 'golden mean' of which Aristotle was a great proponent. Moderation lacks the glamour of idealism but is the only path to honourable success in life. The idealism which characterizes the French appreciation of the idea of freedom is distinctly different from the Indian attitude of indifference to secular freedom. Both these attitudes create problems for one who wishes to bring about a climate for secular freedom leading to a sense of personal and social fulfilment. The only way out is to take a stand between the two extremes at a point at which maximum freedom could be achieved without having to sacrifice any other thing of value. This point varies with various persons, groups, communities, nations, etc. and it is up to these individuals and groups to determine that point voluntarily with reference to their intellectual, and moral equipment and heritage. That point will determine the optimum at which freedom has any meaning. Total freedom, like total peace is conferred only by death. That the dominant note in Hindu and Buddhist thought is detachment rather than attachment, and that they insist more on the performance of duties than on the claims to rights perhaps explains the Indian attitude to freedom. "Ascetic self-denial may be a source of integrity and spiritual strength, but

it is difficult to see how it can be considered an enlargement of liberty".

Reverting to the idea of representative government being essentially entitled to control the individual whom it claims to represent, it is true that such governments, like some benevolent despots, do declare that they coerce you for your own good. But the good they speak of is a matter of relative assessment while coercion is real and effective; up to a point this principle of coercion with a view to doing good is reasonable; e.g. we act on behalf of children and undeveloped persons; but to use this argument to control the freedom of sane adults who constitute the citizenery of a country is to hurt personal freedom; a result of this paternalism will be to stunt the free faculties of normal men; for the habit of obedience, if sufficiently ingrained and practised diligently over a long period time, immunizes persons from the effects of external interference even in one's legitimate sphere of private action. What is relevent here is that whether such interference with and curtailment of one's freedom is done for one's benefit or not, loss of freedom is an unquestionable fact. Death can occur from loss of blood, whether such loss is occasioned by criminal stabbing or medical transfusion; and death from one circumstance is not different from another. This is true also of an opposite situation in which a people refuse to insist on their liberties but prefer to bask in the security that unfreedom occasionally confers; merely because the choice is theirs, they do not cease to be unfree; those who walk into the threshold of slavery with their eyes open are no less slaves; "if a person commits suicide, is he the less dead because he has taken his own life freely?" That is why Kant said frankly that 'paternalism is the greatest despotism imaginable', and Mill said that 'government by the people as a whole is not necessarily freedom at all'; for those who govern are not necessarily the same people as those who are governed; for as I said before, to the individual the question is not 'who weilds this authority' but how much authority should be placed in any set of hands, i.e. the fear that the sovereignty of the people might destroy the sovereignty of the individual is quite real; and to the extent to which this is true, Rousseau's doctrine of your parting with liberty but still not losing it is clever but fallacious. Bentham put it briefly and said 'any law is an infraction of liberty'.

But to all protagonists of absolute freedom who object to coercion in the name of law, Locke said 'where there is no law, there

is no freedom', and he represents in a large measure English political thinking. The balancing of everybody's freedom with every other person's through the medium of law which will not operate as a coercion but will be a mechanical control device is a necessity in civilized society.

France and India have been interested in the problem of colonial freedom, but surely for different and in fact opposite reasons. For France presided over an empire while India formed part of one; and both countries must have bestowed thought on the problem of colonial freedom. It has to be remembered that all peoples in the world are not in an equal condition of culture and civilization; to the more backward and less sophisticated peoples this may be a bitter fact; but facts of nature cannot be merely wished out of existence.

If nations which have no past tradition of freedom, are conferred full political freedom, the consequence will be intertribal warfare, social chaos and loss of freedom all round for those who are supposed to have been freed; whether or not democracy will promote more good than for instance autocracy will in both cases depend upon the character of the people concerned more than upon that of the autocrat. Even Mill thought representative government desirable only in countries in which the majority of the people were sufficiently advanced to function properly (J. P. Plamenatz: *Consent, Freedom and Political obligation,* p. 157). That is why the necessity for a system of mandates by which certain advanced nations might look after the political interests of the underdeveloped ones and educate them into modern modes of government was recognized after the first world war; and the Trusteeship Council, a part of the U.N., is doing a similar job now. Any undue curtailment of the period of trust supervision and training would be similar to cutting short the period of schooling for children or convalescence for patients. Even as truants and impatient patients are not unusual, immature nations might aspire to freedom without having had the necessary probation. They fail to realize that national freedom in such cases almost automatically leads to greater restriction of individual freedom.

It is suspected that guardian nations might unnecessarily prolong the period of guardianship and thereby postpone full freedom to the trust nations; the suspicion is not unfounded; it is possible that there is a doctor, here or there, who might viciously prolong the period of convalescence and treatment to justify a more fright-

ful bill; but it cannot be the rule. The case for freeing the colonies is justifiable not on grounds of sentiment but on grounds of justice based on a realization of their fitness for self-government. Nobody will object to an absolutely savage people being under the administrative control of a maturer nation, for such time as a responsible world organization like the U.N. feels it to be necessary. But there are other and middling countries in which part of the people is capable of government while the rest is far backward; the country as a whole gains freedom; and the maturer and more sophisticated sections of the people govern the less advanced. It is usually in these countries that the problem of civil liberties and public freedom arises in an acute form, for the climate there is different from what prevails in savage climes where no one has the intellectual means for political domination over the rest and the law of the jungle operates mercilessly; or from what prevails in absolutely advanced countries where all sections of the people have enough political awareness, and maintain a forceful public opinion which keeps erring authority in check. In the less advanced countries due to large scale illiteracy and the absence of fruitful public opinion, even absolutism thinly disguised by popular institutions goes unnoticed and military and other forms of dictatorship come to be tolerated; there a large number of people cannot distinguish between freedom and unfreedom and lack the intellectual and moral refinement needed to aspire to freedom. In such countries democracies without ceasing to be democratic in their constitutional framework can suppress freedom. Such men at the top who engineer this denial of freedom escape punishment because of lack of will or understanding on the part of the subjects to ask for and use their freedom.

The economic and intellectual condition of those people is such that to grant freedom to them might be to mock their condition. They perhaps need medical help and education much more than the theoretical benefits of freedom. First things must come first; and it has been well said that 'There are situations in which boots are superior to the works of Shakespeare'. But the phenomenon of even such societies demanding political freedom is quite common in the contemporary world. The solution for this situation perhaps lies in refraining from singing the praises of freedom to a people before other benefits have been conferred on them. They perhaps need a primer much more than a copy of Mill's 'Liberty'. The French Revolution would have taken a different course if

the poor people of France had been fed on bread instead of on Rousseau.

I must dwell on this particular point of unevenness in standards of fitness for self-government or the democratic processes or the benefits of liberty, at some length. Just as it happens in the case of families, tribes or races, it happens in the case of any community of people that some possess the moral, intellectual, social and economic means for organizing themselves in a modern way and running the business of government on sophisticated lines while some are frankly primitive and have just stepped out of cannibalism and lack the means for equal behaviour with advanced nations. Our sympathy with them cannot justify a misunderstanding of the situation. We can no longer say that the sovereignty of one people cannot interfere with the sovereignty of another, while one has to feed and sustain another; and that full national freedom is the birthright of every community of people who can be conveniently grouped into a State. The States today have become too interdependent for the Austinian sovereign to function as of old. Further, the collectivist concept of 'Freedom from' hunger etc., and the liberal idea of "Freedom of or to" thought, speech etc., must be contrasted and understood as essentially different aspects of freedom. From the days of the French Revolution which was largely motivated by Roussauish ideas, to the days of the Indian movement for freedom when the expression 'Freedom is our birthright' rang out clearly, the tendency to give ideas to people who cannot act on them has been so widespread that the idea itself has become more important than what one can do with it. An ideal situation would be for adult nations to volunteer honest guardianship for adolescent ones and train the latter for conditions of freedom without feeding the minor states with constant talk about impracticable ideals. But now that we have moved far in one direction, and the process of history cannot be reversed, the consequence for the world, in my view, are difficult indeed.

Thus it appears that far too complex and difficult are the problems which the concept of freedom generates. Neither cold reason nor very warm sentiment can solve these problems; sympathetic and reasonable realism alone can fit the whole of the human community for the rearing of a polity consistent with highly advanced notions of liberty.

SECTION II : REPORTS OF SEMINARS

The Institute of Traditional Cultures conducted a seminar on "A cooperative economic system and Hindu Idealism" at the University Buildings on Friday the 25th October 1963. The following is a report of the proceedings of the seminar:

Director:

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

Leader:

Sri B. Krishna Rao, B.A. (Hons.), M.Litt., Reader in Cooperative Banking and Agricultural Finance Unit, University of Madras, Madras-5.

Participants:.

Sri R. Antoniswamy, M.A., Deputy Registrar of Cooperative Societies, c/o Department of Commerce, University of Madras, Madras-5.

Sri P. N. Appuswami, B.A., B.L., Advocate, 24, II Main Road, Gandhi Nagar, Madras-20.

Sri K. V. Balakrishna Menon, Deputy Registrar, Lecturer, Department of Commerce, University of Madras, Madras-5.

Sri S. N. Balasundaram, M.A., Lecturer in History, Jain College, Meenambakkam, Madras.

Sri M. M. Bhat, M.A., L.T., Professor of Kannada, University of Madras, Madras-5.

Sri S. Govindaswami, B.A., B.L., J.P., Retired District Magistrate, 13, Besant Road, Madras-14.

Sri K. Keshav Kini, B.A., Joint Registrar—Principal, Office of the Cooperative Training Centre, 12, College Road, Madras-6.

Dr. T. M. P. Mahadevan, Professor of Philosophy, University of Madras, Madras-5.

Dr. T. V. Mahalingam, M.A., D.Litt., Professor of Ancient History and Archaeology, University of Madras, Madras-5.

Sri E. Michael, Senior Research Investigator, A.E.R.C., University of Madras, Madras-5.

Sri K. R. Padmanabhan, M.Sc., Reserve Bank of India Scheme, University of Madras, Madras-5.

Dr. G. Parthasarathy, M.A., Ph.D., Deputy Director, Agricultural Economic Research Center, University of Madras, Madras-5.

Dr. D. V. Rajalakshman, M.A., Ph.D., Professor of Statistics, University of Madras, Madras-5.

Sri A. Raman, M.A., M.Litt., Lecturer in Economics, University of Madras, Madras-5.

Sri V. Ramasubramaniam, Institute of Traditional Cultures, University of Madras, Madras-5.

Dewan Bahadur K. S. Ramaswami Sastri, B.A., B.L., Retired Sub-Judge, 46, Lloyds Road, Madras-14.

Sri A. Samuel, M.A., Lecturer in Cooperation, University of Madras, Madras-5.

Sri A. B. Shetty, M.A., M.L., Reader in Constitutional and International Law, University of Madras, Madras-5.

Sri R. Srinivasan, M.A., Reserve Bank of India Scheme, University of Madras, Madras-5.

Dr. N. Subrahmanyam, M.A., Ph.D., Lecturer in Indian History, University of Madras, Madras-5.

Sri T. Tyaganatarajan, M.A., M.Sc., Lecturer, Department of Library Science, University of Madras, Madras-5.

Welcoming the invitees to the seminar and introducing the Leader, the Director said: "I welcome you all to the seminar and I am sure you will make it a lively one by participating in it with your own views on the subject. Mr. Krishnarao is Reader in Cooperative Banking and Agricultural Finance Unit in the University of Madras and when first I came into contact with him for fixing up this seminar I could form an idea of his learning in Cooperative Economics and I think, as you would have seen from the synopsis which was circulated to the invitees to the seminar, Mr. Krishnarao has chosen a good and fascinating subject, fascinating because he is linking modern cooperation economics with Indian tradition. It is a very interesting study and I now request him to lead the seminar." Mr. Krishna Rao then spoke.

A COOPERATIVE ECONOMIC SYSTEM AND HINDU IDEALISM

The ideas that constituted the inspiration of the Western progenitors of cooperation and the development of the cooperative movement run through the gamut of both economic and spiritual values. A discussion of Hindu spiritualism and some aspects of western philosophy serves the interesting purpose of highlighting cooperative methods of economic organisation in as much as they may be consistent with such spiritual goals as man may place before himself. To bring together the ideology of cooperation, and the philosophic discussion about mind and life either according to Hindu idealism or according to some of the prominent western thinkers may contribute something towards formulating and discussing socio-economic ideals. There is a need in India today to lay emphasis not only on spiritual values but also on developing suitable norms of economic organisation which may contribute, each in its due measure, to the happiness of the individual.

I

The cooperative economic system of the western type is set to work in different cultural environments.

In economic cooperation there is an implicit theory of welfare. It is this theory that determines not only the purport of various forms of cooperation but also the structure of the movement. There are also concepts touching the functional organisation of the economy as well as the responsibilities of the State in Cooperation. It is found necessary to assign a place of importance to a cooperative economy by both capitalist and socialist countries. Considering the economic conditions of the developed and the underdeveloped countries, it can be said that a world-wide trend is prevalent today to make cooperation comprehensive in the socio-economic system though the extent to which such an achievement has been possible is a matter of intellectual speculation. Comprehensive cooperation embraces all social values but the movement can be said to remain segmental if it is limited only to economic goals. As cooperation is imbued with welfare ideals and has implications for economic organisation and public policy directed towards it, the spiritual and economic bases of the movement need careful appraisal.

Social and economic crises in Europe gave birth to the cooperative movement. Its early stages of evolution were marked by a reaction to capitalistic economic development. In England and France cooperation was originally conceived of as a programme of pre-Marxian and Christian Socialism. The pioneers of cooperation included in their plans every type of activity. The liberal bourgeois in Germany founded welfare associations which formed the nucleus of credit and consumer cooperation in that country. A type of cooperation which had integral association with the State came to be developed in France even before 1848. The socialism of Lassalle looked to the State as the instrument for setting up cooperative workshops. In Germany cooperative organisation came to be looked upon as a protective device for the lower middle and the working classes. In England too the industrial workers, particularly in the textile centres, began with the Owenite concept of self-employment in workshops for which the cooperative stores were to furnish the capital. These ideas spread all over Europe, including the Scandinavian countries. Some critics of the cooperative movement point out that cooperation has kept its ideological fervour because the movement of cooperation got linked up with other social movements such as trade unionism.

In modern times cooperation has spanned the realms of agriculture, credit supply and whole-sale and retail trade. Producers' cooperation has made noteworthy progress only in pre-industrial capitalistic areas and depends now extensively on state-support. Agricultural cooperation has a mass of small farmers at its base and state aid is usually available in a generous measure to this movement. The real mission of agricultural cooperation is not to bring about a fundamental reconstruction of the business regime but to save the farmer from the adverse reactions of a commercial civilization. Credit cooperatives are a weapon for the middle class in its struggle for existence. The credit cooperatives tend to replace the tradesman and the usurer as sources of credit and introduce a machinery based on mutual help in the financial services available to the middle classes. Producers' cooperation seeks to increase the range of participation of labour in the ownership and management of industry and implies not the elimination of profit but the common management of property in the economy. Though this movement was sponsored by militant trade unions in many parts of the world, producers' cooperatives declined in importance in the west because of poor capital supplies available to them at

a time when modern industry placed a premium on capital as a factor of production. Consumers' cooperation, in origin a movement of the working classes, has come to include in its ranks all sections of the society. The theoretical basis of consumers' cooperation refuses to capital the right of controlling production exclusively and to labour the status of being the sole creator of value.

It can be said, in all, that the cooperative forms of organisation imply welfare to recognisable sections in the community. The promotion of such welfare is the first plank of the cooperative system. It has however to be mentioned that the theory of welfare implied in the cooperative system combines both social and economic values. The attainment of these values however needs to be constantly scrutinised. The principles of equilibrium activity for groups of economic units organised in cooperative institutions remain even now a virgin field for research effort. The spread of cooperatives from one field of activity to another, their development from being local associations to national and international associations, is marked by application of the principles of the economics of combination and the principles of democratic philosophy, which together in fact constitute the second plank of the cooperative system. The presumptions regarding mutual welfare and democratic philosophy inherent in cooperation have also involved an enlargement of the economic functions of the State vis-a-vis the cooperative movement, particularly in assisting and encouraging the movement.

A brief account of Owenism and Fourierism which played an important part in the early stages of the development of cooperation will now be much to the point. Owen was a pre-Marxian English socialist and a great figure in English socialist history though he had little interest in political struggles. His reformative zeal aimed at correcting and eliminating competition in the economy and faulty education in the society. To Owen the evils that men suffered from were not so much the result of individual sinfulness as they were of faulty social arrangements. Owen attempted to create a new religion and a new educational system that fostered the moral doctrine of cooperation early from the infancy of men. It was in this spirit that Owen wanted to establish his famous 'villages of cooperation.' To him there ought not to be any difference between town and country, between agricultural and industrial communities. The Owenite idea that man is

a product of his social and economic environment plays a leading role in Marxist socialist thought.

Fourier at the best can be described as a liberal cooperative socialist and at the worst as a near communist-anarchist. He was far removed in his thoughts from contemporary life. He attempted an analysis of human nature and endeavoured to create a phalanx representing the harmonious society. Believing that an attraction exists between human desires and the various economic occupations, Fourier proposes the remoulding of the society by forming spontaneous cooperative associations based on the impulses of human beings. Fourier analysed in great detail the impulses of individuals and wastes involved in competitive capitalism and pointed to the possibility of savings through community kitchens, common living quarters, cooperative buying etc. He envisaged human nature as determined at birth and emphasized the differences between man and man unlike Owen who contemplated on environment as shaping the character of man and thought of equality between man and man. To Fourier there was a benevolent deity who presides over the Universe and whose arrangements result in happiness to all when individuals act in accordance with their impulses.

Both Owen and Fourier considered that their reforms would bring forth plenty on earth removing the spectre of scarcity for ever. Their ideas that economic enterprise is not solely in the service of Mammon and that mutual help is more efficient than self-help struck the world with great force. Some militant leftist thinkers regard cooperation as identical with socialism in a period of proletarian dictatorship. Cooperation in turn cannot obtain without man acting as a free willing agent.

II

Some aspects of Hindu spiritualism may now be referred to. An unexcelled exposition of Hindu spiritualism or Satya Sanātana Dharma free from narrowness of every kind can be found in the Gītā. To Mahātmā Gandhi and Vinoba Bhave the Gītā has been a source of inspiration in drawing up plans for social emancipation. Some of the precepts they want the people to act upon such as non-violence, non-possession, truth, continence and freedom from avarice etc., found their classic expression at the hands of Patanjali as the Yamas and Niyamas of Rāja Yoga. Both Mahātmā Gandhi and Vinoba Bhave clearly saw that economic

competition between man and man is corrosive to the purity of mind of the individual who is thus disabled to get the maximum happiness. There are concepts of welfare in Sanātana Dharma though these are of a transcendental character.

Sanātana Dharma regards the external or manifested world as the Magic of the Supreme Magician, who is the reality of all existence. A social organisation that may be found to be consistent with Sanātana Dharma is a form of Satsangh or a good society which stands firmly fixed in those habits and activities of the people who adhere to truth, piety, kindness and meditation. Satsangh is the means or the condition by which human beings promote their own happiness on the largest possible scale by adhering to Svadharma. The conception of social welfare thus formulated is spiritual in character. This view does not accept directly that the arts of economics hold the key to the enigmas of individual and social welfare, but it is implied that an unprejudicied intellect* will be able to solve social and economic problems given a high moral tone allround in the society. The basis of Hindu spiritualism does not regard social and economic systems as working automatically but as the result of human judgements, which if based on purity of the mind will result in the welfare of all. Much as Fourier felt that thought was a disease of the flesh, Hindu idealism regards, in no unmistakable terms, that selfish or ego-centric thought is a disease of the flesh, of the identification of man with his sensory experience, and not with his soul. Again as in Fourirism, the bases of Hindu spiritualism take notice of the differences between individuals even from birth and emphasize inequalities as between individuals. Nevertheless the oneness of creation comes to be accented in Hinduism in a manner which surpasses the equality implied in equal voting rights for all.

Does Hindu idealism stand in the way of the individual doing his work efficiently in the society? Some recent expositions of economic growth entered a caveat against Hindu beliefs in predestination, which are supposed to stand in the way of the individual making his own efforts to secure gain and joy. An uninformed belief standing in the way of progress is one thing and an

* It is said that Dharma becomes obvious only when the senses of the body, the attraction and repulsion of names and forms are fully under control of the individual.

incorrect exposition of doctrine is quite another. Vasistha, the great teacher, specifically refers to "destiny" and repudiates the existence of anything like destiny coming by itself into being. "The fools who believe that everything is in the hands of destiny are utterly ruined", he said. According to him, man's destiny is nothing but his past effort fructifying in good or bad results which may be overcome by present efforts as easily as an adult may overcome a child. It thus becomes obvious that according to the idealistic views implied in Sanātana Dharma, man is not regarded as a dead fish swimming with the current of causes and effects, Karma or worldly activity, but as a species of the supreme creation, capable of moulding his life and character to attain the maximum happiness. The weapon that man wields for this purpose is Svadharma, "the path of unattached activity", in the performance of one's duties. Thus work can be worship in Hinduism. Human societies can bring heaven on earth if they are effulgent with truth, or descend into hell by giving up kindness.

It may be pointed out here that it is difficult to trace the origin and development of economic movements by the historical method in Hindu societies inspired by their native idealism. The historical method fails in its application to materialist development in Hindu societies partly because these societies in point of promoting their welfare tended to emphasize transcendental values rather than evanescent materialist values. The concepts of well-being, transcendental in their nature, may on the whole be said to be related in their economic aspect to homogeneous, local groups based either on occupation or caste. It might probably be also stated that the economic organisation while fulfilling individual needs did not leave large economic surpluses. The concepts of Svadharma in their absolute or idealistic aspect do not flourish on effaceable inequalities between man and man. While Hindu idealistic philosophers recognised the facts of economic inequality, they seemed to take the view that wealth and possessions are graces in those devoted to Dharma leading to charity, philanthropy, and self-effacing service to humanity. Possessions and wealth on the other hand are a curse upon those whose understanding of Dharma is made perverse because of their impiety, untruthfulness, cruelty, or self-indulgence. The functions of human rulership in the light of the idealistic teachings include strict punishments for deflections from Dharma and of charity to the extent of self-immolation in the cause of maintaining Dharma. Traditional forms of cooperation in

India seemed to have found expression in such ways as Śreṇi Dharma, Kula Dharma of Jāti Dharma.

Dharma was the inspiring ideal, the law regarded as right for functioning according to the nature of the individuals forming the groups, their relations to the whole body of the society and their own function for obtaining the material and spiritual requisites of well-being. Interference from outside whether by the society in general or by the State was only for the purpose of restraining Adharma. Economic determinism and class-struggle theories of modern scientific or revolutionary socialism emphasize the objective element, the materialist structure, as the key to the understanding of the institutions and ideas of given historical epochs but in the light of the Hindu idealist it is "consciousness" that precedes or determines a structure. In the concepts of Dharma subjective evaluations of what is good play a predominent role. Hindu idealists regard that impurities in the mind caused by the attractions of names and forms inevitably pervert human relationships. Manu, the law-giver, laid down a plan of the individual and social life, based on a division of the society into four main castes or guilds, the teachers, the rulers, the merchants, and the proletarians. He very elaborately classified the functions of each so that the individuals in each category could work quite freely and yet without disturbing social harmony. Problems in society arise according to Manu when the functions of these guilds or classes become unbalanced as when one of them, the financiers or capitalists, or the proletarians capture the State. Manu's code of Dharma was acted upon with varying degrees of success, sometimes even with a perverse understanding of its true purport in ancient Indian communities.

Whereas the supreme values for the individual in society may be described as work without attachment, and life without illusion in the light of the idealistic teachings, custom and traditional usages no doubt determined in ancient India the economic devices chosen and the activities pursued by the various classes of society or by the various castes. In ancient India the village assembly and local associations of a cooperative character were known. Brihaspati refers in great detail to the duties of a village assembly, which also acted as an agency for receiving deposits and making loans. The associations of artisans and cultivators known as 'Śrenis' in ancient India were expected to have their by-laws set down in black and white. They were undertaking buying, selling, and

other productive activities besides work of charity and education. The qualification for membership in the Śreṇi included both physical and moral attainments and these were often referred to in the Smritis such as Brihaspati's. Kautilya was for forming local Śreṇis or local associations only. The management of the Śreṇis was in the hands of some sort of a Committee which enjoyed wide powers, though its members were expected to conform to the highest tests of discipline and professional competence. The real safeguards against the misdemeanours of the members or of their leaders in Śreṇis lay however in the counsels offered by the Wise Ones in the society, the observance of Dharma by the individuals, and the fear that the king would punish actions against the Dharma. Smritis such as that of Brihaspati contain references to cooperative or collective farming and mutual aid societies. Irrigation works were often the result of either State activity or of cooperative construction by the rural population.

When however the elite of a newly emerging society of succeeding generations took to a rapid imitation of the superficial forms of a materialist civilisation and became unreflective, Hindu spiritualism lacked its open sponsors. Spiritualism, non-communal and non-sectarian, however, became a living force again, as when Gandhiji declared, 'If the body is a hindrance to the highest flights of the soul, it must be rejected', 'There is no royal road to gaining your rights (political and economic) except through purity and suffering', and began to perfect the weapon of non-violent non-cooperation to prevent the accumulation of privileges economic political. There were community kitchens in his Sabarmati āshram, from where Gandhi urged that individual industriousness is the cure of poverty, that physical labour is the price of food, and that non-exploitation and self-expression are true goals of a good society. These tenets led to the founding of a Sarvodaya culture which contemplates, in the words of Vinoba Bhave, that, "Human society could not have been created for conflict between man and man or clash of interests of one with another". Self-earning, productive labour, non-possession and non-violence, reduction of waste are the roots of Sarvodaya culture which, as Vinoba Bhave says, may take on an expanded meaning in course of time.

III

The dynamism of the individual in seeking material and spiritual welfare, which leads to a private enterprise economy, the sys-

tem of mutual help finding a concrete expression in a cooperative economy of workers, consumers and other economic groups, and the dedication of the State to a Satsangh or a good society through comprehensive economic administration seem the implied aspects of economic organization in a society which makes spiritualism its motive force. The equity of the social arrangements has to be seen partly by the supply of food, the minimum necessary for the individual to seek his spiritual welfare. This in a sense is the same minimum for all classes of the society, in a sense absolute, and as Gandhiji put it, "India must sail towards that goal and no other if India is to be a happy land".

The spiritual basis of Hindu idealism implies that no individual can completely cover the traces of his good or evil actions and that the seen world is eternally changeful. It implies further that salvation cannot be worked out by the individual unless his gaze is fixed on eternal values, on wisdom or Jñāna. Equity in the economic arrangements of the society, then, seems to demand no more than that each should contribute to the society according to his means whereas to each is available the minimum necessary for his subsistence. The satisfaction of all needs are not conducive to a Satsang, to a morally good society. The upanishadic literature of Hindu lore emphasized on minimum food supply to the individual who in the ultimate analysis is the one who contemplates the truth and defines the social ends. At this stage three economic problems may be mentioned taking it for granted that the idealistic views allow the individual to follow the disciplines of spiritual life independently of his secular activity. The first problem is concerned with adequate food supply to the population. Whether this can be taken to be a responsibility of the State is a point that merits examination. The second problem is one dealing with the cooperative economic system. Whether a cooperative economy can secure adequate production and distribution of the minimum requirements of life needs study. The third problem is one concerned with the degree to which socialisation of the means of production is necessary in the course of a comprehensive economic administration by the state to secure the economic aim of minimum food supplies to the population. The economic problems, in a sense, are transient problems, passing phenomena of a society devoted to a sound moral order though the problems occur again and again in the world of sense objects.

An individual seeking spiritual enlightenment may visualise a dichotomy between spiritual bliss and sensual enjoyment and

may say with Thoreau, "It is a little star-dust caught, a segment of the rainbow which I have clutched", while contemplating the highest reality. Thoreau, the American transcendentalist, echoes some of the idealistic principles when he says "Every man is the builder of a temple called his body, to the God he worships, after a style purely his own", "There is never an instant's truce between virtue and vice"; "Goodness is the only investment that never fails"; and "All sensuality is one, though it takes many forms, and all purity is one." Spiritualism emphasizes self-culture, and Thoreau, who was not taken in by an excess of Transcendentalism, believed that a sharp moral protest is ultimately irresistible in any society for bringing about reform. Thoreau regarded moral sense as the only test of the individual and the only safeguard of institutions and taught rebellion against over-socialisation. His concept of the duty of resistance to governmental authority when it is unjustly exercised has actually become the foundation of the Indian civil disobedience movement. Reacting to the industrialism of his own times, which seemed to degrade the moral tone of the society, Thoreau pointed out that, "Our inventions are pretty toys which distract our attention from serious things; they are but improved means to an unimproved end", and called upon human beings to, "Set about being good". He analysed real costs of producing goods and services when he pointed out with characteristic vigour that "the cost of a thing is the amount of life that has to be exchanged for it".[1] In Thoreau, as in Hindu idealism, there is an emphasis on the moral nature of means and ends.

IV

The importance of a spiritual reformation which brings about purity in the mind of the individual and of a socio-economic system which aids the individual in his efforts to attain the goal of perfection cannot be overemphasized. A socio-economic matrix such as a cooperative system and a trusteeship economy seem to be consistent with such aims. There is however a need for an abstract analysis of the political processes in the society, the growth of economic classes and economic institutions, the patterns of leadership and other aspects of human evolution for an assessment of the elements in this matrix. In this task social and economic think-

1. Walden.

ers have to make their contribution to resolve the problems of human progress before an erosion of the spiritualist conceptions of welfare takes place.

Dharma may be laid low, or as it is referred to in the Gītā, there may be a "glāni", a near death of Dharma because of impurities in individual and social conduct. In modern times the disuse of the Sanskrit language has certainly led to a lack of understanding of the Hindu scriptures and their true import. The unwillingness or the unpreparedness to follow a path of discipline which is invariably marked by an individual dedication to truth, kindness, piety and meditation, the four feet of Dharma, is the result partly of the lack of a "Śubhecchā", the desire to free oneself and others from the causes of sorrow or unhappiness. It has however to be mentioned that some recent writings point out to casteism and factionalism as the evils of a Hindu society. "The most important obstacles to modernisation and secularisation have their root in what we have identified as the core of Hindu culture: the traditional thought and value pattern which underline the Hindu interpretation of the universe and man's role in it," wrote Kapp. He says, "Hindu culture shares with other pre-scientific civilisations a basic acceptance of cyclical time, cosmic causation and the related interpretation of the supernatural with the temporal .... This is in open conflict with a secularised society and the scientific temper.... Secularisation in the context of economic development, calls ultimately for abandonment of the concepts of cyclical time and cosmic causation and their replacement by the notions of linear historical time and natural (physical) laws." Kapp points out that for the economic growth of India, "What is required is a reinterpretation of the core of Hinduism and a clear separation between the social and supernatural as well as social and political reforms and the implementation of public administration in order to prepare the ground for the emergence of institutions and aspirations which foster creativity and individuality in the great mass of ordinary people".[2] While it may be admitted that there is a need today to examine the principles of social reconstruction, it seems to be out of the mark when it is contended against Sanātana Dharma that it mixes up the spiritual and the temporal, and fosters an unscientific

2. K. William Kapp, *Hindu Civilization, Economic Development and Economic Planning in India.*

temper among the people. Śuka explaining the nature of creation to Parīkshit is said to have commented, "The Great Purusha assumes Himself as men, gods, birds and beasts and preserves them in the form of virtue. And the end approaching, He assumes himself as Rudra, the destructive fire, and destroys all created beings of the Universe as the wind destroys clouds. O! King! The learned ones would not however take the Great Purusha in this form, because the Vedas do not admit the instrumentality of Paramesvar in the work of creation."[3] From this it is clear that creation is to be understood not so much as the work of the Prime purusha but as the result of thought and behaviour patterns which act and react in the world according to Samskaras. It may be pointed out that a spiritual aspirant may be following any secular activity while living a life of spiritual discipline and helping social progress by attending to his Svadharma. It is this which gives the best chances for economic growth to take place and social harmony to prevail in India.

Sri K. S. Ramaswami Sastry: Ever since my good friend, Prof. Sastri became the Director of the Institute of Traditional Cultures, he has been organizing a series of Seminars to enlighten the public on cultural values particularly in relation to tradition. I have been attending almost all the seminars as a lover of knowledge as a *jigwāsu* as the Sanskrit term describes him. I congratulate Mr. Krishna Rao on the way in which he has presented the subject in an attractive way. He has linked together the spirit of co-operation and the spirit of Hindu idealism, and I am thankful to him for the ideas expressed in his excellent paper.

Of the four great countries in modern times, namely, United States, USSR, India and China, U.S.A. relies on the principle of individualism. No doubt the individual exists for the society but society also exists for the individual. The justification for society is freedom and individual welfare, and that is how they regard the individual and society. But Russia and China swear by communism. Communism means that the individual merges in society. Then there is the idea of socialism in between communism and individualism. India seeks to keep both individualism and communism, by a Socialism, aiming at integrated social welfare. If I

3. *The Bhagawata.*

am right in this understanding, we have to find what exactly India wants in regard to this question of co-operative life and idealism. What is co-operation and what is idealism? Co-operation must link the life of the individual with the life of the community, so that they become an inseparable force. Mr. Krishna Rao has laid stress on the concept of Dharma. Dharma, as I understand the Sanskrit term helps individuals to come together. The Sanskrit word Dharma comes from a root which means to support and sustain. *Dhāraṇād Dharma ityāhuḥ Dharmo dhārayate prajāḥ* (Dharma is called so because it supports and sustains. It unifies all citizens). By helping different individuals to come together in a bigger whole, the benefit of the individual is enhanced. That is the essence of the concept of Dharma I wish to point out that the essence of co-operative idealism is based on this concept of Dharma. The Hindu scheme of economic life is based on the fostering of co-operation and elimination of competition. The caste system which is often adversely commented upon is based on division of labour, harmony of aims and union of hearts. It harmonizes individualism and communism by the concept of socialism. The ideal is a Welfare Society and a Welfare State. I would like to use the word class or guild in the place of caste. All the three words in fact relate to the same concept and are based on co-operation as opposed to competition.

Mahātmā Gandhi says "The economics that disregard moral and sentimental considerations are like waxworks that being life-like still lack the life of the living flesh. We must work for all Indians and we must enable them to preserve their culture".

Hindu idealism brings all together and constitutes them into one organic big force for the common welfare of the whole. Production, distribution etc. are not to be viewed as essentially different from one another. The many forms of co-operative societies like Consumers' Co-operative Societies etc., are to be regarded in this perspective as aiming at an integrated social welfare. This, I think, is the essence of Hindu idealism in relation to Co-operation.

Dr. D. V. Rajalakshman: The main aim of this paper, as far as I can understand, is to establish that the ideas of modern co-operative movement are inherent in the traditional organization of Hindu society and that the concept of co-operation, as it is understood today has its root in the organizational set up of ancient

Hindu society based on the principle of Dharma. Implicit theory of welfare based on ideas of dharma, tolerance, sacrifice, mutual understanding and co-existence for building a good society can be observed to exist not only in Hindu idealism but also in the social structure envisaged by almost every religion. But I feel it is too much to look upon modern co-operative movement as being evolved out of the traditional social structure built on Hindu idealism. The structure of modern co-operative organization as it has come to stay has the following clear requirements: (1) There is a fundamental economic need for the constituents which is basic and happens to be the primary factor to make the organization homogeneous. (2) A voluntary association of participants each recognizing that this economic need can successfully be attained by collective effort rather than on individual basis. There is no notion of dharma, sacrifice or tolerance in this organization. In fact, it is based on personal interest which can be identified with selfishness and a motive to attain this gain. The structure of the modern co-operatives is essentially based on the homogeneity of an economic need of the members and a recognition of the advantage of collective effort by them.

The Hindu society has never developed organizations based on economic needs. Those that existed happened to be based on functions. The economic needs were satisfied to some extent by a system of distribution motivated partially by dharma and social justice. The caste system and the guilds mentioned by the author have nothing of the requirements of co-operative societies. In fact, they are instances of organizations where exactly the co-operative element of the modern thought is completely lacking. If the modern co-operative movement can be conceived as a horizontal alignment of individuals with a common economic need, the set up of Hindu society contains only associations with vertical integration of groups in its structure like soldiers, traders, priests, artisans etc. Thus I think that the social structure based on Hindu idealism is completely alien to the structure of modern co-operative societies that are envisaged in the West and are now being organized in India. The co-operative societies of the present day indeed cut across in a cross section into the Hindu social structure. As such it is believed by some co-operators in India that the existing social structure based on Hindu Dharma is indeed partly responsible for modern cooperatiive movement failing to attract the economically backward millions of India.

A few individuals joining together and collecting funds for poor feeding or for starting educational institutions or a few moved by the poverty of millions in the country preaching them methods of improving their conditions do not constitute by themselves a co-operative society under the accepted definition. I think Gandhi, Bhave or any religious leader as a matter of fact belongs to this class. So unless very convincing evidence is shown it is impossible to justify the main theme of the paper that regards modern co-operative movement as having its roots in Hindu idealism.

However, a more fruitful approach in this context would be to study to what extent the modern co-operative movement as developed in the West can be modified by introducoing some ideals of Hindu social structure so that this approach as a method to improve economic conditions in India, will be very fruitful. Even here the fundamental difficulty will be to devise a procedure of introducing the concepts of dharma and general human welfare that are the basis of traditional Hindu society, in the form of economic needs to groups of members with a desire for collective effort to satisfy them. This theme, however, constitutes a subject different from the one presented in the paper and can be discussed separately.

Sri K. Keshava Kini: Cooperation enshrines in itself the noblest ideals common to all religions. The Cooperative economic system seeks to lift the economically weaker sections out of the slough of poverty into which they have sunk. It is a purposeful movement which seeks to give life itself a new meaning. We see in cooperation the translation into actual practice of the ancient Hindu ideal of helping each other. 'Each for all and All for each' is the motto of the Cooperative system.

While the capitalistic system exalts capital, and almost deifies it. while the communistic system exalts the State and almost converts it into an octopus spreading its tentacles over every facet of man's life, co-operation glorifies the individual. Cooperation means the union and coordination of efforts of individuals who have been brought together on a common platform on a footing of equality for achievement of their economic and social well-being.

Leaders who were deeply religious in their nature have had a lot to do with the development of the cooperative movement. King, Buchez, Huber, Raiffeisan, Luzatti and Charles Gide were

all religious men. In some Latin American countries, the co-operative movement enjoys the patronage of the Church. In Quebec and in the Maritime provinces of Canada, the Roman Catholic priests took a leading part in spreading the tenets of the cooperative movement.

India had its roots firmly in Cooperation even before the First Cooperative Societies' Act of 1904 was passed. The Nidhis and chit funds which we used to have were perfect examples of co-operative endeavours. The joint family system resembles a co-operative society both in structure, in point of unified action and in the ensuring of the common weal of each one of its members and where each had a duty to perform, and an obligation to discharge and owed loyalty to the Karoha of the family who resembles the chairman of a cooperative society.

There is nothing in cooperation that offends Hindu Idealism. The principles of self-help and mutual help which are basic to the cooperative philosopy, and the objective of giving the weaker sections of humanity an instrument through the agency of which they can strive for a better kind of life are based on our ideals of Sanātana Dharma. In fact, what co-operation lacks at present is a moral ballast. The lapses we see in the cooperative movement at present can be directly traced to the loosening of the moral fibre of the nation, to the discarding of spiritual values in life and to the corrosive influence of the ascendancy of the materialistic values of life over the spiritual values. This tendency has to be halted if the movement is not to deteriorate. Cooperation has set store by the character of its members. If ideals of Hinduism or for the matter of that all religions permeate the cooperative movement in the country, there would be no need to be unduly pessimistic about its future.

Dr. G. Parthasarathi: The term "Cooperation" is applicable to a specific form of economic organization. The subject of enquiry may relate to the philosophical basis of the origin and development of this institution. Such an exploration will provide a logic and a rationale for the movement as it is now developed. Alternatively the enquiry may suggest a philosophy that should be the driving force if a specific form of economic organization is to sustain and succeed. In other words, the subject of enquiry relates to an idea, i.e., the philosophy, and its particular manifestation, the form of economic organization.

Traces of cooperative activity in a limited sphere could be found in the history of any country. But the cooperative society as a voluntary association of people of similar pursuits and as a legal body has had only a short history. The professed aims of founding fathers, without an examination of the historical context of the origin and development of this movement, offer very little guidance in an exploration of the philosophical basis. One cannot but help a feeling that the founding fathers have overplayed the ethical aspect. It may satisfy one's soul to believe that this specific institution owes its origin to an idealistic urge among its promoters while other forms of economc institutions have a materialistic basis. But such a belief does little justice to historical facts. Cooperation has an economic motive, and the fulfilment of this demands observance of economic principles. However, the very nature of group organization demands certain unique modes of conduct, which are not motivated by idealism, that are necessary for the fulfilment of the economic ends of the organization. The necessity for this new form of economic institution is simply this. Firstly, it is the only effective way of achievng the benefits of large scale economies by small farmers and artisans. It offers their only hope of survival. Secondly, it gives them a power of bargaining with sections more resourceful. Thirdly, it builds up a machinery through which the assistance of welfare state could reach a class of people who are widely dispersed in space. Thus the birth of cooperation as an economic institution could be traced to the compulsions of technological development. In areas where these compulsions are lacking, or in which the welfare state has built up institutions to counteract the evils of industrial civilization, cooperation has made little headway. It is not a sheer accident that the cooperative movement is more pervasive in the rural sector all over the world than in the urban sector.

We have so far confined our remarks to the question of philosophic basis of cooperation as an economic institution and as it is found in the modern world. The question of social and economic manifestation of the philosophy of idealism needs to be examined. I do not pretend to have competence to speak on Hindu idealism, nor, as an economist, am I interested in idealism *per se*. My interest is more in the social and economic institutions to which this philosophy leads. To my understanding idealism denotes several things. In religion it perceives divinity in all human beings and seeks to relate the finite with the Infinite. In philosophy

it gives pride of place to Idea, as different from matter. In work it attaches supreme importance to detachment. However, the form of Hindu social institutions, particularly the caste system, is built up on the basis of exclusion and not universality. This is quite contrary to the basic spirit of idealism, a contradiction between the philosophical basis, and its social and economic manifestation. A cooperative form of economic and social organization, as different from a capitalistic or a socialistic organization, one may argue should be the right manifestation of Hindu idealism. A discussion of this should start with the negation of existing economic and social institutions with reference to Hindu idealism and should seek to show how the co-operative form is more consistent. This conclusion will have quiite revolutionary implications. Unfortunately, the paper has ended where it should begin.

Prof. Bhat: It seems to me that the modern idea of co-operation in the economic sense of the term is not absolutely a new concept though there might be differences in the technique of organization in the ancient traditional mode and the more complex modern one. The nucleus of the idea of cooperation is the same in both the manifestations. So I hold that there is an essential connection between tradition and the modern co-operative movement. The underlying ideal is the same. It is not difficult to realize this view if only we would recall to our minds some aspects of village life that prevailed in olden times. Take for example the performance of a marriage in those days. Several hands went together for attending to the various demands of the occasion. The food needed for it in the shape of milk, curd, etc. came from friends and relatives who could supply them with ease. Cooks, some of them among the invitees to the marriage whether friends or relatives, voluntarily offered their services. The money needed for the marriage came partly from presents on the occasion and otherwise; and gratitude for those who helped in various ways was expressed by making presents to them. As a boy I have witnessed several social and religious functions in villages where they have been very successfully managed by mutual help and co-operation. I am slow to believe that this is not co-operation and obviously it is motivated by the altruistic principles of Hindu idealism. The aim was the welfare of all as the Sanskrit saying has it *Sarve Janāḥ sukhino bhavantu.*

Sri K. P. Shetty: The theory of cooperation seems to rest on two principles, viz., (1) the principle of participation of all mem-

bers in a common endeavour to achieve common good, and (2) avoidance of competition among the members of the cooperative society. The object of cooperatin is to achieve the general welfare of the community. Viewed from this angle, one can say that this theory of cooperation was very much part and parcel of the old Indian culture. It is also reflected in the organization of Indian society. As a matter of fact, the Vedic philosophers looked to Nature in order to know the secrets that helped to sustain peace and harmony in it. They realized that the natural phenomena respected "Rita" (order) or what might be called the "ordaining principle of nature" and did their duties enjoined on them by Nature. This respect of adherence to "Rita" begot in turn a perfect harmony and peace in Nature. The Vedic philosophers, therefore, thought that it would be possible to maintain harmony and peace, which are sine-qua-non for everybody to live a full life, in the human society if the people respected "Rita" that is to say, the ordaining principles of life, by performing such duties as they were capable of or as they were enjoined by Nature. In order to secure their adherence to "Rita" (order), the ancient Rishis. therefore, conceived the Dharma concept enjoining on the people to do their work without swerving from the path of duty. The whole human society was conceived as a big cooperative society wherein the people could effectively participate in the sense that they could perform their duties and could avoid destructive competition, which has been the bane of every society based on the rights of its members. Thus, the theory of cooperation based on these two principles (participation and avoidance of competition) was conceived long ago by the ancient Indian thinkers. There is nothing new in the present cooperative movement; it only resurrects the old wise principles of Indian life.

Sri S. Govindaswami: I do not feel either competent or equipped to attempt any definition of 'Cooperation' of the modern variety. But I may have as the basis for my comments to-day the Co-operators' slogan "Each for All—All for Each".

Before India's civilization was elbowed out and pushed to the back benches, her villages and their set up were deemed to be exemplary and the best for the greatest happiness of the greatest number, and for the well being of human society. Our five million odd villages were, very rightly. our pride and glory. Each village was absolutely self-contained and self sufficient from every reasonable standard. It had its own teachers, traders, farmers, potters,

barbers, dhobies, smiths, physicians etc. each followisg his hereditary occupation with self respect and contentment, and serving the rest in the village. There was no question whatsoever of any superiority of one class over any other, for it was this wrong superiority/inferiority among these classes that led to their disruption, unsettlement and degeneration with all the resultant disorganization and miseries of our country in recent history. Actually among the smiths themselves, the representative of the black smiths, in any village gathering, however poor he might be, always gets the first *tamboolam* (reception token) even before the richest goldsmith who might be present; because, it is the blacksmith whose privilage and pride and duty it is to make the ploughshare, the first necessity to grow the foodgrain. If by any means one could turn back the hands of the clock and get back to those golden days, we would still be the shining example in cooperation for even in countries like Denmark, I would venture to submit, modern cooperation is only the Westerner's nearest approximation to the ideal kind of cooperation that we had in our ancient village set up. And, naturally, that leads me to our caste system which, on account of the more recent superiority/inferiority complex latterly had a kind of unmerited stigma attached to it. The *Bhagavadgītā* is said to be the quintessence of Hinduism and of the Upanishads. It not only recognizes the caste system but pleads for it, and lays down that liberation is available to every human being whatever be his caste, if only he would do his duty whatever it is as the end in itself; Bhakta Nandanār got liberation from a distance from the sanctum sanctorum before (to the surprise and adoration of) the Brahmins of his time who had admission into the sanctum sanctorum of the temple. That is Hindu idealism. Hindu (or Indian) villages had the ideal caste system and that exemplified cooperation in the modern sense.

Sri P. N. Appuswami: The framework of Hindu society has been conceived as consisting of four major divisions or communities—called by the Hindu sages, the four *varṇas*. The *Purushasūkta* refers to these four branches, or structures, of Hindu society as having reference to particular parts of the body of the Supreme Being. Just as the parts of the human body have, whatever one may occasionally think about them, no higher or lower status, so too these parts or structures of society have really no higher or lower position. They are all equally necessary for the proper functioning of the body politic, as a whole.

The structure of society thus conceived is taken care of by its four main and major groups, each with a specific and coordinated function. Every part of human endeavour is taken care of by this division of functions, as the human body is taken care of by the limbs and the internal and external organs, each performing its specific duty for which it is particularly adapted—though, on occasion, one limb or organ can function for another whose normal duty is entirely different. Thus we find legs being used as arms, or *vice versa,* or the lung made to perform the kidney's function to a limited extent. In modern times, this extraordinary modification is being attempted, more and more, by eminent surgeons.

The Hindu ideal unit of society is the Joint Family. Again, here too, cooperation plays a very large part. The family works as a whole, knit by intimate ties of relationship and the bonds of affection which normally result therefrom. The Family, as a unit has one objective, and all the major and minor members thereof seek to achieve it to the extent possible to each one of them.

In both these examples, I was referring to normal—if not ideal—behaviour. But differences do exist in grades and functions, in quality, kind, or degree, and in location; and sometimes, they loom so large that frictions result, and breakdowns occur. All of us know the fable of the 'Body and Its Members': and the moral it seeks to inculcate. A similar parable is in the *Upanishads.*

All over the world wise people have realized this truth that the firm basis of society is mutual cooperation among all its branches or divisions; that such cooperation is not merely to be described as the expression of an instinctive human faculty, but it is also the result of mature and reasoned thinking.

In most societies, this aspect is not emphasized as much for its spiritual value, as for its material profit. When such a motive enters the field, people think in terms of rights and duties, and seek to balance them from a selfish point of view—and rights often cancel out or ignore the duties altogether.

In Hindu society spiritual values are given predominance, and duties are enjoined on all—duties which they should unquestioningly perform, or fail to do at their peril. Five 'debts' or 'sacrifices' most particularly the *manushya yajna*—are imposed upon every individual and each of these has to be discharged, or performed,

by every one every day. The punishment for failure is not so much here, as in the hereafter—that is, it is not material, but moral. Sharing and giving are emphasized at every turn almost *ad nauseum* it may seem. It has been said: 'When man begins to know himself as a *spirit* rather than as a *body*, he realizes that sharing and giving is the condition of growth and power: spiritual riches increase in the using, they do not perish; as they are given away, they multiply; as they are shared, they are thoroughly possessed and assimilated'. Hence 'cooperation' has been made to have its roots in the Spirit, and so, it spreads outwards, through the intellectual and emotional realms, right into material fields, where it manifests itself in many ways, each of which takes a part in the well being of man, and of the society he lives in.

Such a process of thinking is entirely different, to my mind, from imposed duties, under threat of prison, the loss of freedom, or the imposition of hurt and punishment in this world, which seem to be the bases of certain material civilisations today.

The ideal fosters the real: nourishes it, elevates it, and makes it a joy. This, I conceive, is the Hindu ideal of cooperation, of unity serving diversity.

Dr. T. M. P. Mahadevan: Sri B. Krishna Rao has rightly emphasized in this paper the need for a spiritual basis for any satisfactory economic system. *Artha* (wealth) and *Kāma* (pleasure) ought to be rooted in *Dharma* (virtue). The temporal and the phenomenal have no value in themselves; the finite ends have no intrinsic worth. Even *dharma* is not the final goal; it is but the door-way to *mokṣa* (spiritual freedom). The spiritual, therefore, is the basic value. The distinction of Indian thought is that it lays the greatest stress on this truth. At the same time, the this-worldly values are accorded their proper place. The development of "suitable norms of economic organization" is certainly not to be neglected. Sri Krishna Rao has explained this point also in quite clear terms.

To the question, "why should people cooperate with one another?", the answer that Indian thought would give is: "Because they are not different from one another. They are either one *as Brahman* or one *in God*". As a German Orientalist puts it, the reason for the commandment "Love thy neighbour as thyself" is to be found in the Upaniṣads 'Because thy neighbour is thyself'.

The seminar paper makes no reference to this metaphysical teaching.

The expressions "Hindu Idealism" and "Hindu spiritualism" used in the paper are not well chosen. "Idealism" and "spiritualism" have connotations which are not relevant for the purpose of this paper.

Leader's (Krishnarao's) reply: I have listened to the various comments made in the course of the seminar with interest. This convinces me of the necessity for further research into socio-economic goals and economic organization in different cultural environments. The tendency at the present time is one of accepting the systems of certain countries without carefully going into the problems that such acceptance may create in a foreign culture complex. I take the view that Hindu idealism has within it elements that foster economic cooperation on a footing of equality as between social classes. If views of a religious kind other than Hinduism too are consonant with the economics of cooperation, then it is clear that the matter of religious faith is not antithetic to some types of economic organization, a point which has to be noted particularly. Equality between man and man in the physical or material aspects is not implied by the traditions of Hindu idealism as even desirable. Even so a cooperative system which enables the improvement of material or physical conditions of human life cannot be said to be an unfamiliar idea even in ancient Hindu societies. The limited nature of assets available with each individual or householder-individuals seems to provide a more fundamental urge for cooperation. Though techniques of production may make it appear that cooperation is profitable, the more fundamental condition for cooperation of one individual with another comes from the fact that the assets with a single individual may be limited whereas by cooperation the assets of many can be pooled and increased. I would invite your attention to some cooperative societies in Orissa which have no share capital of members and no accounts even in the way such accounts are maintained elsewhere. The societies work on the basis of members' honesty and this may be taken as an illustration of what just the right kind of spirit can do to establish and to work cooperative institutions. I thank you for having helped me to think about the subject by your comments on my views about cooperative economic system and Hindu idealism.

Prof. K. A. N. Sastri: Winding up the seminar the director observed the subject is perhaps a little curious and out of the

way but on the whole a good subject. But to understand it you must really go deep down to the foundation.

Its modern aspect may be said to begin in 19th century in Europe when trade and science spelt secularism. All these were accentuated by Darwin's thory. The values which somewhat seemed to elevate selfishness, were common to all life. So, selfishness and secularism began to mean, each man for himself, heads I win tails you lose etc. That atmosphere became accentuated when Darwin's theory was misunderstood and misapplied. But the Russian anarchist Koropatkin wrote extensively on mutal aid. He said mutual aid has as much effective value in the history of civilization as struggle for life. So that was the other side of the picture. This struggle for life may be taken as a stand for western secularism and cooperation and mutual aid as facets of Eastern social Dharma. But such simplifications fail to do justice to the complexity of facts. Our cooperative societies were more or less imposed on us by legislation and copied from Germany and Denmark and administered by State officials. All these forms of cooperative societies born in the western milieu are of little value to us. On the other hand if people like Owen and Fourier had their birth in India you would have easily another chain of original founders of cooperation. Western values and eastern values are being assailed from different angles. We have to pick and choose from what is an old civilisation and new civilisation to evolve a new integrated society. It cannot be done altogether deliberately or by legislation. I think in the process of the discovery of values, Mr. Krishna Rao's paper will have a place of its own. I think this has been one of the shortest and most interesting seminars.

I thank you all.

SECTION III: BIBLIOGRAPHY OF BOOKS AND ARTICLES

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

Abbreviations

BSOAS:	*Bulletin of the School of Oriental and African Studies*
EW:	*East and West*
FEQ:	*The Far Eastern Quarterly*
HWM:	*The Hindu Weekly Magazine*
IAC:	*Indo-Asian Culture*
IWI:	*The Illustrated Weekly of India*
JAOS:	*The Journal of the American Oriental Society*
JAS:	*The Journal of Asian Studies*
MII:	*Man in India*
PA:	*Pacific Affairs*

ANTHROPOLOGY

INDIA:

Furer-Haimendorf (Dr.) C. von: *The Apa Tanis and their Neighbours* (Routledge and Kegan Paul, 16s. Rev. *IWI*, 14-4-1963, p. 15):

"This is a book which can be warmly recommended to all who are interested in the problems of our North-Eastern Frontier." "Dr. Furer-Haimendorf gives a charming account of the social structure, family life, political and religious customs of a tribe that has become famous for the remarkable system of cultivation which it practises on an elevated plateau, high in the hills of the Subansiri Division of NEFA." "Returning to the Apa Tani villages after an absence of seventeen years, the author was greatly impressed by the material progress of the people, although at the same time the basic pattern of their social and cultural life has been preserved."

ARCHAEOLOGY

INDIA:

Dani, Ahmad Hasan: *Muslim architecture in Bengal* (Asiatic Society of Pakistan Publication No. 7 xx, 278(v) 42, xxii pp. 96 plates, map. Dacca, Asiatic Society of Pakistan, 1961. Rs. 20/- Rev. *BSOAS* XXV(3), 1962, pp. 626-7, by J. Burton Page):

For the first time we are presented with a systematic study of this neglected subject from the competent pen of Dr. Dani who collected his material on a field survey in 1948-49 when he served in the Department of Archaeology of Pakistan. 'Though in general a most valuable and welcome contribution, well planned and convincing in its interpretation, its production falls far short of the proper standard. The appearance, paper, printing, and the clarity of the text figures and that of the plates, are all appallingly bad, and the Asiatic Society of Pakistan has done Dr. Dani a grave disservice in allowing a work which must have a strong national and patriotic appeal in addition to its intrinsic merit to appear in such a slipshod and poverty stricken form.' Dr. Dani's English is not felicitous and the documentation is not enough, and there is no handy bibliography.

Wheeler, Mortimer: *Charsada: A Metropolis of the North West Frontier.* (Oxford, England OUP 1962 x, 130. Illustrations, plates $ 14.50. Rev. *JAS,* XXIII(1) Nov. 1963, pp. 146-7 by W. A. Fairservis):

Substantial contribution, model of its kind from the Dean of subcontinent archaeology, results of two months' excavation in the winter of 1958. Stratigraphic column from the sixth century B.C. to the Muslim times worked out. Results are strikingly definitive and must constitute a guide of no little reliability. This treatise on the ancient Gandhāran city of Pushkalāvati is archaeological science at its best. The excavations were sponsored by the Govt. of Pakistan and are published jointly with the British Academy.

ART

GENERAL:

Raman, A. S.: Aspects of Modern Art (*IWI,* 2-2-1964, pp. 18-23):

On the art of Cezanne, Van Gogh, Gauguin, Matisse, Picasso etc. Broadly three forms in which the modernist expresses him-

self. "There is nothing modern about these forms. They are as old as Manu. Only their discovery is recent." "Thus we see that all the three principal forms of modern art are legacies from early Man; the Post-Impressionists discovered them. To-day we do not seem to be in tune with the artist who experiments with these forms. We have a tendency to dismiss him as a crank or charlatan. That is unfair. We have, let us confess, our own limitations. We denounce the modernist because he does not conform to our conception of art. We are in love with our own fads and fixations." In India the first significant break with tradition was launched by Amrita Sher-Gil, whose work was as authentically representative of the Indian feel and flavour as it was of the French idiom."

INDIA:

Sivaramamurti, C.: *Kaḷugumalai and Early Pāṇḍyan Rock-cut shrines.* (Heritage of Indian Art Series, ed. by Douglas Barrett and Madhuri Desai, no. 5, pp. 48, 34 pl. Bombay, N. M. Tripathi (1961). Rev. by H. Goetz in *JAOS,* 83 (1), Jan-March 1963, pp. 132-3):

Opens a new chapter in India art history, introducing a hitherto unknown style of classical Indian art i.e., that of the Pāṇḍyas in the uttermost south during the 7th to early 10th centuries. One is soon fully absorbed by the interest and beauty of early Pāṇḍyan art. Effective corrective to the Archaeological department's preoccupation with prehistoric and protohistoric research.

ARTS AND CRAFTS

INDIA:

Hand Made Paper Industry: (Pub. by Khadi and Village Industries Commission, Mistry Bhavan, Dinsha Wachha Road, Bombay. Price Re. 0.50.):

Contains informations regarding the plan and programme for the Handmade paper industry and a succinct account of its development.

Patel, Jhaverbhai and Dixit, M. B., *Guide to Village Planning.* (Pub. by Khadi and Village Industries Commission, P.B. 482, Bombay. Price: Re. 1.0.):

Deals with different types of information required to formulate plans of development.

CULTURE

GENERAL:

Kenworthy, Leonard S.: *Telling the U.N. Story* (Unesco, Paris. Price $2.00 6/(Stg); 4.50 Frs. Notice in Unesco Features, No. 430, 10th Jan. 1964):

The book was written at the invitation of Unesco by the author who is Professor of Education at Brooklyn College, New York, and a former member of the Unesco Secretariat. Dr. Kenworthy takes a close look at teaching about United Nations and its related agencies, examines some common weaknesses that crop up, and suggests ways to improve it. "The United Nations" he writes, "should be seen as the latest and most ambitious of man's attempts to break down the barriers separating people and nations and create a peaceful and just international community." The handbook, available in English, French and Spanish, contains a wealth of factual information and indicates the various materials available to teachers, textbooks, documents, pictures, posters, films, filmstrips, etc., and how they can be used.

ASIA:

Passin, Herbert (ed.) *Cultural Freedom in Asia*, Tokyo: Tuttle, 1956, viii, 296, Ilustrations $2.00. Rev. Jl of *A.S.* XVI(IV), pp. 601-3:

Proceedings of conference at Rangoon Feb. 17-20, 1955 convened by the Congress for Cultural Freedom and the Society for the Extension of Democratic Ideals—the former has its headquarters in Paris and the latter is a Burmese organisation. Forty delegates and guests attended from Burma, Ceylon, Hongkong, India, Indonesia, Japan, Laos, Pakistan, the Philippiness and Thailand,—but did not speak with one voice. Yet there is much of value in the book.

Ward, Barbara E.: *Women in the New Asia: The Changing Roles of Men and Women in South and South-East Asia* (Unesco, Paris. Price: $8.00; 40/-(stg.); 28F. Notice in Unesco Features, No. 433, 28th Feb. 1964):

The purpose of the volume "is to make available material gathered over a period of two years under the Unesco Major Project on Mutual Appreciation of Eastern and Western Cultural Values." Mrs. Ward Points out in her introductory essay that these studies 'may help us to emerge a little from the cocoon of

our preconceptions, including our own culturally derived stereotypes about what are truly 'masculine' and what 'feminine' social roles—and also about what are really 'Eastern and what 'Western' patterns of living." The studies examine the impact of the new status of women upon the private, domestic lives of both sexes—of families, in fact, in eleven countries: Burma, Ceylon, India, Indonesia, Laos, Malaya, Pakistan, the Philippines, Singapore, Thailand and Viet-Nam. Sociological studies by specialists in each country are accompanied by autobiographical accounts by women nationals; of the nineteen contributors, fourteen are women and there is one husband-wife team. The personal histories are vivid descriptions of changes that have occurred in the authors' own families from the days of their grandmothers up to the present.

BURMA:

Woodman, Dorothy: *The Making of Burma* (ix. 594, 12 maps, London, Cresset Press, 1962. 63 s. Rev. *BSOAS,* XXV (3) 1962, pp. 636-38 by Hugh Tinker):

The book is divided into five parts; the last section dealing with the border (which fills almost half the book) contains a mass of information upon tribal politics and the often rough and ready administrative decisions by the pioneer British frontier officials. Miss Woodman gives us a comprehensive account of all the involved negotiations after Burma became independent which led to the final demarcation of the China-Burma frontier. A patient and careful examination of a subject of exceptional complexity and variation.

GREAT BRITAIN:

A survey of Oriental Studies in Great Britain: (FEQ. XII (3) May 1953, pp. 383-91):

Confined to Br. Universities with special emphasis on Far East and South-east Asia studies.

INDIA:

Beidelman, O. Thomas: *A comparative analysis of the jajmani system,* pp. 86. Locust Valley, N.Y. 1959. (Rev. in *BSOAS,* Vol. XXIII, Part 2, pp. 427-8):

"The Jajmani system provided for the exchange of goods and services in rural areas before the expansion of a money economy brought flexibility to the previously rigid interrelations between

the occupational castes." This slim volume contains a reassessment of this basic feature of the traditional Indian village economy. It is valuable as an able analysis of a process of change affecting both the economic and the social structure of the Indian village.

Botto, Oscar (tr): *Il Nītivākyāmṛta di Somadeva Sūri* (pp. 230, univ. di Torino. Facotta di Lettr e Filosfia. Fondatione Parini-chirco. Torino, 1962, Rev. *JAOS*, 83(1), Jan-March 1963, pp. 139-40):

The task of scholars who wish to pay more attention to NVA in future will be facilitated by O. Botto's study and his lucid and and excellent translation for which he should be wholeheartedly congratulated.

Delewry, G. A.: *The Cult of Vithoba* (Poona univ. and Deccan College publications in Archaeology and History of Maharashtra (1) XV, 224 pp, 7 plates, 7 maps, Poona; Deccan College Post Graduate and Research Institute, 1960. Rs. 15. Rev. *BSOAS*, XXV (3) 1962, pp. 625-6, by F. R. Allchin; also *JAOS*, 83 (1), January-March 1963, pp. 135-6):

'Our temples and cities of religious pilgrimage are our heritage and give the configuration to India's personality' says D. N. Majumdar in his introduction to L. P. Vidyarthi's: *The Sacred complex in Hindu Gayā*. The present volume deals with the peculiarly Maharashtra cult of Viṭhoba, the Varkari sect, and the pilgrim city of Pandhapur. The approach is in the main historical and sympathetic, that of a 'Christian bhakta', while 'Vidyarthi's is primarily anthropological. 'Thus the two books made a most stimulating contrast and together suggest a fruitful field for further research into other regional sects, priestly catses and "sacred complexes" throughout India.' Unsatisfactory state of Drav. philology an obstacle to evaluating the suggested connection between Kan. *beṭṭa* 'hill' and Viṭhoba. 'The conclusion is unexpected and exciting: Viṭhoba seems to have originated as a Dravidian hero. Bittiga whose memorial stone at Pandharpur became the centre of a cult to which a tribal cattle god was assimilated and, at a later date, also Kṛṣṇa. Somewhere before the thirteenth century a saint Pundalika taught and died at Pandharpur. He was a Maratha and from him sprang the Varkari cult'. Fails to explore the popular aspects of the movement for which task the discourse of intellectuals and the study of literary materials do not suffice.

Hariyappa, H. L.: *Rgvedic Legends through the ages*, (pp. 206, Rs. 15 available from Chetana Ltd., 34, Rampart Row, Bombay-1):

A critical study of three of the most important legends from the Rig Veda with detailed investigations into their transmission and transformation through the post-Vedic period.

Isenberg, Artur: *Challenge and Privilege* (Report on an informal inquiry about the case for American Support of Selected Cultural Projects in India, 1964, Author 10, Jorbagh, New Delhi-3):

A Report based upon the written comments elicited in the course of the enquiry from representative select persons in India regarding the case for American support of selected Cultural Projects in India. In the introduction the author observes "Having lived in India for nearly a decade, I have become profoundly impressed by the achievements of Indian culture. Interest led to enquiry, and inquiry led to a growing awareness of certain problems faced both in the preservation of India's cultural heritage and in the further development of Indian culture... It occurred to me that there was an incredibly great disparity between the munificence of non-governmental American aid to India's economic, technological, scientific, medical and educational development, on the one hand; and the all but microscopic extent—and often total absence—of such aid to India's arts and humanities, on the other".

Mal, Bahdur, M. A., *Dayanand. A Study in Hinduism*: (V.R.I. Press, Hoshiarpur, Punjab, Rs. 3.25):

Principal Mal who has already placed the world of culture and sociology by his invaluable works on Mental Health, Indian Culture, Buddhistic Religion, Upanishadic Thought and Sri Krishna under a deep debt of gratitude is always seeking fresh fields and pastures new for his eminent exposition and instructive explanations. The author justly concludes that the uniqueness of Hinduism is that it is a living culture rather than a religion in the conventional sense of a particular mode of worship or belief.

INDONESIA:

Voorhoeve, P.: *The Chester Beatty Library: a catalogue of the Batak manuscripts, including two Javanese manuscripts and a Balinese painting,* (iv, 167 pp, front. 9 plates. Dublin: Hodges Figgis & Co. Ltd., 1961, £ 4. 4 s. Rev. *BSOAS,* XXV (3), 1962, pp. 642-3 by C. Hooykaas):

The collection of Batak mss. is the biggest of insular Europe. The author says that an elaborate descriptive catalogue with comparative notes on MSS in the Leiden University collection, proba-

bly the largest of about 200 mss. is planned. The present satalogue has one index of Batak words, proper names, and geographical names, a second index enumerating the mss. used, and a third of literature cited. 'Even though some Hindu influence cannot be denied, for the greater part the manuscripts represent the pre-Hindu old Indonesian culture, and though not datable, they are a historic memorial of older times'.

PAKISTAN:

Qureshi, Ishtiaq Hussain: *The Muslim Community of the Indo-Pakistan Sub-Continent.* (Hague, Mouton & Co., 1962. 334. Chronology, Glossary, Bibliography, Index. Rev. *JAS* XXII(3), May 1963, pp. 251-2):

Courageous and restrained. "A book of warm rather than cold objectivity, and there is no overlauding of the Muslim rule or culture in India. The tribute is paid with solid subtantiation." First seven chapters cover developments not treated seriously before by Muslim scholars in English. Particularly enlightening is the semi-legendary and in some cases solid historical testimony regarding the circumstances of conversions to Islam of several Buddhist and Hindu princes. Also included are fresh data on the missionary efforts of Sufi saints, and fascinating sidelights on the inter-play of Hindu, Buddhist, Shia, Ismaili, Sufi and Sunni forces'. 'The author tends to belittle the place of Akbar as a syncretist'. The book does not mention the outstanding vindication of Alamgir I by Shibli Numani. There is also no mention of Altaf Husayn Hālī, a Muslim of great eminence both because of his ethical qualities and his literacy creativity and influence. The Cultural life of Hyderabad (Deccan) has also been ignored. A pioneer work in English on a subject which has received inadequate attention from scholars.

MALAYA:

Wheatley, Paul: *The Golden Khersonese: Studies in the historical geography of the Malay Peninsula before A.D.* 1500 (Malayan Historical Studies, 388 pages, front, Kuala Lumpur: Univ. of Malaya press, 1961 (distributed by Oxford Univ. Press, 45 s, Rev. *BSOAS* XXV(3), 1962, pp. 638-9, by O. W. Wolters):

Prof. Wheatley's valuable book is not only the latest, but an unusual contribution in this field. It is the first major study undertaken by a professional geographer who is also capable of reading Chinese sources, and it is also the first detailed and systematic

survey of all the known documentation of a specific part of the region. The author has taken into account Chinese, Greek, Latin, Indian, Arab, Malay, Javanese, and Portuguese references to the Malay Peninsula up to A.D. 1500. In his preface the author states that he has had to assume responsibility for much of the historical framework, and it is likely that in the future this framework will be frequently consulted.

ETHNOLOGY

INDIA:

Majumdar, D. N.: *Himalayan Polyandry, Structure, Functioning and Culture Change—A Field Study of Jaunsar-Bawar,* (London, Asia Publishing House, 1962; pp. xi, plus 389, maps 4, charts—5, pls 8. Rev. *EW,* March-June 1963, p. 97):

The volume is much more than an exposition of the polyandric customs of the Himalayan peoples. Although the study is essentially restricted to the Jaunsar-Bawar territory and examines above all the populations of the Khasa, it is not wholly concentrated on the theme of their family and matrimonial customs, but gives a broad description of the cultural and social components which have acted on these tribal societies. The work is based on direct documentation, which the author himself gathered on the spot during his repeated stays in Jaunsar-Bawar; he was a member of the Research Programme Committee of the Planning Commission, aimed at ascertaining the work promoted under the auspices of the Community Development Project and at judging its effectiveness.

HISTORY

INDONESIA:

Heekeren, H. R. Van: *The Stone Age of Indonesia.* (Verhandelingen Van het Koninklijk Instituut Voor Taal—Land-en Volkenkunde—Deel XXI), pp. 141. 's-Gravenhage: Martinus Nijhoff, 1957. (Noticed in *JAOS,* Vol. 79, No. 2, p. 164):

"An authoritative compilation, summary and discussion of existing data on Indonesian prehistory. As the author places the findings from Indonesia in a broad Asian context, this work will be of interest and value to all those concerned with general problems of Asian prehistory. Illustrated with twenty-four figures, and forty-seven plates".

S. E. ASIA:

Merlink—Roelofsz (Mrs.) M. A. P.: *Asian Trade and European Influence in the Indonesian Archipelago between* 1500 *and about* 1630. (The Hague, Martinus Nijhoff, 1962 viii, 471. Bibliography Index. Gilders, 29. 75 Rev. *JAS,* xiii (1), Nov. 1963, pp. 139-40):

Most thorough, judicious and best documented; will replace older works for many purposes. Indispensable for the serious student of Indonesian and south-east Asian history. Useful to all who have an interest in the great Asian trade route. The sixty-two page cross critical index makes it particularly valuable; not a single map in this most elegantly produced book.

VIET-NAM:

Buttinger, Joseph, *The Smaller Dragon: A Political History of Vietnam,* New York: Praeger, 1958, 538, $ 6.00, Rev. xxxii (i), pp. 94-6 by D. G. E. Hall:

Very critical History up to 1900. Too many notes, little attention on real Vietnam history and more on Europeans; big subjects—like Vietnam expansion leading to disappearance of Cham civilisation and threat to Kambujan till French intervention saved it—passed over.

LANGUAGE AND LITERATURE

BURMA:

Aung, Dr. Maung Htin: *Burmese Law Tales. The Legal Element in Burmese Folk-lore,* (pp. x, 157 OUP, London, Oxford, etc., 1962. Rev. *JAOS* 83 (1) Jan-March 1963, pp. 141-3):

The reviewer's (Sternbach's) analysis of Burmese law tales tries to show that most of the tales gathered by Dr. Aung are based on legal rules of Hinduistic origin; it is difficult to accept the theory that Burmese law is native in its origin and very little influenced by Hindu Law. Nevertheless the work is of interest to students of Burmese literature and folklore as also to students of comparative and Burmese law.

INDIA:

Barua, Hem: *Folk Songs of India* (Indian Council for Cultural relations, Rs. 6, Rev. *IWI,* 2-2-1964, p. 47):

"It is not easy to make a comprehensive collection of Indian lyrics in English but Hem Barua has been clever in his selection of folk songs of India. He has chosen the translations of such

eminent folklorists as Dr. Verrier Elwin, W. G. Archer and Von Furer-Haimendorf, and has thus contrived to avoid many of the banalities that are inevitably present in translations. Barua has garnered these folk songs from all parts of India ranging from Assam to Kerala. The lyrics cover a variety of subjects and deal with such diverse themes as marriage, work, war, love and nature".

Dasgupta, Alokeranjan: *The Lyric in Indian Poetry,* (Calcutta, K. L. Mukhopadhyay, 1962, pp. 164), Rev. *EW,* March-June, 1963, p. 107):

This is a comparative study on the evolution of the forms of Bengali poetry up to the 17th century. It is not only an analysis of the prosody of ancient and mediaeval Bengali poetry, but also, as the author remarks, a research into its 'inner forms' which go back to essential themes of the ancient religious sense. The author examines these original themes and follows the poetry as it penetrates the culture of the Indian people; he also studies whatever links there may be between Indian classical music and the vernacular forms of poetry.

Glasenapp Helmuth Von: *Die Literaturen Indiens von ihren Anfangen bis zur Gegenwart* (Stuttgart, Alfred Kroner, 1961; pp. xvi, 484. Rev. *EW,* March-June, 1963, p. 108):

This is a good and readable summary of Sanskrit literature and of the literatures of mediaeval and present-day India written either in Indo-Aryan languages or in Dravidian langugaes. A chapter is dedicated to Ceylon; as regards Sanskrit literature, the Buddhist and Jaina literature are included too. A small but good introduction to the study of Indian literature.

Krishana Chaityana: *A New History of Sanskrit Literature,* (New York, Asia Publishing House, 1962, x, 490, ref: $ 10.00, Rev. in *JAS,* xxxiii (1), Nov. 1963, pp. 147-8):

Author strives for completeness and balance, but owns that his book could not have been written without the works of earlier scholars. There are really no significant new contributions. The author's style is lively and sensitive.

Rabel, Lili: *Khāsi, a language of Assam* (Louisiana State university studies, Humanities series, no. 10, xxiii, 249, pp. Baton Rouge: Louisiana State University Press, 1961, $ 5. Rev. *BSOAS,* XXV (3), 1962, pp. 635-6, also Rev. *JAOS.* 83 (1), Jan-March 1963, p. 144):

A doctoral thesis based on data got in 1947-8 and 1955-6 in the course of some 240 hours' work with two informants, both to some extent *depaysés;* Dr. Rabel had no opportunity to check her conclusions in the field, and some of them remain tentative. The westernmost outlier of the Monkhmer family Khāsi is peculiar in that its immediate contacts are with Indo-Aryan. It has five vowel system with a two fold length distinction—this will not surprise a diffusionist. Khāsi is thus of the greatest interest both for the Austric scholar and for the student of areal linguistics as a description of the Cherrapuñji dialect of the language. Many points of morphology and syntax unsolved.

Shefts, Betty: *Grammatical method in Pāṇini: his treatment of Sanskrit present stems:* (American Oriental Series: Essay 1, V, 45 pp, New Haven Conn. American Oriental Society, 1961, $ 2.50, Rev. *BSOAS,* XXV(3), 1962, pp. 623-4 by J. C. wright):

This study takes the form of a translation and commentary, both excellent of Pāṇini's *sūtras* 3.1.68-85 together with the *Kāśikā,* most of the relevant portions of the *Mahābhāṣya.* There is also a glossary of terms. There are serious misprints. To have followed the historical trends fully would have led to a rewritting of a considerable part of the *Aṣṭadhyāyī.* In reaffirming Pāṇini's treatment in spite of grave doubts, Kātyāyana and the later commentators were opposing the historical development of the language.

Tulpule, S. G. (ed.), *An Old Marathi reader* (Linguistic Society of India), xvi, 264 pp. Poona; Venus Prakashana, 1960, Rs. 20, Rev. *BSOAS,* xxv(1), 1962, pp. 179-80:

The conception of the work is excellent. There is an important introduction of 81 pages on the main characteristics of fourteenth century Marathi; at the end there is a complete glossary occupying 76 pages and containing every word that appears in the 34 short selected texts including early inscriptions and passages of both prose and verse. The Mahānubhāva sect provides 12 out of 14 prose extracts and 8 out of 14 verse passages, and their text preserved in cypher has resisted scribal modernization to a degree rare in the history of Indian MS. works. This is the only period before the 19th century in which any body of literary prose existed. The typography and the paper are excellent, but not so the layout; in any future edition it would be preferable to distribute text and translation on facing pages with notes beneath instead of the present consecutive arrangement.

Velankar, H. D.: *The Vikramorvaśīya of Kālidāsa,* (viii, lxxxviii, 148 pp. New Delhi Sahitya Akadami, 1961, Rs. 6, notice *BSOAS,* XXV(3), 1962, p. 654):

Prof. S. Radhakrishnan's preface gives what is known of Kālidāsa and his works, and Velankar supplies a full introduction to the play, coming down on the side of those who consider the disputed Apabhramśa and Mahārāshtrī verses an integral part of the drama. He seems to slight unnecessarily the critical edition of Athalye and Bhawe whose conclusions are in perfect accord with his own. He had a longer battery of manuscript and commentatorial readings at his disposal.

INDONESIA:

Cense, A. A. and Uhlenbeck, E. M.: *Critical Survey of Studies on the Languages of Borneo,* (Koninklijk Instituut Voor Taal—, Land-en Volkenkunde, Bibliographical Series, 2, pp. 82. Noticed in *JAOS,* Vol. 79, No. 4, p. 328):

A publication commissioned and supported by the Netherlands Institute for International Cultural Relations.

LEXICOGRAPHY

MALAYA:

Winstedt, Sir Richard: *Kamus bahasa Mĕlayu Chetakan Yang pĕrtama* 338 pp. Singapore and Kuala Lumpur: Marican & Sons, 1960. Rev. *BSOAS,* xxv(1), 1962, pp. 192-3.

The seventh Malay dictionary to be compiled by Sir R. Winstedt, unlike its predecessors, is unilingual and has all its definitions and explanatory matter in Malay. It is printed in Romanized Malay and its coverage is fuller than previous dictionaries of the same type and includes a large number of modern words and phrases. A valuable contribution to Malay lexicography.

MUSIC

INDIA:

Ramanuja Tatachariar, Agnihotram: Place of Music in Vedic Culture (*HWM,* 25-12-60):

Describes how music, both vocal and instrumental played a significant role in the Vedic Civilization. An attractive feature is the mention of the special role of the folk songs.

PHILOSOPHY

GENERAL:

Magill, Frank N. (Ed.): *Masterpieces of World Philosophy* (George Allen and Unwin Ltd., London, pp. 1166, 63 s. net. Rev. *HWI*, 23-2-64):

"It is interesting for the Indian thinker to come across the present volume containing 200 essay-summaries of the great philosophical works from antiquity to the modern age. Though in summary form they do in the main substantially present clearly the basic tenets of each thinker. The order of arrangement is not according to schools of thought but chronologically according to their dates. Thus there can be seen the parallelism in the world of thinkers living at about the same time or century. The purpose has been to make this work an authoritative reference book, or to give an account of each thinker which would give the reader the central idea back of his main work. The arrangement of the material also can show how the world thought has progressed. In fact history reveals how and by what means thoughts of one country impinge on another and percolate into their systems... The Editor has helped the reader by supplying the date, the works of the author, the books-summary or what is called the principal ideas advanced in the work summarized. Then follows the summary of the work itself. There are further helpful aids: the alphabetical list of titles, a glossary of common philosophical terms which is well prepared and correct and an author index. This is a volume which every library and every student of philosophy is advised to possess".

INDIA:

Pavitra (P. S. Saint Hilaire): *Education and the Aim of Human Life* (Pondicherry, Sri Aurobindo International Centre of Education, 1961, Rev. *EW*, March-June, 1963, p. 112):

While other educational systems content themselves with striving for greater perfection of man as we know him, Pavitra, following his master's (Aurobindo) ideas believes in the possibility of educating man from childhood on in such a way as to help him develop a 'higher spiritual consciousness' which will eventually lead to a 'supramental' level of being.

Singh, Satyavrata: *Vedāntadeśika, His Life, Works and Philosophy: A study* (Benares, The Chowkhamba Sanskrit Series Office, 1958, pp. xxiv and 503. Rev. *EW*, March-June, 1963, p. 113):

Consists of four parts: the first is dedicated to biography and to the chronology of his works; the second part details his contributions to Viśiṣṭādvaita; the third and the fourth parts to his contributions to Śrīvaiṣṇavism. Very useful to all who wish to examine Viśiṣṭādvaita.

Wadiyar, Jayachamaraja: *The Gita and Indian Culture* (Orient Longmans, Madras-2, Rs. 2, Rev. *HWM*, 16-2-1964):

His Highness the Maharaja and Governor of Mysore, after a brilliant academic career, has kept up a strenous course of studies and reflections in the field of Indian Philosophy and of letters in general. The brochure "Gita and Indian Culture" is the last of a series of discourses and books by His Highness dealing with Advaita Vedānta. Defining Indian Culture or Samskriti as a state of mind in which alone one can comprehend the significance of ultimate truth, the author emphasizes the esoteric as contrasted with the ordinary or literal meaning of the Gītā.

Wayman, Alex: *Analysis of the Śrāvakabhūmi manuscript* (Univ. of California publications in classical philology, Vol. xvii, ix, 185 pp. plate, Berkeley and Los Angeles, Univ. of California Press, 1961, $5. Rev. *BSOAS*, XXV(3), 1962, pp. 624-5 by P. S. Jain):

A doctoral thesis on the manuscript from the Rahul Sanskrityayana collections. A hitherto unpublished portion of Asanga's *yogācāra bhūmi-śāstra;* only a part of which has been published under the title of *Bodhisattavabhūmi.* This discovery not only supplements the missing part of this major work of Asanga, but also helps us to understand his attitude towards the Lesser Vehicle to which he is said to have belonged prior to his conversion to Mahāyāna. We look forward to a complete edition of this text.

RELIGION

GENERAL:

Gandhi, M. K.: *All Religions are True* (Ed. Hingorani, Bharatiya Vidya Bhavan, Bombay Rs. 4):

This is a convenient reprint by Bharatiya Vidya Bhavan with the permission of the Nava Jivan Trust of the Mahatma's random but richly pregnant thoughts on Equality of Religions, World Scriptures, Idol Worship, Conversion, Christianity, Hinduism, Buddhism, Islam, and Testament of Faith. Well-got up, well-printed, and well-worthy of purchase and intensive perusal and pondering.

Williams, John Alden: *Islam* (Great Religions of Modern Man) (256 pp. London; Prentice Hall International; New York, George Braziller, Inc. 1961 25 s. Notice in *BSOAS* XXV (3) 1962 p. 625):

Account of Islam in a number of its various aspects. Significant extracts from important works are set out on a simple plan, and linked by a connecting narrative. Suitable introductory reading for students.

INDIA:

Bhatt, N. R. (ed.): *Rauravāgama vol. i.* (Publications de l'Institut Francais d' Indologie No. 18 XXI, 223 pp. Pondichery. Institute Francais d' Indologie, 1961. Notice *BSOAS* GGV (3) 1962 p. 654):

Excellent critical edition representing the beginning of a systematic elucidation of the whole of Āgama literature and inaugurating a series of editions of *Āgama* texts undertaken by the Institut Francais d' Indologie. J. Filliozat in his introduction emphasizes their importance and suggests C. 400 A.D. for their compilation. The book is well annotated, includes a bibliography, and plates and tables illustrating *kundas, āvaraṇas* etc. Appendix contains *Saurapūjāvidhi* associated in two mss. with this *āgama* but not originally part of the text.

Conze, Edward: *Buddhist Scriptures* (selected and translated) Penguin Books, 3/6, (Noticed in *IAC.* Vol. VIII. No. 2, Oct. 1959 p. 195):

The selection is based on the fundamental doctrines of Buddhism as one commonly accepted by all Buddhists. Deals with the Buddha's meditation, wisdom, doctrinal formulas etc.

Silburn, Lilian (tr.): *Le Vijñānabhairava* (Publications de l'Institut de Civilisation Indian Series in 8° FASC 15. 222 pp. Paris: Editions E. de Boccard, 1961. Fr. 24. Notice: *BSOAS* XXV (3) 1962, p. 654):

Śaiva treatise on mystic communion with the absolute assigned by the translator to the beginning of the Christian era (but see *L' Inde classique* 1, p. 427): In addition to the text and translation, there is a commentary with copious notes, and an introduction summarizes the metaphysics and yoga of the Kashmir Trika school whose ideas developed from those underlying Tantric Śaivism. Appendix analyses the process of communion; full indexes of technical terms. Difficult text well and lucidly translated

though there are some cases of obvious mis-construction of the Sanskrit.

SCULPTURE

INDIA:

Sivaramamurti C: *Indian Sculpture* (Indian Council for Cultural Relations, New Delhi, Allied Publishers, 1961, pp. 164 Rev. *EW*, March-June 1963, p. 96):

The present volume is a brief survey of the evolution of Indian sculpture as witnessed by some masterpieces from Harappa up to Vijayanagar and the Nayak period; it is a kind of running commentary illustrating some well chosen and generally well-known examples of the plastic achievements of Indian sculpture.

SOCIOLOGY

GENERAL:

Hunt, Eligin F. & Karlin Jules: *Society to-day and tomorrow: Readings in Social Science.* (The Macmillan Co., New York: 1961, pp. 508, 3.95 $ Rev. *MII.* Vol. 42. No. 2, 1962, p. 172):

This is a paper back presenting a great variety of selections, culled from the works of some fifty odd modern authors on subjects of 'Social life'.

BURMA:

Pye, Lucian W: *Politics, Personality, and Nation Building* (Burma's search for identity, Yale University Press, 1962, XX, 367, Index $ 7.50 Rev. by Hugh Todker of SOAS, London. *JAS.* XXII, 3, May 1963 pp. 335-7):

'The present work represents an attempt to explain the political instability of present day Burma and also (to an extent that is never made quite explicit) the difficulties of other countries undergoing de-colonization—by means of psychology .... One cannot pretend that Mr. Pye.is completely at home in Burma'.

INDIA:

Berreman, Gerald D. *Hindus of the Himalayas* (Berkeley and Los Angeles Univ. of California Press, 1963 x. 430 bibliography Appendices; maps $ 8.50 Rev. *JAS* xxiii (i) Nov. 1963 pp. 145-6):

Title too wide, Nepal not included. Really close study of a village n.e. of Dehra Dun. The author's aims were to provide an ethnographic study of a remote culture area; to analyse the

working of kin, caste, and community ties in a uniquely organized caste society; and to examine reactions to planned and unplanned change. He says: 'The government has alienated the low castes by their actions (e.g. supporting large landholders to increase food production), and the high castes by their words (egalitarian talk)'. The author has overstated his case on the uniqueness of the Paharis who have many points of similarity with the plains people.

Coale, J. Ansley, and Hoover. M. Edgar: *Population growth and economic development in low income countries.* A case study of India's prospects xxi. 389 pp. Bombay: Oxford University Press, Indian Branch, 1959 42 s. (Rev. in *BSOAS* Vol. XXIII Part 2, pp. 407-8):

A warning of Malthus in a 'modern garb of statistics, equations and charts'. Studies the interaction between population growth and economic development.

Datta. K. K.: *Survey of India's Social Life and Economic Conditions in the Eighteenth Century (1707-1813)*: (Calcutts, Firma K. L. Mukhopadhyay, 1961, xiii, 258, Appendix. Glossary, Index. Rev. *J.A.S.* xxii (3) May 1963, pp. 348):

Valuable for the facts that the author has collected on a variety of subjects, but mainly from the well preserved and relatively complete records of the East India company's servants; still more facts, especially from non-European sources, must become available before the image of eighteenth century society comes into life.

Ghoshal, U.N.: *A History of Indian political ideas: the ancient period and the period of transition to the middle ages*: (xxiii, 589 pp. Bombay, London, etc. Oxford University Press (Indian Branch), 1959. 52 s. 6d. Rev. in *JSOAS* XXV (1) 1962, pp. 176-7 by A. L. Basham):

Thirty chapters of this comprehensive survey, grouped in seven parts. The author seems to have ransacked almost the whole of ancient Indian literature for his material. Dr. Ghoshal is a historian of the older school, who attempts to discover the facts and to allow them to speak for themselves with the minimum of interpretation. Has made very good use of the monumental *Mediiaeval political theory* of A. J. and R. W. Carlyle whose work he generously acknowledges in the preface. He has shown conclusively that, despite the absence of theoretical treatises, there was rich and varied thought on political topics. He may perhaps be

forgiven for finding the idea of the Welfare State in the ancient India (p. 57). The concluding chapter is in many ways the most interesting with its valuable comparisons with the political thought of other ancient and mediaeval civilizations. The book makes few concessions to the general reader, though the English is lucid and correct, if perhaps a little heavy. It is probably the finest single handed work of detailed historical scholarship to have appeared in India since independence.

Malenbaum, Wilfred; *Prospects for Indian Development* (New York: The Free Press of Glencoe, 1962, 325. Index. $ 6.00 Rev. *JAS* xxii (3) May 1963 pp. 345-6):

Primarily an aggregative analysis of the growth of the Indian economy in the two plan periods from 1951 to 1961 with some historical background for perspective. The analysis in Part III of the gap between the performance of the economy in the 1950's with that projected under the first two plans is the most useful contribution of the book. This study is particularly useful in providing an overall analysis of recent Indian economic development, as it was planned and as it occurred in fact, with sound common sense recommendations as to how future programs for growth ought to be oriented.

Pylee, M. V. *India's Constitution,* (New York, Asia Publishing House, 1962 vii, 396 maps. $ 6.00 Rev. *JAS* xxiii (i) Nov. 1963 p. 146):

Meant for use as an undergraduate text book; author would have done better to give more space to the problems he raises in the last chapter where he says the constitution will have to survive many tests, including the pressures of a highly centralized administration, the temptation to achieve social and economic objectives rapidly through non-constitutional means, the dangers of attaining political democracy before social and economic democracy, and the difficulties of evolving the necessary competitive party system.

Tinker, Hugh: *India and Pakistan, A political Analysis.* (New York, Frederick A Praeger, 1963, 228; Maps. $ 4.50 paper $ 1.75) Rev. *JAS* xxiii (1) Nov. 1963 pp. 143-5:

Work of an ICS turned scholar and Journalist. The volume is unsatisfactory as a scholarly work, especially with regard to the analysis of Indian politics. It is very skilfully written, highly

readable, and demonstrates intimate knowledge of the politics of the subcontinent. For this reason Mr. Tinker's book is dangerously persuasive, and demands great care and discrimination on the part of readers.

INDO-CHINA:

Lingat, Robert. *Les Regimes Matrimoniaux du Sud-Est de l' Asie; Essai de Droit Comparé Indochinois,* Saigon: EFEO. Vol. 34, Part 2. (Les Droits codifiés). 1955. 195. Part I published 1952, Rev. *P.A.* xxx(1) p. 88:

Most valuable for excerpts in French of the sections on marriage and inheritance from the Civil Codes of the five countries dealt with—Annam, Cambodia, Laos, Siam and Tonkin.

INDONESIA:

Brackman, Arnold C: *Indonesian Communism: A History* (New York. Fredernick A. Preger, 1963 xvi, 336, Bibliography. Index. $ 6.50 Rev. *JAS* xxiii(1) Nov. 1963 pp. 141-2):

First book length history in English of the Indonesian communist movement by a journalist who is passionately committed and views the history of the Indonesian republic as a struggle between good and evil, the former embodied in Sjahrir and Hatta, the latter in Sukarno and the P.K.I. The book must be read with caution, which is a particular pity because it is otherwise most useful.

MALAYA:

Hodder, B. W.: *Man in Malaya* 14 × 22 cm. 114 pp. London: University of London Press, 1959 (Rev. in *'Geography'* Vol. XLV Parts 1-2, January-April 1960, p. 141).

Contains an interesting account of population structure and distribution in Malaya. "The replacement of migrational surplus by natural increase as the principal factor determining the growth of population is discussed. The population of Malaya is becoming younger in its age composition. If present trends continue, by 1972 about half the population of Singapore will be under 15 years of age. The consequences of these and other demographic facts are dealt within a chapter on economic life which includes a statement on industrialization and the prospects of a policy of family limitation".

PAKISTAN:

Bindu, Leonard: *Religion and Politics in Pakistan* pp. 440. (Berkeley and Los Angeles: Univ. of California Press, 1961 Rev. *JAOS* 81(1) Jan.-March 1963 pp. 136-8 by Wilfred Cantwell Smith):

A more accurate title would be 'Religion in politics in Pakistan'. This is a book antiquated by the events of recent years. Bindu took seriously the declaration that the draft constitution was an Islamic constitution and found in it the essence of traditional Islam adopted to the insitutions of a modern parlimentary state; but the fable has been pricked in the interval between the writing and the publication of the book.

PHILIPPINES:

Stene, Edwin O. and Associates. *Public Administration in the Philippines.* Manila—Institute of Public Administration, University of the Philippines, 1955. x, 415. Charts, Bibliographies, Index. Rev. *JAS.* xvi (1) pp. 157-8:

A pioneer effort to describe and analyse an Asian government from the point of view of administrative behaviour.

SOUTH ASIA:

Crane, Robert L., *Aspects of Economic Development in South Asia,* with a supplement on Development Problems in Ceylon by Burton Stein, New York: IPR. 1954, 137, Mimeographed, $ 2.00 Rev. *FEQ.* xiv (1) pp. 132-3:

Excellent Study of the problems.

S. E. ASIA:

Paauw, Douglas S., Economic Progress in Southeast Asia (*JAS* xxiii (1) Nov. 1963 pp. 69-92):

The lagging growth of the South-east region as a whole is primarily a matter of delayed rehabilitation from the setbacks of the 1940's in several of the region's important countries. This paper attempts to examine important differences in the performance of Southeast Asian countries, first in terms of restoration of prewar levels of output and rates of new expansion and then in terms of a few variables strategic in the process of economic growth.

THAILAND:

Sutton, Joseph L. (ed.): *Problems of Politics and Administration in Thailand.* (Bloomington, Institute of Training for public services Dept. of Government. Indiana Univ. 1962, 205 $ 4.75 Rev. *JAS* xxiii (1) Nov. 1963 pp. 140-41):

The best study of public administration in Thailand yet published. A collection of essays written by professors from Indiana Univ. who served in Thailand for several years in the Institute of Public Administration of Thammasat Univ. in Bangkok. The essays dealing with the politics of Thailand are the major shortcoming of the book.

VIETNAM:

Roy Jumper ad Nguyen The Hue: *Notes on the Political and Administrative History of Viet Nam 1802-1962* (Saigon: Michigan State Univ. Vietnam Advisory Group, 1962, vii, 227 (Mimeo) Rev. *JAS* xxii (3) May, 1963, p. 341-2):

A preliminary treatment 'to give the reader only a general perspective to the subject and to call attention to particular topics and problems worthy of study in depth'. Even this limited job has not been done well.

THEATRE

INDIA:

Dillon, Myles and others (tr.): *The Nāṭakalakṣaṇaratnakośa of Sāgaranandin: a thirteenth century treatise on the Hindu theater.* Translated by Myles Dillon and V. Raghavan, (Transaction of the American Philosophical Society, New Series, Vol. 50 pp. 9. 74 pp. Philadelphia: American Philosophical Society, 1960. $ 2. Rev. *BSOAS.* xxv (3) 1962, pp. 622-23):

This book appears in place of the projected second volume of Prof. Dillon's work *The Nāṭakalakṣaṇaratnakośa of Sāgaranandin* (Vol. I Text, *OUP.* 1937). The translation is generally sound, but its usefulness is seriously impaired by careless treatment of technical terms. The original manuscript does not appear to have been consulted since it was first discovered in 1922, the edition having been prepared from a modern transcript.

YOGA

GENERAL:

Yesudian, Selvarajan, and Haich, Elisabeth: *Yoga uniting East and West.* (New York: Harper, 1956. 161. $ 3.00 Rev. in xvi (3) pp. 469-7 by W. H. Maurer:

'It is the author's thesis that Christ is nothing else than the divine Overself dwelling equally within each of us, and that salvation is to be attained by uniting our higher consciousness with this Christ-Self'.

SECTION IV (A) : INSTITUTIONS

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

INDIA

ART:

Society of Ceramists (Madras):

"A small band of painters, sculptors and technicians in Madras who have during the last few years been striving to express themselves through" ceramics. "They seem to feel that painting and sculpture alone cannot give them the full scope they need for a fuller expression of creative instincts. Artistic handicrafts have after all been part and parcel of Indian home-life. The new fields that are being explored by these artists include jewellery in ceramics and silver". The Smithsoniam Institution and the Kiln Club of Washington D.C. exhibited twelve pieces of ceramic ware from India in which the exhibits of this Society were included. For specimens of the Society's ceramic work see photographs in *Artrends*, Vol. III, Nos. 1 & 2, p. 6.

ARTS AND CRAFTS:

Arts and Crafts College, (Poonamalle High Road, Madras):

Started as a School of Arts and Crafts by Dr. Alexander Hunter in Chingleput about 1846; later shifted to Madras to Popham's Broadway and now at the present premises given above. Mr. E. B. Havell was one of its early Principals. Present Principal: Mr. K. C. S. Panikker. "The institution can legitimately pride itself in being the mother of art schools in the country. Those of Calcutta, and Bombay came to be established later in 1854 and 1857". Upgraded into a College since June 1963. The College gives instruction in subjects like painting, sculpture, applied arts and crafts which include metal and wood work, goldsmithy, engraving, leather and lacquer work and ceramics. A few girl students have taken to the study of fine arts and crafts. There are also some deaf and dumb students learning the arts. To-day the strength is 350. "A rare distinction for the institution during the last two years is the award it has secured for its alumni of as many as ten

National scholarships, each of the monthly value of Rs. 250/- for doing post-graduate work in painting and sculpture. The award made by the Ministry of Scientific Research and Cultural Affairs, represents over 50 per cent of the scholarships given to students all over the country for this purpose". There is a Museum attached to the College which has a permanent exhibition of ancient works of art based on Indian tradition. (*The Hindu*, Feb. 17, 1964).

College of Ceramics Technology (Calcutta): Founded in 1941:

Principal: Mr. S. Roy. Run by the Government of West Bengal. The basic role of the college is to modernize and reorientate the structure of ceramic industries in the State in the light of recent technological advances, in processes and products, recorded by the progressive countries of the world, and to furnish, in diverse ways, the country's various ceramic organizations with technical know-how. The College runs a four-year course in B.Sc. (Tech.) in Ceramics and the degree is awarded by the Calcutta University. Its well equipped Laboratory investigates systematically into the complicated problems of the industry in and outside West Bengal and maintains liaison with pure science to enable it to apply its discoveries and inventions successfully to the industry and assimilate them into the factory organization. A proud achievement of this institute has been the production of Bone-China, for the first time in India, utilizing purely indigenous raw materials, completely independent of foreign collaboration. Wares made of Bone-China are of such exquisite quality and design and have attained such perfection of execution that one is apt to confuse them with the best English Bone-China and Japanese translucent China. Another notable stride taken by the Institute has been in the industrial utilization of Gangetic silt and common clay in the field of ceramics. Systematic investigations in this sphere have revealed that the inexhautible Gangetic silt of West Bengal has immense potentialities. As such a new technique has been evolved again for the first time in India, to harness common clay and silt in the manufacture of glazed white and multi-coloured tableware, such as teasets, flower vases and ashtrays. The cost of production being low, these articles are well within the reach of the common man. A significant feature of this college is the encouragement it gives to ex-students to launch cottage units on a cooperative basis. About a hundred such ancillary units have sprung up around the mother institute, employing usefully and gainfully over 600 workers. The

college extends all possible technical help in organizing and producing articles of commercial value, conforming to standard specifications. No raw material of any kind, not even in the smallest quantity has ever been imported by this institute. (IWI. Septr. 8, 1963, p. 47).

CULTURE:

Bharateeya Gyanpeeth (Sahu Jain Nilaya, 9, Alipore Park Place, Calcutta-27):

Established formally on 18th February, 1944 when its office was opened at Banaras. "In 1943 on the occasion of the 12th session of the Oriental Conference held in Banaras, Danveer Seth Shanti Prasad Jain, decided on the advice of famous Indian scholars like Acharya Muni Jinavijaya, Pandit Sukhlaji, Dr. Hiralal and Dr. A. N. Upadhye and others to establish an institute called the Bharateeya Gyanpeeth devoted to the cause of Indian culture. The main activity of the Gyanpeeth is publication on a very high standard, of authoritative works on various aspects of literature, Philosophy, History, Art etc. pertaining to Jain, Buddhistic, Vedic and other schools of Indian learning and culture. Along with the publication of ancient literature, the Gyanpeeth will encourage writing of books based on modern knowledge and will undertake to publish them with a view to benefit the people at large through literary works of a national standard". In its various series like The Moortidevi Granthamālā, Manikchandra Granthamālā, Rāshtra Bhāratī Granthamālā etc. 218 titles have been published up to February 1963 covering a wide range of indological subjects. A significant role of the Institution is collecting rare manuscripts and publishing them with the help of expert Editors. Two Hindi monthlies, *Gyanodaya,* and *Gyanpeeth Patrika* are also being published. It has planned a Combined Dictionary of 15 Indian Languages with a view to enable readers to find out corresponding Indian synonyms for about 10000 basic words used in conversation, journalism and literature in each of those languages. The Institute has under consideration an Annual Literary Prize Scheme; every year the best of the literary creative writing in Indian languages will be offered an award of Rs. One Lakh.

Brihad Bharatiya Samaj (178, Netaji Subhas Road, Bombay-1):

Is a registered society (1955) for the promotion of the economic, social, educational and cultural interests of Indians abroad. The following are the institutions of the samaj and their objects:

(1) Nanji Kalidas Mehta International House (Please see *Bulletin*, 1963, II, pp. 310-311.

(2) The Purushottamdas Thakurdas Research Centre "will conduct research into the problems, social, economic and cultural of Indians settled abroad".

(3) Muljibhai Madhvani Library—"will house valuable literature on Indians for the use of students and research workers from abroad and India".

(4) The Bhulabhai Desai Auditorium—"is an up-to-date and modern hall for cultural performances, international conferences and for other functions".

(5) The Sardar Vallabbhai Patel International Hostel—"will provide hostel accommodation for foreign students studying in India".

(6) New India Transit Camp "Will provide facilities of accommodation for Indians abroad visiting India".

Government Rama Varma Sanskrit College (Trippunithura, Kerala):

Founded in the 19th century by a Mahārāja of Cochin in accordance with the ancient Gurukula system of education. Developed into a modern college in 1919 under State Management. It was at first imparting instructions in Sanskrit—Nyāya, Vyākaraṇa and Vedānta (totalling 9 years study) for the Oriental title, examination of the Madras University. Āyurveda and Jyotisha sections were added in 1926. The then Maharaja donated Rs. 100000 in 1946 and inaugurated a publication series entitled Ravi Varma Sanskrit Granthāvali. 14 books have appeared in this series. The activities of the College are coaching students in Nyāya, Vyākaraṇa and Jyotisha, holding of annual Śāstra Sadas. Holds a library of 2000 manuscripts and another 2000 printed books. The Golden Jubilee of the College was celebrated recently. The celebration of the Jubilee is also the beginning of a new period of growth and development for the college as the Government in response to public opinion, has ordered the upgrading of the institution into a full-fledged Degree college with the Pre-University (Special Sanskrit) course and the College has been placed on a firm footing. There are now 50 students in the Pre-University class, 13 in the first degree class and six and three in the Third and Fourth Year Śāstra classes respectively. In the degree course provision has

been made for specialization in one of the four subjects, Nyāya, Vyākaraṇa, Sāhitya and Jyotisha. The Degree course has been carefully planned to equip the students with the necessary general knowledge acquired through the medium of English along with a deep knowledge of the Śāstras through the medium of Sanskrit. The entire time of the Post-Graduate course will be utilized for teaching advanced works in the Śāstras in the traditional way.

Institute of Historical Studies (202-D Bepin Behari Ganguly Street, Calcutta—12).

Founded in 1961; a registered body; the rules of the Association provide for a Director (now Dr. S. P. Sen), General Secretary and a Secretary. The objects of the Association are. to collect and disseminate information on the present state of historical studies in Indian Universities and other research centres, to analyse the recent trends in the development of historical studies, and to suggest measures for the improvement of the present position in the light of results achieved at different centres of advanced historical studies both in India and abroad; to establish contacts among Indian and foreign history scholars, and to facilitate exchange of ideas; to hold discussion meetings, Seminars and conferences; to facilitate research projects and to undertake publication of journals, bulletins, bibliographies, monographs and other research works; to set up Branch or Affiliated organizations in different parts of India and to cooperate with International historical organizations having similar objects. The Asia Foundation gave the Institute a grant in 1963 of Rs. 1,84,500 for three years in the first instance. Publishes *The Quarterly Review of Historical Studies;* has taken on hand a Project for compiling a Dictionary of Nationalist biographies.

Sri Sadvidya Sanjivini Pathasala (Sringeri).

Disseminates Vedic culture and Sanskrit knowledge. Was started 69 years ago by His Holiness Śrī Nrsimha Bhārati Swami who was then the Head of the Śringeri Math. The Pāṭhaśālā was adequately staffed with learned pandits from the beginning. His Holiness Śrī Abhinava Vidyāśankaratīrtha Svami, the present Head of the Mutt has been encouraging this school continuously, and the number of students is increasing every year. The present strength is 102. There are three courses for regular study viz., Vedas, Sāhitya and Śāstras. There are four teachers for Vedas, six for Sāhitya, three for Śāstras, one for Jyotisha and one for Hindi,

The courses range from five to six years of intensive study of the subject chosen. There is a well equipped library. In 1964 the State Government gave the Library a grant of Rs. 1500/-. The Department of Public Instruction has made Sringeri a centre for Kāvya and Sāhitya examinations. The students have an Association of their own which was started 16 years ago to conduct debates, lectures, dramas, and organize other functions. At least 20 meetings are held in the course of each academic year. President Rajendra Prasad visited the Pāṭhaśālā in 1954 and donated Rs. 1000/- for the welfare of the students. The present pontiff of the Math is evincing keen interest in improving the standards in this traditional pāṭhaśālā.

DRAMA:

Sarasvati Natya Mandali (Thansi P.O., Adilabad Dt., Andhrapradesh):

Founded in 1948. There is a President and a Secretary. Stages traditional dramas and performs Harikathas and Burrakathas also; owns all stage material; there are Drama, Bhajan and Yakshagana troupes attached to it in several villages.

LITERATURE:

Nakkirar Kazhagam (No. 27, Kondalier Street, "Tamiḻagam", Madras-1):

A Tamil literary Society started in 1941 by Messrs. C. Mohanasundaram, K. C. Dhanakoty, C. Kulasekharan, K. Kalyanasundaram and S. V. Namasivayam. The objects of the society are: Tamil literary research, conducting classes in Tamil and training students in the arts of oratory, essay-writing, poetry, celebration of Tamil poets' days, Patrons' days and festivals like Pongal and running a Library and a Night School. The Tiruvaḷḷuvar Tamil College, the Prof. C. R. Namasivayar Literary class, Maṟaimalai Aḍigaḷ Study Circle, Dr. S. Dharmambal Women's literary class, Prof. C. R. Namasivayar Library, all these are managed by the Kazhagam. More than 18 Tamil lecturers from different Colleges and High Schools give free coaching to the students of the Tamil college at A. R. C. Girl's School, No. 44, Coral Merchant Street, Madras-1. The Maṟaimalai Study Circle meets every month. For the last four years literary competitions have been held and prizes distributed to winners.

GERMANY

CULTURE:

South Asia Institute (Heidelbeg University, Heidelberg, Federal Republic of Germany):

See *Bulletin*, 1962, II p. 328. The South Asia Institute is carrying out research on various subjects both as a means of building itself up as a storehouse of special knowledge on India and other Asian countries and also to provide advice on problems of development aid. It is recognized in Germany that present problems can be dealt with only through team-work in which scholars engaged in both cultural and development aid tasks can participate alongside each other. For, development aid can be fruitful only if it is backed by a deep and correct understanding of India and her problems. In the past, Germany's interest in India had been confined to Indology. But modern conditions having enlarged the scope of interest, it is considered necessary that all disciplines should be brought within the scope of well-planned and close study so that the collaboration between Germany and India could be comprehensive and could be promoted as a co-ordinated effort. In an interview with the *German News Weekly*, Dr. Edgar Kull said: "The South Asia Institute has been developing the closest relations with India. We have already had a number of guest professors from here. The Institute's programme of work will increasingly provide for an exchange of scholars and research workers as a means of promoting close contact and a thorough understanding of India's problems. While Indian professors will visit Germany as guest professors, Germany pecialists will visit this country and study problems on the spot with the assistance of Indians. At present four German research workers are studying community development activity here—two of them in Delhi and the rest elsewhere in the country". "When the study has been completed, both the Germans and their Indian colleagues will sit together at Heidelberg, evaluate the data collected and draw up their reports which will suggest further plans of work and indicate directions for development assistance". Dr. Kull disclosed that the Institute had brought out a Hindi grammar in German for the benefit of Germans who work in India.

U. S. A.

ART:

Art Center in La Jolla (700 Prospect St., La Jolla, Calif):

Founded in 1941. Director: Donald J. Brewer. It "maintains a permanent collection which includes paintings, sculpture, pottery, textiles, and other art objects from the various countries of Asia. Special features of the Center's resources in this field are the Charles F. Meyer Collection of Oriental Art and a significant group of Japanese prints. The Center's program of activities includes the Charles Fabens Kelley Memorial Lectures Fund which was recently established to support lectures on Oriental Art at the Center".

The American Council of the Ramabai Mukti Mission (1505 Race Street, Philadelphia 2, pa):

Founded 1929; has a Secretary and is affiliated to the Ramabai Mukti Mission, Kedaon, Poona, India. "The Council provides financial support and personnel for the Ramabai Mukti Mission in Poona District which carries on a program of education, publication, agricultural and medical service, and mission work".

American Historical Association (400 A St., S.E. Washington 3, D.C.):

Founded in 1884. Affiliated with International Committee of Historical Sciences; membership composed of scholars, teachers and others interested in history; annual membership $ 7.50. Executive Secretary: Boyd C. Shafer. "The Association issues publications, holds meetings, and carries on other activities to promote historical studies in the United States. With reference to Asia, the Association's Conference on Asian History organizes a session on Asian History at the annual meeting of the Association and seeks in this and other ways to advance the study of Asian history within the Association. Under a grant from the Rockefeller Foundation, the Association's Committee on South Asian History brings a limited number of foreign scholars from India and other countries to the United States for 1 year at American universities especially concerned with South Asian studies; among institutions which have participated in this program are the University of Chicago, University of Michigan, University of Pennsylvania and University of Wisconsin. Other activities of the Assocation relating to Asia include the service Center for Teachers of History

which assists secondary school teachers in keeping themselves informed of new interpretations and developments in various fields of history through conferences and publications. In addition *American Historical Review,* contains articles, reviews and bibliographical items on Asian history. *Pubs*: *The American Historical Review* (quarterly) ed. by Boyd C. Shafer, free to members, Annual subscription, $ 7.50; *The History of India; Its Study and Interpretation* by Robert I. Crane, 1958. 50 c. etc.

American National Theatre and Academy (1545, New York 36, N.Y.):

Founded in 1935 by an Act of Congress. Its general program "includes services to individuals and groups interested in working in the theater, sponsorship of dramatic productions, and other activities to advance the performing arts in the United States. In addition, it carries on activities abroad through the President's Special International Program for Cultural Presentations which is supported primarily by the U.S. Government. Under the program, a number of American musicians, dancers, and other performing artists, have been sent to various countries of Asia, as well as other areas of the world. *Pubs*: Annual Report.

Foreign Area Materials Center (423 West 118th Street, New York 10027):

The State Education Department of the University of the State of New York established this center in December 1963. It is concerned with the development of materials useful in teaching about foreign areas, mainly at the undergraduate level, because of the realization that it is "essential" in the words of James E. Allen, Jr., the New York State Commissioner of Education "that both schools and colleges give increasing attention to studies and culture in addition to our own". "Currently one of the major activities of the Center is a two-year project to produce a basic set of approximately 800 color slides useful in South Asian languages and area studies. The set will be used experimentally in selected institutions in the first year, and the final version will be available to interested institutions at the end of the second. Other types of materials which are planned or in preparation include reproductions of museum materials from India, reviews of documentary films on foreign areas, and bibliographies of paperback books, records, and the like. The Centre will act as liaison with publishers and other organizations producing materials useful in undergraduate instruction and will be actively concerned

with out-of-print books and other needs of college libraries. The Center will also distribute various types of syllabi and reprints, bibliographies and similar materials to college faculty members offering courses related to the Center's main areas of interest—Asia, Africa, Latin America, Russia and Eastern Europe. Inquiries from interested individuals regarding available material are welcomed. The Foreign Area Materials Center is under the direction of Ward Morehouse and Don Peretz, Consultants in Foreign Area Studies. The Manager of the Center in New York City is Miss Edith Ehrman.

RELIGION:

American Society for the Study of Religion (c/o) Kenneth W. Morgan, Colgate University, Hamilton, N.Y.):

Founded in 1960. Secretary: Kenneth W. Morgan; affiliated with the International Association for the History of Religions; membership composed of scholars in the field of religion; annual membership, $ 5. The Society holds annual meetings and carries on other activities to advance scholarly study of the religions of Asia and other areas of the world.

U.S.S.R.

PAINTING:

Leningrad collections of Oriental Miniatures (Moscow):

This collection comprises the Hermitage, the Institute of Asia, and the Saltykov-Shckedrin Public Library collections. They are about 500 miniatures by the artists of the Mughal school. Among them are illustrations to manuscripts, albums of miniatures—muraqqa, miniatures on separate sheets, apparently parts of some muraqqa. These collections give a comprehensive and vivid idea of the artistic standard and evolution of the art of the Indian miniature painting in the 16th-19th centuries. The Hermitage collection possesses a number of unidentified miniature portraits, some of them exquisite works of art; the Institute of Asia Collection contains a series of portraits painted in monochrome (mainly black) Indian ink, i.e. in the siyahi kalam (black pen) technique; and the Saltykov-Shchedrin Public Library collection has several fine miniatures. On the whole these miniatures constitute a valuable source for studies in the history of Indian culture.

SECTION IV (B) : SCHOLARS AND ARTISTS

CZECHOSLOVAKIA

PAINTING:

Wagner, Libor (Prague, Czechslovakia):

Painter. Born in 1933; attended the Schools of Industrial Art in Brno and Prague devoting himself mainly to woodcut, wood engraving and etching; inherited his intense love for painting and graphic arts from his parents. His studies of old cultures awakened in him a deep respect and love for Egypt and India. Art for him is the only way of expressing the truth. He endeavours to make his paintings understandable even to the non-initiated and to the simple eyes of the ordinary people. Mr. Wagner sent to the Ramakrishna Institute of Culture, Calcutta in 1963 a collection of 31 of his own paintings. The gift, he explained, was a token of his appreciation of the whole of Indian culture and especially of the universal gospel of Swami Vivekananda. The paintings which are the result of six months' work, include portrait studies of Swami Vivekananda and Sri Ramakrishna, and pictures symbolizing Jnana, Bhakti, Karma and Raja Yogas mostly according to the traditional yantras (Hindu symbols). In a statement introducing these paintings to the public, Libor Wagner wrote: "All these drawings constitute a sincere effort to attain as economically as possible the synthesis by returning to the symbol its original function, viz., realization, by means of design plenitude; in our case, by realizing purity in the same manner as different kinds of prisms reflect unity. These prisms are the expression of the ideal relations bringing forth the form which is in complete conformity with the idea of the pristine symbol. Therefore I called these drawings originally somewhat poetically 'Prism of Love', 'Prism of Knowledge', 'Prism of Action', of Light, of Purity, of Sun, of Moon, and finally 'Royal Prism' which is the concentrated expression of their synthesis. In order to make them more widely understood by the Indian public, I decided to use the traditional terms such as Jñāna Yoga. (*Bulletin of the Ramakrishna Mission Institute of Culture,* Feb. 1964, p. 70).

INDIA

ANTHROPOLOGY:

Elwin, Verrier (Dr.), (New Delhi):

Born in 1902; died at the age of 61 on 22-2-1964. Noted anthropologist and Tribal Adviser to the Governor of Assam; educated at Oxford. A familiar figure for over 30 years among the Gonds and Baigas in Madhya Pradesh and dozens of tribes in North East Frontier Agency. He could speak almost all the dialects of these tribes, could move among them freely and had been accepted by them as a friend who could minister to their needs. Took to teaching and became the Vice-Principal of Wycliff Hall and lecturer at Merton in 1927; got the doctorate degree from Oxford in 1943. India cast a spell on him and he came to Poona in 1927 to join the Christa Seva Sangh for the purpose of working out the relations between Christian and Hindu and other types of mysticism on which he wrote three books which later formed the basis of his research in anthropology and tribal religions. He came under the influence of Mahātmā Gandhi and was a member of the Sabarmati Ashram. After some time Mahātmā Gandhi sent him to NEFA to enquire into the affairs there. On his return Gandhi sent him to the Central Provinces (Madhya Pradesh) to work among the tribal Gonds and Baigas in remote areas. From that date up to the time of his death Dr. Varrier Elwin completely identified himself with the cause of Scheduled tribes of India for over 32 years. Dr. Elwin wrote 16 major monographs which won for him fame from well known scholars abroad. His work has been described as a landmark in the exploration of the intellectual history of mankind and his contribution to Indian ethnography is considered unparalleled. He was Director of the Department of Anthropology and Anthropological Adviser to the Government of India; joined the NEFA Administration as Adviser in Tribal affairs in 1954; under his direction a dozen books in cultural anthropology and linguistics have been produced. Was member of several Committees relating to tribal welfare. The President of India recognizing his service made him a Padma Bhushan.

CULTURE:

Artur Isenberg (10, Jorbagh, New Delhi-3):

Born in Saarbruecken, Germany in 1917; American citizenship since 1944; Pre-University education in Germany, Switzerland

and U.S.A. Harvard University (B.A., 1940); first visited India in 1949 on duty with United Nations; Senior Ford Foundation Consultant to the Southern Languages Book Trust, Madras, 1955-61; Assistant to the Representative in India of the Ford Foundation, in New Delhi, 1961-63; member, Governing Body of each of two non-profit cultural and educational organizations: Inter-National Cultural Centre; and Triveni Kalā Sangam (both in New Delhi); Co-Chairman (with Mrs. Isenberg), Intercultural Contacts Committee, American International School Society, New Delhi. Recent publications include Modern Indian Literature: Regional Private Ltd. or Wealth of a Nation published in *Indian Literature,* Vol. VI, No. 1, 1963, Sahitya Akademi; of Culture and Agriculture published in *Kurukshetra,* Vol. 12 No. 1, 1963 (Ministry of Community Development) Dilettante's Delight: A Personal Approach to Indian Music, published in Souvenir Volume of the Madras Music Academy, December 1962. Challenge and Privilege, report of an informal inquiry on the case for American Support of Selected Cultural Projects in India, 1964.

Proksch, Father George (Andheri, Greater Bombay):

A catholic missionary dedicated to Hindu art and culture; a German by birth; came to India 30 years ago; established his Gyan Ashram and has been devoting all his life writing bhajans in Hindi and setting them to Indian classical rāgas for use in the churches in India; he is the author of 27 books in Hindi and Sanskrit covering a wide range of subjects from religion, philosophy and classical music to dramatics, poetry and fiction. He says that India is the only country where dances are a means to spiritual expression. The sacredness of Indian dances, he feels, should be used for expressing Christian thought; a great admirer of Indian music.

DANCE:

Chokkalingam Pillai, P. (Indian Institute of Fine Arts Egmore):

See *Bulletin,* 1958, p. 163. Noted dance teacher; son-in-law of the well-known master Pandanallur Minakshisundaram Pillai. Born in 1882 at Pandanallur; hails from a hereditary family of musicians and *naṭṭuvanars* (dance masters) began to learn music and naṭṭuvāngam from his 10th year from Minakshisundaram Pillai; after serving as a dance teacher in the Kalākshetra, Adyar from 1934-43 he joined the Indian Institute of Fine Arts and has

remained its principal and guiding spirit to the present day. Students from all over India and from different parts of the world have been trained by him in the art of Bharata Nāṭya. The Government of India has sent some of its scholarship holders to his school for training in the art; member of the Madras State Sangeeta Nataka Sangam.

Guru Haobam Atomba Singh (Central College of Dance, Manipur):

See *Bulletin* 1959, I, p. 121. Noted Manipuri dancer. Now 75 years old. His student life began at 17, when he started his training under reputed masters of the art of Manipuri dance like Thokchom Anganghal Singh, Huidrom Ludro Singh and Huidrom Jhunomocha Singh; after a long span of instructorship at Śāntiniketan, he returned home Manipur and taught the art. Then he went to Shillong where he started a school in 1948. After a couple of years he returned to Manipur. Now Senior Professor of Manipuri Dance and Music at the Central College of Dance, Manipur.

Venkatalakshamma (Mysore):

Nearing 60 now she is still the doyen of the dancers of the Mysore tradition. Disciple of Jetti Tayamma. In an interview which she gave to Mr. B. V. K. Sastry (See *IWI*, 15-12-1963, pp. 32-33) she observed to him "I grew up when the art was not considered as a mere display of talent, but was viewed more as a form of worship. It was even treated as a branch of yoga. The codes of training too were almost draconian. In fact in one of the preliminary courses, we had to stand upright and slowly bend backwards and lift up a needle embedded in wax on the floor, with our eye lids. The body had to attain that degree of suppleness*** The accent then was on very high standards, which I am afraid cannot be easily comprehended by the present generation which has an entirely different approach to art".

DRAMA:

Date, Keshavrao (Maharashtra State):

Actor. Aged 75. Has spent half a century on the stage and made the theatre a dynamic art. General education, failed in matriculation examination. Began his career as a compounder to a medical practitioner. In 1907 gave up the compounding job and joined the Maharastra Natak Mandali where under the leadership of Khadilkar he made his mark in general roles. He took interest in various aspects of stage craft; but his enthusiasm suffered a

set back for a time because the emotional and social atmosphere at that time was not conducive to the creation of powerful drama, one of the important factors being the advent of the talkie and the non-availability of theatre halls. After 23 years of association with the Maharashtra Natak Mandali he joined the Manvantar and took charge of the production side of the troupe. The Manvantar closed in 1936 and Date ultimately joined the cinema, where he distinguished himself also. But his interest in the stage persisted. "He is to-day guiding the activity of younger theatre groups who seek his advice". Good drama according to him is that which stirs the emotion and creates a turmoil in the mind. "It should be powerful enough to launch the theatre goer on fresh action and new thought; it must also help him to drink deep into the cup of life".

MEDICINE:

Sharma Pandit Shiv (Maharashtra):

Perhaps the most notable Āyurvedic physician in India today. A staunch believer and defender of Āyurveda. The Planning Commission of the Union Government and the Government of Ceylon have requestioned his services for advice on matters relating to Āyurvedic system. He does not think that there could be total synthesis of Āyurveda and Allopathy. A proper combination would be according to him modern surgery and Āyurvedic therapeutics.

MUSIC:

Arunachalam, Karukuruchi (Koilpatti, S. India):

Noted contemporary Nādasvaram player of South India. Born at Karukuruchi, Ambasamudram taluk, age 43; he took his lessons in music from his father, Kaḷakāḍ Subbiah Bhāgavatar, Kallidaikuruchi Ramalinga Bhagavatar (brother of Sri Vedanta Bhagavatar) and later became disciple of the late reputed Nādasvaram player T. N. Rajaratnam Pillai. Rigorous training in Gurukula (traditional) style under Rajaratnam for eight years. Started giving performances of his own from 1950. He became an unrivalled master in the field after the demise of his master in 1958. Toured Ceylon extensively giving his performances in 1963. (d. 7-4-1964).

Bhole, Jyotsana (Poona):

Actress, age late fifties; hails from a middle class educated family interested in music and drama more as art forms than as

a media for entertainment; her husband was among the founders of Nātya Manwantar Ltd., a group which seeks to modernize and revitalize the theatre; first joined the Manwantae and later in 1941 went out to Nātya Niketan a prominent Theatre group with which she was associated for the last 23 years; she acted the central role in all Nātya Niketan shows; her music added to her popularity as an actress. After a quarter century of association with drama, Jyotsana says the stage is not just a career—it is a way of life. To impart realism to acting, an artiste must live the various parts he might be called upon to portray. Today she lives in semiretirement in her comfortable home at Poona. Jyotsana Bhole "represents the rebellion of the progressive sections in Maharashtra's cultural life against the convention bound styles and techniques of the theatre of the late twenties".

Chinnamoula, S. (Ongole, Andhra Pradesh):

Muslim exponent of the Nādasvaram, the traditional music instrument; age 37; began his training in the art at the age of 11 under his father; he was trained in the art also by Adam Saheb and later in the Tanjore style under Nachiarkoil Rajam Doraikannu. In his view only by about the age of 30 can one be in a position to understand the intricacies and nuances of this system of music. None can also hope to come up unless he is steeped in Bhakti (devotion) and remembers that music is God-given. His repertoire, all in Telugu, mostly belongs to the musical Trinity. To ensure that interest in playing Nadaswaram does not wane he suggests that youngsters should be regularly trained in the art either in the traditional Gurukula pattern if circumstances permit or through institutions. Under him now there are three disciples, two from his own community and the other a non-Muslim. To-day Chinnamoula ranks as one of the first rate performers on this pipe instrument (Nādasvaram).

Mahalingam, T. R. alias Mali (Bangalore):

Well known flutist and considered a prodigy in his forties now. Born in Tiruvadamarudur; has no impressive background of illustrious lineage in music; his contacts with music accidental; "Mali literally transports his audiences to heights of ecstasy, an ecstasy whose effects linger in the mind for long. In the alternative, if he drifts, his art may often be reduced to something that could be considered a mere musical medley.... Perhaps there are really two Malis, Mali the artist who transports us to heights

of ecstasy, and Mali, the demonaic who lets us down without the least concern".

Vasanthakumari, M. L. (Madras):

See *Bulletin* 1961, p. 345. Daughter of M. Lalitangi, a leading musician, embarked on her musical career very early in life and "she was readily accepted as a gifted musician even by the hard boiled rasikas". Mr. B. V. K. Sastry writing of her in *IWI*, Feb. 23, 1964 observes "Despite its roots in tradition M.L.V.'s music indicated the under tones of the spirit of the modern women.... she has built up a large repertoire of rare and intricate *pallavis*. Vasanthakumari is one of the few musicians of the South who are open-minded about Hindustani music and enjoy its beauty without inhibitions. She has studiously practised not only a large number of bhajans but also other devotional pieces like the Maharashtrian *ābhangs*." Asked about her intention for the future she observed: "I am seriously contemplating to practise classical Hindustani music, to attain the same proficiency as in Karnatak music. Learning both the systems I can not only enrich my art but also show the basic unity of Indian music".

PAINTING:

Ali, J. Sultan (429/2, Mathura Road, Jungpura, New Delhi):

Painter. Born 1925; Diploma in painting, Madras and Diploma in Photography; practising since 1945; served on the staff of the Government School of Arts and Crafts for some time; was Director in charge of Arts and Crafts, Rishi Valley School, Madanapalle; has held one man shows (Madras, 1946 and 47); has participated in several exhibitions in India; member, South Indian Society of painters and Progressive Painters Association, Madras. Sunanda writes in *Artrends*, Vol. III, Nos. 1 and 2, p. 7. "In his paintings of the Indian village with its half somnolent and leisurely men, women and cattle, its barges set in romantic atmosphere, Sultan Ali revives the perennial love in man for things rural and lethargic*** The prime quality of Ali's painting is a certain decorativeness which sometimes tends to be heavy and too very ornate".

Appasamy, Jaya (Department of Fine Arts, Oberlin College, Oberlin, Ohio, U.S.A.):

Woman artist of India. Born 1918; took a first class degree in Science at the University of Madras; Diploma in Painting, Śāntiniketan, 1945; Government of India scholar in 1947 for the

study of Chinese painting at the Peking Art School; visited Japan, U.S.A., England, France and Italy to acquaint herself fully with the art of different nations; has been holding individual shows and winning the acclaim of critics for the last twelve years; many of her paintings are in public and private collections, The National Gallery of Art, the Lalita Kala Akademi, Parliament House, the Ministry of External Affairs, New Delhi, the Madras Museum, Madras, and the Academy of Fine Arts, Calcutta. Mr. Vivek Bhattacharya in a critique of her art writes in the *IWI*, May 12, 1963: "Studies of women with different landscapes are among her favourite pieces. They are carefully composed and invoke a mood characteristic to Eastern aesthetics. She has not succumbed to abstractions or any of the other popular "isms"." Working and teaching in Delhi for the last eight years, she is currently at the Department of Fine Arts, Oberlin College, U.S.A. in the dual role of student and teacher. She is in charge of studies pertaining to the history of Indian art and of Chinese art".

Bhatt, Jyotindra Manshankar (507, Shishuvihar, Bhavnagar, Saurashtra, Bombay State):

Contemporary painter. Born in 1934; Diploma in Painting, M. S. University, Baroda (1944); studied mural painting at Vanasthali Vidyapith, Jaipur (1953); has held exhibitions at the Hyderabad Art Society, Bombay Art Society and the National Exhibition of Art, New Delhi. Founder member of the Baroda Group of Artists. M. V. D. writes in *Artrends*, Vol. III, Nos. 1 & 2, p. 3. "Today one can depend on Jyoti Bhatt for a well designed and amply textured picture which can find ready acceptance anywhere. He is clean, competent and precise. With the further maturing of his personality, his painting is likely to develop a more distinct flavour".

Chanda Ranee (West Bengal):

Woman painter. Comes of a family which has made noteworthy contributions to the renaissance of Indian art; sister of Mukul Dey and Manishi Dey; regular training under the guidance of Nandalal Bose; has held a number of individual shows and participated in international exhibitions; she has travelled widely and abroad; keenly interested in painting landscapes both in oil and tempera; wields a facile hand in portraiture too; has mostly been devoting herself to mural painting though now and then she turns to wood-cuts and portraiture.

Chowla, (Mrs.) Damayanti (Delhi):

Painter. Studied painting at the Lahore School of Fine Arts and later at the Slade School of Art, London. Has travelled abroad in Italy, Switzerland, France and Britain. Held exhibitions in Lahore, Delhi, Bombay and Calcutta and at the Woodstock Gallery, London. She does not confine herself to one style; absolute abstraction and figurative representation according to her moods and inner urge characterize her paintings. Specializes in oil painting. "To-day the figures in her painting have acquired the third dimension. Sometimes the forms are completely subordinated to the call of colour and an attempt is made to capture the essence of perception".

De, Biren (Art Department, Delhi Polytechnic, New Delhi):

See *Bulletin*, 1958, p. 172. Commenting on the exhibition of his paintings at New Delhi in December, 1963 the art critic to *Hindustan Times* observes: The painter is indeed in effective command of his brush offering, a bold contrast in colours. This sort of daring is often a hazard, but Biren has taken it and to good effects."

In his paintings we see a broad daylight plus a good deal of suggestiveness. "Dying Ogre" is an excellent work, with symbolic overtones. "Inscription" and "Edifice 2" are two other notable works. Semi-circle, full-circle, horse-shoe, rectangular slits, these are the motifs that will constantly repeat in Biren's works, their presence adding significance to the austerity of the backgrounds.

Kar, Amina (New Delhi):

Woman artist of India. Training in painting art at the Government College of Art, Calcutta; later joined the Delhi Polytechnic where she taught art for some time. A French scholarship took her to Paris in 1958 where she obtained the Diploma of the Ecole de Louvre for special study in Museology. During her stay there she also worked on graphic art at the well-known Hayter's studio. "We in India", she says, "should be able to understand abstract form in art more easily because we have never been tied to the materialistic forms of the West". Mr. Nachiketa Gotam in an appreciation of her art in *IWI*, 26-5-1963, p. 60 observes: "Amina Kar's abstraction is not an unrestrained emotional outburst. It is based on the basic tenets of Indian aesthetic philosophy and is the result of sound training and prolonged practice,

She aims at combining the technique of the West with the spirit of the Orient and seems to follow what might be called 'visionary realism' in Kandinsky's famous phrase". "In spite of her long sojourn abroad Amina Kar's art is essentially Indian. She is abstract, yet not unintelligible. Her enthusiasm for the abstract idiom has not led her into the blind alley of forms without substance".

Murugesan S. (7A, Gandhi Street, Villivakam P.O., Madras):

Contemporary painter. Born in 1933; early training at the Government College of Arts and Crafts, Madras; has held exhibitions at the All-India Fine Arts and Crafts Society, Academy of Fine Arts, Progressive Painters Association; his works are represented in several private and public collections in India and abroad. P. V. Janakiram writes in *Artrends,* Vol. III, Nos. 1 & 2, p. 6 "His images of strange people against backgrounds of blackish indo-sea, his mute yellow sands and the fitting apparition of the wary crow" (See illustration in *Artrends* cited above) "all go to make an indelible impression of sadness and despair."

Naidu, M. Reddeppa (Government School of Arts and Crafts, Madras):

Contemporary painter. Born 1932; student of the Government School of Arts and Crafts, Madras; member of Progressive Painters' Association, Madras; has participated in several exhibitions: National Exhibition of Art, 1957, Academy of Fine Arts, 1958, South Indian Society of Painters, 1958 at which he won the Society's award. Sunanda writes in *Artrends,* Vol. III, Nos. 1 & 2, p. 2. "Naidu's earlier preoccupations were with the human figure as involved in loose and free design. He then proceeded to inform his design with a firmer sense of cubist discipline*** His recent paintings are a response to Gothic as well as some types of modern architecture which lend themselves to his mode of expression".

Ramkumar (14 A/20, Western Extension Area, Karolbagh, New Delhi):

See *Bulletin,* 1958, p. 173. Recent exhibits of his art were on show in February 1964 at Bombay's Gallery Chemould and Mr. A. S. Raman in a critique of the art of Ramakumar (*IWI,* Feb. 23, 1964) observes: He is undoubtedly one of India's most authoritative exponents of the *Ecole de Paris* today. But he has, one suspects, yet to discover his own country. The canvases re-

produced on these pages represent variations on a theme: Varanasi As paintings—that is, as exercises in the delineation of the merely visual dimensions of a given motif—they are singularly competent. But is Varnasi nothing more than just a visual reality? The technical virtuosity and the intellectual integrity of the *Ecole de Paris,* accompanied by the emotional intensity and spiritual discipline of the East, are what will eventually make the work of an Indian artist significant in the context of modernity, and one can be certain that a painter as dedicated as Ramkumar is bound to achieve such a synthesis sooner or later.

Sen, Kalyan (Calcutta):

Contemporary painter; born in 1923 educated at the Patna University and Diploma in Fine Arts, Government College of Arts and Crafts, Calcutta; has been associated with the *Illustrated Weekly of India* as artist for several years, has travelled in Europe, and has held one man shows in London, Manchester, Leeds and Paris. The art critic to *Statesman,* Calcutta, commenting on his works of art exhibited in December 1963 at Calcutta observes that the images of birds, fish and carnivora are part of the interior decoration of some of Mr. Sen's paintings. "He has illustrated these independently or in some kind of relationship with stylized human figures demonstrating his flair for multiform decorative designs, incisive line and mixed colouring. Folk elements abound and his inventive imagery plays a major role in different compositions with overtones of that Indian tradition which are not always suitable for easel painting".

U.S.A.

MUSIC:

Menuhin, Yehudi (Alma, California, or care Columbia Artists, Management Inc., 113, W. 57th Street, New York):

World renowned violinist. Born in 1916 in New York; educated by private tutors; studied music under great masters; played violin at the age 4 and at 7 was soloist with Sanfrancisco Orchestra; became a world celebrity when he was hardly out of his teens; "Yehudi, you have proven to me again there is a God in heaven" so said Albert Einstein after hearing an 11 year old Menuhin play a Beethoven Concerto. The practice of Yoga has contributed to his serenity of outlook, a serenity that comes out of inner harmony. He is a lover of India and has done much

to further the cause of Indian music in the West. Toured India in 1952 and 1954 giving cencerts.

U.S.S.R.

ORIENTOLOGY:

Azimjanova, S. (Uzbeck Academy of Sciences, USSR):

Director of the Institute of Orientology, Uzbeck Academy of Sciences. She has to her credit more then 30 scientific works devoted to the analysis of manuscripts on the history of India and other countries of Asia. She is well known as Vice-President of the Indian section of the Uzbeck Society for friendship and Cultural Relations with foreign countries. Delegate to the XXVI International Congress of Orientalists, 1964, New Delhi.

Balabushevich, V. V. (USSR Academy of Sciences, Moscow):

Soviet Orientalist. Born in 1900 in the village of Subboy, Kobrinsk District, Brest Region; graduated in 1925 from the Oriental Institute of Moscow. He has since been working in the field of Indology; in the last ten years has been holding the headship of the Indian Department of the Institute of the Peoples of Asia of the USSR Academy of Sciences; has published more than 100 works on different problems of modern and contemporary history of India; is the Editor-in-Chief of a number of books on India including the Contemporary History of India which will soon be published in English. Was the Head of the Section of Indology at the 25th International Congress of Orientalists in Moscow. He represented the Soviet Orientalists at the 25th Jubilee session of the Indian Historical Congress at Poona; read a paper on some problems of History of India at the XXVI International Congress of Orientalists, 1964 at New Delhi.

Gafurov, B. G.: (USSR Academy of Sciences, Moscow):

Soviet Orientologist. Born in 1909 in the village of Ispesar (Tajikistan); graduated from the Moscow Institute of Journalism and wrote a thesis on the history of Islam; his doctoral thesis was on The History of the Tajik people from ancient times till 1917. He has also works to his credit on the history of the peoples of Central Asia. Since 1956 he has headed the biggest Orientologist establishment in the Soviet Union, the Institute of Orientology, now called the Institute of the Peoples of Asia. He is also Editor-in-Chief of the magazine Asia and Africa To-day. He was President of the 25th International Congress of Orientalists held in Moscow

in 1960. Attended the XXVI International Congress of Orientalists, 1964, New Delhi.

Zhukov, Y. M.: (USSR Academy of Sciences, Moscow):

Soviet Orientologist. Born in 1907 in Warsaw (Poland). Studied at Leningrad Oriental Institute from 1924 to 27 and became a Lecturer in the same Institute. Took his D.Sc. degree in History in 1941 for his work History of Japan; is the Chief Editor of "World History" (Vols. I to IX) and Soviet Historical Encyclopaedia (Vols. I to III). Since 1957 has been Academician-Secretary (Chairman of the Historical Department of the USSR Academy of Sciences; one of the prominent Soviet scientists who has specialized in the modern history of the countries of the Far East and South-East Asia. He headed the Soviet delegation to the XXVI International Congress of Orientalists, 1964 at New Delhi.

SECTION V: EXHIBITIONS

GEORGE KEYT'S RECENT COLOMBO EXHIBITION 1963

Most of Ceylon's painters are in their enervated sixties. The generations below are, at the moment, unproductive. There are a few child prodigies, like 12-year-old Senaka Senanayake, who have stirred provincial newspapers abroad. Whether these "darling buds" will open into the full bloom of maturity is uncertain. The sad fatigue is evident among the Westernised intellectuals. There is, of course, great activity among the "Oriental painters, the result of the generous patronage and subsidies given by the Government to traditional arts and crafts. Their paintings, however, are naive, pseudo-religious or pretty-pretty representations of pale, ineffectual women dripping with virginity.

From the 'thirties to about the middle 'fifties, the "Western" painters were vigorously active. In 1956, they were caught up in the crisis of two cultures: the challenge by the indigenous, traditional-minded middle class to the domination exercised in Ceylon's intellectual and political life by Westernised elite. In the landslide elections of 1956, the indigenous middle class won, and the Westernised painters, like other sectors of the intelligentsia, have since felt bewildered, confused and unattached.

The Westernised layer which seeks to be connected with the land and the peoples among whom it lives, after nearly a century and a half of splendid isolation in a colonial society, is now groping for new directions, looking for a way in which it can synthesise its experiences of Western values and culture with the Eastern inheritance.

In this situation of exploration among the Westernised the Young Artists' Group organised an exhibition of the painting of George Keyt, in what was intended as an adventure of discovery for themselves. This association of young men and women in their early twenties is the only group which is collectively active among the "Western" intelligentsia. And in the minds of many of these young artists the reason for going to Keyt is that he alone of the older painters of Ceylon has effected a synthesis of East and West, whose dichotomy is otherwise more marked in Ceylon than in India.

Keyt's manner of life itself is sharply different from that of his class in general. Unlike his Westernised friends who live in the plush Cinnamon Gardens of Colombo, the residental areas of the Brown Sahibs, Keyt's home is in a Kandyan village set among peasant homes, in a village famous for its traditional dancers and temple paintings.

The works on view at the Lionel Wendt Centre in Colombo overflow from its main exhibition hall through well-lit corridors into the rooms of the Photographic Society. They are representative and span the period running from his early academic years to that of the development of his own individualistic idiom of a canvas vibrant with colour and heavy with fertile men and nubile women, massive and monumental.

In spite of an operation, Keyt has been painting with undimmed vigour. His canvases are as pregnant as they were earlier, and in 1961, 1962 and 1963 they have been prolific, particularly in several pictures he has entitled "The Mirror".

In the studio of his Kandy home, Keyt talked to me of why his paintings repeat the "Mirror" theme (studies of a woman at her toilet or looking at herself) and the Radhakrishna legend and how he works. The "Mirror" theme, he remarks, incorporates the philosophical idea of Vedanta that everything is Maya. But what Keyt is really emphasising is not that which is illusory so much as the reality which shines through the superficial. "It is the absolute and unconditioned Reality underlying all this illusion called Maya."

For Keyt, brought up in a Buddhist country which emphasises the impermanence of things, what is important, by contradction, is the Permanence that is behind what is everchanging, in flux and seemingly transient.

"The common notion," he explains, "is that everything fades and shrivels. But it is really eternal, because there is the Atman, the enduring Beauty behind the ephemeral beauty. There is the Beauty that endures despite the decay—Ananda, the Great Bliss."

The "Mirror" theme is significant for Keyt at several levels. There is in it the idea of a reflection of the Reality that underlies all matter. Then there is the idea of a woman at her toilet, caught at what is for all women a time and an action of concentrated self-absorption. This idea of absorbed preoccupation leads to the metaphysical notion of Man's preoccupation with the Self. And in one

of the Radha-Krishna pictures, where Radha is seen looking at herself and Krishna is represented literally in the mirror, Keyt says the reflection could be the visualisation of an emotion—in this case the woman's emotional visualisation of her lover.

"The 'Mirror' theme in my work," says Keyt, "is philosophical in its origin. It is due to my early preoccupation with the Hindu philosophy of the Atman, my reading of the Upanishads and the impact of their dominant idea: 'That thou art'—'that' implying God within you, though this is not the personal god of organised religion."

Keyt, talking of his Radha-Krishna series, observed, "I don't believe in breaking up my life into profane and sacred love. Both must be there. There are two aspects of love in this series. There is an acceptance of love and devotion as being a way to salvation and there is the literal side to the Radha-Krishna legend, which is the acceptance of physical love."

Keyt's attention was drawn to the way in which Western thought is tormented by the conflict between the Greek idea of joy in life and the Hebraic conception which frowns on the pleasures of the flesh. There is the same thing in Ceylon, too, under the impact of Buddhism. With him, he said, there is a total acceptance of life. "There is no pessimism in my figures. They reflect my own delight in life."

POEM-SEQUENCE

In a letter to me, after this talk, he wrote, "I was afterwards wondering whether you should put in phrases like 'delight in life' and 'acceptance of life' unless you also say that.....few have suffered the reverses in life which I have undergone—the vicissitudes, the inner apprehension and sense of insecurity which can be discerned in my prophetic poem-sequence, 'Image in Absence', a poem which is also in some ways very personal."

"Hindu statuary and sculpture influenced me a great deal," says Keyt. "What stirred me was their monumental quality and their voluptuous density and the idea, where women are concerned, of voluptuous fertility."

In Keyt's own figures, correspondingly, there is a certain spiritual quality co-existing with a voluptuous rhythm which is very much of the earth and is likewise associated with fertility.

In his paintings, Keyt says, he does not go in for abstract art. "Abstract art is dealing with an element which is in all art—pattern and decoration. Any good painting if it is to be good must be based on some logic and I put most importance on structure. Structure is something beyond mere drawing.

"Always in my work I start with something. This is something human, either of the human being itself or associated with the human being."

Of course the initial concept is modified as the artist goes on working.

"In all good art there is a surrealist element, that which is beyond reason. All sorts of experiences have been heaped upon me. They come to the fore and guide me even without my being aware of it. But this surrealistic element must arouse some sort of emotion. I don't think I have ever painted a picture purely as a result of the unconscious."

Referring to the element of the unconsicous in his work, Keyt spoke of a picture entitled "The Twilight" (1937), in which a man is poised with a dagger over a recumbent nude. "This belongs to my surrealist period," said he. "It deals with the idea of love and death. Maybe, subconsciously, I was unhappy. It is possible that a certain phase of love had failed in my life and I felt there should be the destruction of it."

Explaining why he has works which are several variations on single theme, Keyt said that, though dealing with a single theme, they incorporate different styles, depending on his experiences, emotion and other factors. He may also discover new possibilities of expressing a subject he has already painted. Within the subject there may be indications of a variety of ways of showing it. He has incorporated several of his old works within some of the new paintings he has done. One example of this painting within a painting is, "Artist at Work." Here Keyt is seen in the middle of a composition he had already finished in the middle 'thirties. The new picture was completed in 1961.

"One picture may serve as an incentive for another. One may look at one of one's own painting in a certain light and from a certain angle and that may give you an idea for another painting. The new subject need not becessarily be a continuation of basically the same pattern of composition."

Besides many new works this year, Keyt has also been trying to restore some of the paintings salvaged from a fire in a Bombay warehouse. Several of those destroyed contain many aspects of his art which are not represented any more.

Denzil Peiris in *IWI*, 22-9-63.

REFRESHING EXHIBITION FOR EUROPEAN EYES 1964

Essen, the home town of the well-known Krupp family, entrepreneurs in the steel industry and great lovers of art, is again the venue of an exhibition of Indian Art. This time, the display is attracting numerous European connoisseurs of paintings by modern artists.

Indian paintings are a rarity in the Federal Republic of Germany. For this reason they are particularly welcome when they are displayed. The pictures at the present display, works of modern artists, are highly individualistic with something of a national impress on them. For European eyes they are different, indeed refreshing; they have an exotic Indian flavour.

The exhibition in Essen was organized by German cultural authorities in collaboration with an Indian Art Gallery. It embraces works by Shanti Dave, J. Sultan Ali, Krishna Kanwal, Ram Kumar and several other eminent Indians. All told, the paintings of 16 modern artists are on display.

Many of the names are already famous in the world of art. Sultan Ali, who studied at the School of Arts and Crafts in Madras and is now at the Lalit Kala Akademi in New Delhi, has exhibited his paintings in Asia and South America, in the Soviet Union, various East block countries, and in Great Britain. Sultan Ali first attracted attention in Germany with a display in Essen, at the Villa Hugel, four years ago.

His paintings are representative also of others at the Essen exhibition on show now. There are scenes from village and daily life in India; other aspects of India's long cultural heritage are also depicted. Form and colour harmonize in all his pictures, and he is one of those Indian painters who have succeeded in combining traditional and modern elements, although his most recent works have tended more towards the abstract.

An Exhibition, "5000 Years—Art from India," held in 1959 at the Villa Hugel, was acclaimed by Germans as a very successful effort in presenting a representative selection of Indian masterpieces. Commenting on the display, a Dortmund newspaper said: the richness and the diversity of the works of art exhibited were extraordinary.

(*German News*, No. 11, 14-3-64)

FRENCH DECORATIVE ART EXHIBITION, 1964

Musee Guimet, Paris, organized an exhibition of French Decorative Arts at the Rajaji Hall, Madras under the auspices of the Madras State Lalit Kala Akademi. The Exhibition was put up by Miss Jeannine Auboyer. The Exhibition was open from February 19 to 27. Dr. P. V. Cherian, Chairman, Madras Legislative Assembly inaugurated the Exhibition. Dr. P. V. Rajamannar, Chairman of the Madras State Lalit Kala Akademi welcomed the guests and thanked the French Government for organizing the exhibition to enable lovers of art in India to appreciate the art and culture of other lands. The Exhibition came to Madras after a successful showing in Bombay, Delhi and Calcutta. Prime Minister Nehru said in a message "France has long been a leader in art and culture and it will be a privilege for us to have the exhibition here and to profit by it." The Exhibition was the expression of an exchange of goodwill and courtesy for the exhibition of Indian art in Paris in 1960.

There were 192 original exhibits, representing a value of more than a two million rupees. The exhibition has been so composed as to give an idea of both ancient and modern techniques in French art. In its prime purpose of trying to show the continuity of creative arts in France the Exhibition was a success. Old tapestry works, contemporary tapestries, old ceramics, modern ceramics, old gold and silver plates and their present day modes, the old stained glass works in small pieces and less luminous and contemporary stained glass worked out in larger pieces and producing a bright chiarascuro of colours, illustrated how French art traditions are maintained and remain truly Gallic even as developments are introduced and inspirations taken from far sources in the Orient.

(Compiled from notices in the *Hindu*, dated Feb. 18, and 23, 1964)

PAINTINGS BY AMATEURS MADRAS, 1964

The exhibition of paintings and drawings, got by the Madras Art Club, cannot be dismissed as yet another display of art periodically arranged at the Museum Centenary Hall, for it portrays the heights to which amateur artists can ascend.

The 65 pieces on show have been done by office-goers, housewives, school and college students and retired officials. Considering the fact that they are products of hobby earnestly pursued, the collection is of a wide range and the standard of painting quite high. In fact, the Principal of the Government College of Arts and crafts, Mr. K. C. S. Paniker, who presided over the inauguration of the exhibition last evening at the Centenary Hall, was all praise for their work.

Mr. S. K. Chettur, Chief Secretary to the Madras Government, inaugurating the seven-day exhibition, exhorted the artists to portray all that was "beautiful and lovely." He paid a tribute to the work done by the Club in providing some technical knowledge of the art of painting and drawing to its members and helping them to spend their spare hours on a pleasant pastime.

Located in the ideal atmosphere of the Government College of Arts and Crafts and nurtured under its care and guidance, the Club has the 61-year-old retired Accountant-General of Madras, Mr. S. S. Lakshmi Ratan, as its President. Mr. Ratan, who has himself contributed three pieces to the exhibition, has bagged a prize also.

Claimed to be the only one of its kind in the country, the six-year-old Club conducts evening classes in art with the State Government aid and arranges exhibitions with the financial help of the Lalit Kala Akademi.

Mr. Ratan said the women, who formed nearly half of the membership, evinced a keen interest in drawing and painting. He appealed to all those interested in art to enrol themselves as members.

Mr. Chettur gave away prizes to the following award-winners: First Prize: Mr. R. Venkatachalam and Mr. K. S. Balasubramaniam; Second: Mr. Balan Nambiar; Third: Mr. T. Balakrishnan; Fourth: Mr. Lakshmi Ratan. Four consolation prizes were also given.

(From '*The Hindu*' dated 21-2-64)

SECTION VI: ARTS AND CRAFTS

ARTS AND CRAFTS IN WEST PAKISTAN

(Dr. N. A. Baloch, Institute of Education, University of Sind, West Pakistan conducted for Unesco in 1956 a field study on 'The Present state of arts and crafts, folk-literature, folk-songs and folk-dances, and the importance of cultural traditions in the life of the communities under the impact of modern techniques and development.' The following excerpts relating to Arts and Crafts of West Pakistan are reproduced from the field study of Dr. N. A. Baloch published in the *Sind University Journal of Education* Vol. VIII, January 1963, pp. 1-26. Other excerpts relating to Folk literature, songs, and dances will appear in a subsequent issue of this Bulletin—Ed.).

Crafts of West Pakistan

Areas constituting West Pakistan have been the home of the native artisan and craftsman from times immemorial. Since the dawn of the 8th century A.D., these regions also became the permanent home of the Muslim artisan and craftsman who introduced a new tradition combining the arts and crafts of the Middle East and Central Asia and the indigenous arts. This new tradition which spread to the whole of the Sub-continent, reached its climax during the Moghul period (16th-18th century A.D.) and continued on till the advent of the British Rule. In West Pakistan, Thatta, Multan, Lahore and Peshawar were the well-known manufacturing centres during the pre-British Period. These provincial capitals had a network of smaller towns which, in turn, were surrounded by villages in rural areas, thus forming co-ordinated units of allied arts and crafts. Manufactured products of high artistic value were produced in abundance to be exported to Europe and other countries in Asia.

Although the artisans or the craftsmen were joined together by the bonds of kinship and professional family traditions, organization of distinctly professional groups became possible due to the interdependence of village-town economy and due to the pupil-master (*shagird-ustad*) relationship which joined the members of different families to the same professional group. The idea of *kash halal* (clean lawful earning), purity in thought and honesty in work, and faith in the Supreme Creator contributed an exqui-

site quality to their creative genius and craftsmanship, and also united them in higher professional ideals. The existence of the traditional *Kasbnamahs* setting forth (in rhyme) the ideals, purposes and practices of various trades, indicates a kind of organization of professional groups into Guilds. There is evidence to show that during the pre-British period, each typical professional group in Sind and the Punjab regions in West Pakistan had its own *Kasbnamahs,* joining the co-workers in professional ethics and professional brotherhood.

This traditional organization of artisans and craftsmen began to disintegrate with the British occuption of the areas constituting West Pakistan, starting with Sind in 1843 A.D. Local handicraft slowly succumbed to the new competition of machinemade goods imported from England and Europe. Local raw materials which had been the mainstay of indigenous cottage industry, began to be exported abroad, thus making them more expensive for the local artisan. Subsequently, machines were imported and slowly the small scale mechanized industry became another competitor with the cottage industry in its own home. Local arts and crafts continued to suffer due to lack of patronage and cheap raw materials, dependence on foreign manufactures and the consequent loss of local techniques particularly in the field of colour, design, and yarn. Hence, an alround decline in craftsmanship set in, and the traditional high quality and workmanship continued to lose ground.

The indigenous arts and crafts further suffered a set-back at the end of the British rule. Craftsmen originally belonging to the areas of West Pakistan as well as those who migrated into Pakistan were both left helpless in the wake of Partition. The tremendous shift in population created other urgent problems which engaged the attention of everyone. Even the Central and Provincial Governments could not adequately attend to the needs of the cottage industries within the first few years of independence.

Despite great set-backs during the last 150 years or more, the traditional craftsman in West Pakistan has survived. This is due to his tenacious adherence to his ancestral profession and a continued demand for his products in the vast rural areas which had not yet been invaded by modern manufactures. Thus, the remnants of old skill and craftsmanship are still there, and these could be developed provided concerted and organised efforts are made to rescue them from their present precarious conditions.

Since the establishment of Pakistan, development of small-scale and cottage industries has been a major part of the Government's industrial policy. Since 1949, official agencies have been set up and administrative machinery has been provided to assist cottage and small-scale industries in the procurement of raw materials, marketing finished products, giving technical advice and helping in the re-orientation of designs. Steps have also been taken to rehabilitate refugee artisans, organise 'Sales and Display Centres' and 'Show Rooms.' The Provincial Department of Industries has rendered useful services in this respect. Greater attention has been focussed on the importance of indigenous arts and crafts through industrial exhibitions and official publications. 'Sales and Supply Depots' have been opened at Karachi, Peshawar and Quetta to supply raw materials and tools to the cottage workers.

Thus far, facilities provided by the Government have benefited mainly the cottage and small-scale industry in cities and towns. The traditional artisan and craftsman of the village lacks initiative and is too isolated, too poor and too illiterate to take advantage of these facilities. His main problems, availability of cheap raw materials and a ready market for his products on the spot, still remain to be solved.

The handloom industry and other industries which require cotton and wool-yarn still occupy a predominant position among the cottage industries of West Pakistan. The other crafts common to all the regions of West Pakistan are: carpet weaving, metal-works, wood-work, tanning, leather-work and pottery. In cities and towns, machine has been introduced in such traditional handicrafts as weaving, hosiery, tanning and leather-works, and metal-works.

The refuge artisans, who represent a cross-section of the various cottage industries of the sub-continent, have introduced some new industries in West Pakistan. The main groups are:

(1) Zari Works
(2) Shoe Industry
(3) Glass Bangles
(4) Glue Manufacture
(5) Moradabad Utensils
(6) Synthetic Stones
(7) Niwar and Lamp-whip making

(8) Steel Sheet Industry

(9) Tin Sheet Industry

(10) Galvanised Sheet Industry

(11) Aluminium Utensils

(12) Brush Ware

(13) Carpet and Rug-Making (new types).

Conclusions

1. Areas comprising West Pakistan have been the home of skilled artisan and craftsman from time immemorial. The remnants of old skill and craftsmanship have survived in spite of serious setbacks during the British rule and subsequently during the shift of population in the wake of national independence; these could be developed provided concerted and organised efforts are made to rescue them from their present precarious position.

2. Among others, the following steps are likely to promote the development of traditional arts and crafts.

(a) In the policies and programmes of Government concerning cottage industry, special position of the traditional village artisan and craftsman needs to be recognised.

(b) The traditional craftsman lacks initiative to avail of facilities announced by the Government. Facilities are to be extended to him in his own home. On the spot provision of raw materials and purchase of his goods are basic to his progress.

(c) For an over-all promotion of traditional arts and crafts, it is necessary to build up local initiative, and formulate policies and procedures affecting artisans and craftsmen with their consultation and cooperation.

(d) It is necessary to promote variety and adaptability in form and design in various crafts in terms of current tastes and cultural level of the people.

Arts

Arts in general and fine arts in particular are an important part of the cultural heritage of West Pakistan. The following may be identified as the main art-fields:

(1) Architecture, (2) Music, (3) Painting, (4) Calligraphy, (5) Arabesque, (6) Engraving (Stone and Glass), (8) Embroidery,

(9) Theka or Lakhi (known as wax-work of Peshawar), (10) Ivory Carving, (11) Commercial Designing and (12) Plastic Arts.

Exquisite statue carvings and other artistic finds, dating back in some cases to five thousand years, have been discovered at Mohen-jo-Daro and Harappa. Initiating the Muslim tradition in fine arts, the Abbasid Caliphs at Baghdad set the fashion to encourage and advance fine arts, and that tradition was introduced into West Pakistan during the Arab rule (8th to 10th centuries A.D.) and subsequently during the Ghaznavid rule (11th century A.D.). This new tradition was followed with great vigour subsequently during the Muslim rule in India. The Moghul Emperors at the centre and the dynastic rulers in the provinces revitalised this tradition, and by their liberal patronage brought into vogue many new styles and set new standards for their times in all the fields of fine arts, architecture, painting, poetry, music and dance.

Fine arts and artists suffered a great set-back after the first loss of independence because the local rulers and princes who used to patronise fine arts were supplanted by the British power. Recently achievement of national independence has released new energies and encouraged the lovers of fine arts to take long strides in this direction. The modern tradition in art has descended from the Indo-Persian school of the Moghul art, while the present day trends are marked by experiments in European art movements of the 20th century.

Music, Painting and Architecture are the traditional fine arts of West Pakistan, while embroidery has been the most important traditional folk-art from early times. Arabesque has continued as the traditional Islamic art, while commercial designing has just begun to develop to meet the needs of modern techniques in industry. Plastic arts are also developing as part of industrial advancement. Folk-music and folk-dancing have continued in W. Pakistan since early times, while professional dancing and music attained highest development in later times, particularly during the Moghul period. The cinema and film industry have developed new art forms to meet the requirements of modern entertainment.

KRISHNAGAR CLAY MODELS

The Krishnagar Clay Modellers, a small community of about fifteen families, jealous of their individual family traditions and forms of figure designing, they have successfully withstood competition from other artists through eight generations since the early

eighteenth century, when the first of them had been brought to Krishnagar by Maharaja Krishna Chandra from Natore in Rajshahi (now in East Pakistan) as an image-maker. Today, though confident of their highly-developed artistic technique, which almost every day attracts buyers from Calcutta, mostly tourists and foreigners, the modellers harbour doubts for the future, mainly because of a shrinking market and the general inclination towards low-priced mould-cast pieces. The question that stares them in the face: "Shall we have to give up our traditional craft?" Today most Krishnagar artisans have taken to mould-cast objects like figures and toys and to sculpture. Otherwise, a month's exacting precision work, starting from the delicate wire-frame designing (12 to 13 hours a day) enables them to produce 40 six-inch figures in the traditional ways and designs. There do not sell at more than Rs. 3 apiece. "Then what is my remuneration?" they ask. But in their new venture, artistry is likely to be first casualty, and there is scope for others, not belonging to the community, to turn out mould-cast articles in numbers. In a way this is a good augury. More employment indeed, but at the cost of this traditionlalist group. There are now not more than six skilled and an equal number of unskilled artisans. A few families have already switched over to operating chaki shops. The general suspicion in Krishnagar is that the government wants them to stick to a stereotyped pattern of work, shorn of creative artistry, through a toymaking centre which it is developing in Ghurni. The centre will adopt all the latest techniques in toymaking in clay and ceramics. The traditionalists have no objection to some of them joining the centre as designers, but abhor the idea of making their work in the centre a wholetime task and saying goodbye to the art form they have for so long been developing. It is such uncertainties that stand in the way of the art being handed down to the next generation.

(*The Mail*, Madras, 3-6-63).

HANDLOOMS REFLECT INDIAN CULTURE

The sparks of dynamic organism of Indian culture are to be found in all aspects of Indian life more so in the field of handloom fabrics. The intermingling of vast civilisations, ancient myths, ancient Gods and cults, the topography of mountains and lush vegetations were factors that moulded the aesthetic sense that prevails in our handloom textiles.

With an extensive tradition of myth, and imagery, there was no stagnation for designs. Each productive act was spontaneous reaction and endeavour to express universal human emotions and interests. It was against this background that our craftsmanship evolved.

The craftsmen of those days were both the conceiver of the design and the producer as well. This integration of creative impulse and compulsion to earn a livelihood and the refusal to permit outside influence to permeate and corrupt the craft, led to the great flowering of textile craft in India.

A superlative knowledge of colour chemistry, was known to our craftsmen. The rich resources of madder dyeing gave the handloom textiles a colour quality which matured and ripened in the sun's rays. Even the fading of the colours was graceful process, the soft mellowing tones were beautiful against the dark skin of the women. In this process no cloth looked ugly or drab, but only grew older with the body of the wearer.

As in traditional dances where every gesture is equivalent to a word of concept of myth or faith, every colour, every woven or printed pattern has an emotional content and rich association.. Red is the colour of "Chunari" a tye-dyed saree and is the symbol of 'Sohog' the first days of marriage and love play, bluish—moonlight white is the colour of *abhisarika*, the young woman seeking her lover in the darkness of night. Safron is the colour of *vasant* of spring mango blossoms, southern wind, swarms of bees, the passionate cry of mating birds. Maroon and black are the colours of mourning. Neel is the colour of Krishna, the water-laden cloud, the colour of spring sky reflecting joy and love. Even the Gods had their individual colours. The expression of moods through colour and costumes was considered of such consequences that special garments were prescribed for a love-sick person, repentant person and for a person observing vows.

Two channels of craft expression co-existed in India from the very beginning. One was the village tradition which, rooted in custom and ritual, was based on the deep comprehension of nature. The process of resist dyeing, tyedyeing and varn tye dveing were the basic techniques of indigenous village clothes. Their patterns although vigorous and vital in its elemental simplicity was devoid of details and was subordinate to colour. The decorative motifs were geometrical and highly stylised. Rings, dots, zigzag ornaments were used.

Religious tradition was the very core of village textiles. The finest creations were offered to God and dedicated to temples. To satisfy this demand craft schools sprang up around the main religious centres. The richest expression of this craft tradition was the temple cloths made in many centres in South India, Gujarat and Rajasthan upto 19th century. Temple cloths were the extension of frescos or the murals and they illustrated the episodes from puranic legends. These cloths were hung on the walls of inner shrine of the temple, and decorated the wooden cars, when the Gods were taken in procession. Even to-day some sort of this work, though not of original grandeur is still done in Kalahasti and Thanjavur and they are used as decorations in modern drawing rooms.

The other craft tradition—the court tradition as it was called was based on the changing demands of rulers and reflected in its creative expression every account of the sensitivity or degeneration of its patron, became established early in the history of Indian textiles. The richest expression of this court tradition was seen in brocades and patolas produced in the craft centres which sprang up around the Moghul court at Delhi and Golkonda. These textiles revealed extra-ordinary beauty and richness of design, texture and colour. Heavy gold tassal was often used as end cloth for fine muslins, which were said to become invisible when moistened in water. As goldsmith fashioned the beaten sheet of gold and enamelled it with glowing colours, so the weaver used his skill to bring to life glowing jewel like designs on the heavy gold woven pieces of brocades and muslins. The indigenous name of these court fabrics was 'minaker,' that is to say enamelled. The great love the Moghuls had for flowers and gardens inspired the floral motifs in textiles of the court tradition.

The export trade projected the court tradition into a wider field Until the 19th century the art fabrics of India were famous in other countries. Indian muslins under the name of 'Neluba' 'Venti' (woven air) were exported to Rome and prized as articles of luxury. The famous patols silks were exported to Java and Bali. The Gujarat textiles were exported to Egypt and Arabia.

To-day the position is quite different. A comparison of the manufacture of even a hundred years ago, as seen in the private collections and museums, with a production of to-day, reveale a fall and degradation that is almost staggering. The impact of foreign rule and turmoil in the country has naturally decreased the patronage of typical Indian designs and also continually de-

manded from the craftsmen the use of a new cheap designs and conceptions.

The craftsman no longer produced from the totality of his background—but he produced to please his master. The skill of the Indian craftsman made it easy for him to adopt his technique to new forms. One solid excuse the producer and the weaver gives is that the old patterns are not in demand since the cost of making them is exorbitant. No longer the artisans and the producers are the same. The producer is the middle man who buys the yarn, dyes it elsewhere, dictates the designs and gets it manufactured by using the artisans as labourers.

Although the extent of the trade has increased and the export demand is still steady, owing to the paucity of funds, lack of proper organisation and other competitive forces the industry has experienced many handicaps.

However the last few years have witnessed a rapid transformation in the revival of handloom textiles which were once the pride of India. To aid the weavers, the Government of India has constituted the Handloom Board in 1952. Since its inception, the Board has brought large number of weavers into its fold and formed co-operative societies to keep them engaged as long as possible. Four major design centres at Bombay, Madras, Calcutta and Bangalore have been set up under the Board. The function of these centres being, to evolve new designs to revive the old, and to advise the weavers on colour harmonies, etc. To promote the systematic marketing of handloom fabrics the Government of India sponsored the All-India Handloom Fabrics Co-operative Society Ltd. and various emporias.

The display of handlooms, the promotion of their sales are attempted through fairs, and exhibitions in foreign countries with the help of our embassies. The establishment of the Indian Handicrafts Development Corporation is a great step forward. Handloom cloth worth about Rs. 5 crores was exported in 1963.

(Devi Krishnan in *HWI*, 23-2-64).

THE ART OF EMBROIDERY

Time was when princesses belonging to families of Nawabs and their women teachers used to while their idle hours away by

embroidering caps and *angarkhas* (gowns) for their parents and brothers. A teenager who was good at embroidery was highly prized in the marriage market. It was the princesses who developed and perfected special *chikan* stitches: *phanda, bakhia, walda, chatai ki jali* and others. They had more than their fair share of leisure and could therefore make innovations in embroidery.

It was inevitable that the designs created by the first *chikan* embroiderers were inspired by their love of the beautiful. Princesses who adorned their hair with roses and with *chameli, juhi,* bela flowers and leaves, who chased butterflies and watched birds in their gardens, who devoured delicious mangoes, embroidered the shapes of the flowers, leaves, mangoes and butterflies on cloth. The traditional motifs are still in vogue. The deer, the elephant, the lion, the fish, the sparrow and the peacock have also inspired *chikan* workers to create designs. The U. P. Government has encouraged printers and designers to weave new designs. About 1,212 designs are now in use. With fresh permutations and combinations an endless variety of design is achieved.

Chikan embroidered clothes have to be washed with great care. There are 200 families of washermen in Lucknow who wash only *chikan* clothes. They have some trade secrets which are jealously guarded. They use soda, bleaching powder, arrowroot, milk, ghee, wax and castor oil. Each one of them earns about Rs. 5 a day. By the clever use of starch they manage to reduce or expand the size of a piece of cloth. They have perfected the art of ironing.

It is odd that the great masters of the art of *chikan* embroidery are men, not women. Fayaz Khan, Hasan Mirza and Babu Khan are wizards. There may be women workers as good as these masters. As they live in purdah, they do not attract attention.

The languishing art of *chikan* embroidery has been revived, but it has yet to acquire wings. Three-dimensional designs have yet to be created. A bold and unorthodox use of colours, curves and line could create eye-catching designs. *Chikan* embroidery is too tradition-bound. It should be rescued from the benumbing influence of the past if it is to prosper and if the industry is to meet the demands of discriminating buyers in India and foreign countries.

(S. C. Kala in *IWI,* 22,9-1963)

BANARAS BROCADES

The art of weaving was practised in India, as far back as in prehistoric times; the excavations at various Indus Valley sites have revealed a number of spinning wheels. The Vedic texts refer to the *tantuvayas* (weavers), who made cloths of various kinds—cotton, silk, wool, linen and possibly gold-cloth or brocade—which the rich, the princes and even the gods wore. The Vedas expressly tell us of the shimmering, resplendent glory of brocades.

India being a hot and humind country, where the putting on of thick and elaborate dresses is uncomfortable, the practice of men and women adorning themselves with scanty but gorgeous and resplendent dresses developed. The brocaded cloth has been one of the best forms of expressing the feeling for adornment.

The great epics and the Buddhist Jatakas refer to brocaded cloth as a wear for the "upper ten." Kashi figured as one of the famous centres of textile production. For example, we know about the high-priced cotton goods produced in this city, and that its fine muslin was selected to wrap the body of the Buddha on his attainment of the Mahaparinirvana.

The known examples of Banaras brocades or zaris cannot be traced back earlier than to the late eighteenth century, but it is certain that the handicraft was revived in the early Moghul period, following the reawakening in the city since the time of Akbar (1556-1605). There is no reason to believe that the craft had died out during the Sultanate period as the weaving tradition of Kashi shows a continuous history. Kabir Das, the famous saint of the fifteenth century, came from this class, at Banaras. Presumably, the weavers now engaged in this craft, generally Muslims, are descendants of those originally converted from Buddhism in the early Sultanate period (thirteenth century), for Kabir represented a survival of the older Buddhist tradition.

The existence of the brocade industry in the early Moghul period is testified by the accounts of foreign travellers. According to Tavernier, who visited the city during the time of Aurangzeb (1658-1707), any kind of cheating in this trade was forbidden by law under pain of flogging. Zari turbans were exported to Delhi to be used by the Moghul princes.

With the advent of East India Company rule in Banaras, there was a new revival of the weaving art. The Maratha princes, with their proverbial piety, bestowed large amounts on the temples,

ghats and the Brahmans. Besides, a number of ruling princes gave a fresh impetus to the culture and industries of Kashi. The European travellers, who visited the city in the 18th century, present a picture of Banaras culture at its apex. The zari saris, as well as other sewn garments of thicker material of the same kind, known as the *kimkhab* (a word of Persian origin), were very popular. The princes used the brocades for curtains, for the trappings of their elephants, or for canopies. The brocades were principally used, however, for sewn garments like coats, bodies and pyjamas. Forbes Watson, writing in 1866, in his famous publication, *The Textile Manufactures and the Costumes of the People of India,* observes: "Of the variety and beauty of the patterns produced in India by the combinations in the looom of silk, gold and silver, only a faint idea can be obtained from the specimens given in this book," Chiefly, floral designs of the later Moghul period were used. It is said that the *asarfi buti,* or arabesqued rosette, was inspired by a European who accidentally placed a gold coin on a *than* (full piece gold cloth).

The "gold cloth" is a loom-fabric, having either a solid gold or silver surface or with illuminated portions, appearing as floral, geometrical or animal motifs in which certain portions might be shown in silk. The same process, but without the use of silver or gold thread, was known as *amaru* (the local form of the term is *himaru*).

The process of weaving comes under the "loom embroidery" class. The first process, after the selection of the design, is to make a graph of it, known as the *naksha,* to help the weaver in the selection of the different threads, coloured or metallic, at the respective points so that a particular design may be evolved. This is also done through the help of a box-like machine kept at the top, which feeds the particular thread at the particular point. The thread is passed through a double-headed reel, the "needle." The weaving requires a *karigar* (a master) and a helpmate, usually a teen-ager, who earns while he learns.

The industry requires a number of auxiliary crafts. The yarn, both cotton and silk, was formerly locally produced and dyed. At present imported and dyed yarns are usually used. Still the dyer's craft can be made a lucrative one if properly pursued.

"AS FINE AS HAIR"

The base of the "gold thread" used in saris or brocades is called *badla;* this was manufactured by locating a small piece of

silver, either gilt (sometimes heavily) or plain, and stretching it through holes in a ruby stone disc called the *bara*. This wire was "literally as fine as hair." This was then flattened and twisted around a silk thread by spinning—that is how *kalabattu* (gold thread or silver thread as the case may be) was produced. The flattening of the wire and its twisting were as perfect as possible. "A proof of the superiority of the Indian, over European gold and silver wire was afforded at the late Dubline Exhibition (some time in the nineteenth century); the Irish Popline in which gold and silver thread was used had to be changed on account of their becoming tarnished: whereas the metal embroidered fabrics from India...retained their colour and lustre throughout," said Watson in 1866. The spinners were known as *Batvaiyas*.

The Muslim locality of the city, Alaipur and Madanpura, originally suburbs of Banaras, were the principal centres of these textiles. It is significant that both were Buddhist centres during the Gahdvala period (eleventh-twelfth centuries). Formerly Madanpura, the southern suburb, specialised in *kimkhabs* (the thicker dress pieces) and Alaipur only in saris.

Textiles, when manufactured, are calendered by the *Kundigars* and then offered for sale. A number of middlemen (*dalas*) are involved in the process and finally the material reaches the principal vendor (*arhatia*) who may easily be a man of lakhs. The dealers come chiefly from the Khattri, Agrawala and Gujarati merchant calss, and a few are Muslims. The number of men engaged in this manufacture and trade will be some 50,000 and the monetary transaction involved may be of the order of Rs. 2 crores a year. Out of the manufactures at least 25% are exported. While other manufacturing centres of the "gold cloth" have almost died out, Banaras, "the Eternal City," continues to produce it on a larger scale than ever.

(U. Airan in *IWI*, 16-2-1964)

THE PINK-ENAMELLING OF BANARAS

Banarsi Das was a Jain mystic and Hindi poet who flourished, in the time of Akbar and Jehangir, in Jaunpur, a neighbouring town of Banaras. Though a jeweller by profession, he was the first Hindi author to write an autobiography, and that too in verse. This book is very authentic and detailed, displaying an adequate

historical sense. It is an account of the first 55 years of his life and, since the Jains regard 110 years as the full span of human life, he aptly calls it *Arddha-kathanak*—the story of the one half (of the whole life).

From this *Arddha-kathanak* we find that Jaunpur was a very prosperous town at that time, and traders, craftsmen, artists and artisans of almost every kind lived there. They included jewellers and goldsmiths and their wares were sought after all over the country. Even in Agra, the then capital of India, Jaunpur ornaments were much in demand. Evidently, these tasteful manufactures were a heritage from the Sultanate period when Jaunpur was the capital town of the Sharki Sultans.

Banaras was a neglected city even in the earlier years of Akbar's reign, all its temples having been demolished in the Sultanate period—this practice continued even till the first year of Akbar's reign, for which the eclectic monarch condemned and punished the local officer. The ghats were still *kachcha* but the majestic temples had begun to regrow in the later Akbar period. The weaver's craft, however, had all the time, from the pre-Buddhistic period, persisted in Banaras, and this made the city a trading centre. Incidentally, brocade work existed there in Akbar's time, for there is a mention of the manufacture of turban-pieces in Banaras at that time and, as is well known, both the ends of the turban-pieces are brocaded.

The government headquarters at that time was Jaunpur. But when it was transferred to Banaras in the Jehangir period the town was restored to its ancient glory. This transfer brought with it all the craftsmen, manufacturers and traders to Banaras and the glory that was Jaunpur gradually waned. Thus goldsmithy, the manufacture of jewellery, the cutting of diamonds and other precious stones gained a firm footing in this town. And the graceful designs of the studded and enamelled gold ornaments of Banaras manufacture were much sought after throughout the country.

With the establishment, in mid-18th century, of the *masnad* of Oudh Nawab-Vazirs, who were later made kings of Oudh by the East India Company, Banaras, which was then in the Oudh territory, became the *atelier* of the Oudh rulers. A little later the emergence of Banaras State gave further impetus to this.

The capital of Oudh was transferred from Fyzabad to Lucknow in 1775 by Asaf-ud-Daulah (1775-1797), the then Nawab-

Vazir. A great patron of arts, he gathered around him a number of artists and craftsmen of distinction. Among them was one Kaisar Agha who had learnt the Persian art of pink-enamelling, which, being something entirely new to India, was immensely liked. As Banaras was the *atelier* of the Lucknow Nawabs, the art was established there soon after.

Since then it became a speciality of Banaras and, though it was practised in Delhi, Lucknow and Hyderabad also, the artists were all from Banaras or their disciples. This art existed there till the first quarter of the 20th century when its last master, Babboo Singh, passed away. Of late, it has been revived, because of the demand for imitation antique jewellery. But the quality of the enamel and the workmanship have very little in common with the real old pieces, which are artistically superb.

It is surprising to note that pink-enamelling was not practised even in Jaipur which was, and still is, a great centre of Indian enamelling and is famed for its red enamel. It is equally surprising that this enamel has not been mentioned in any book or article on indian art in general or on Indian enamel in particular. The Bharat Kala Bhavan, the Banaras Hindu University museum, has a representative collection of Banaras pink enamels. The National Museum of India, New Delhi, has also a good selection of this art. Excepting these two, no museum in India or abroad has collected examples of this charming and delicate phase of Indian enamelling.

The art of enamelling in India is subordinate to the art of making ornaments and so it would be proper to describe in brief the process of ornament-making before explaining the technique of pink-enamelling. All the Indian studded ornaments of the old style are first made by the goldsmith, who beats 22-carat gold into sheets of the thickness of a postcard and then gives them required shapes, joining the pieces with alloy. All the pieces are kept hollow for subsequent setting. Then the piece, called *garhat,* is passed on to the Nakkash or Nakkashiwala for engraving artistic designs on it, eventually to be filled in with enamel. Now it goes to the enameller who applies the required enamel colours and then bakes the piece in the oven. This enameller must be competent in painting to execute the designs artistically.

In the case of pink enamel green leaves are first painted by the enameller who then bakes the piece, as green needs the strong-

est fire. Then white is applied which is kept slightly raised, having a convex shape; it requires a lower temperature for baking. If any bubbles have appeared in the process of baking they are refilled and rebaked. This done, the white portions are given shape with emery powder. Now, the pink motifs—lotus flowers, rose, and, sometimes, chrysanthemum—are painted with very delicate outlines and shadings. Transparent ultramarine is used for painting blue lotuses. Transparent yellow is used for the centre of the flower. These require a very low temperature for baking and when the final baking is over, the enamel is ready for polishing.

Formerly, the two knobs of the bracelet used to be of *makar*-shape but the Banaras master goldsmiths introduced elephant heards with interlaced trunks. This innovation, enamelled all white with minute floral scrolls on it, is the most attractive form of Indian bracelets (*karas*).

After the completion of the enamelling and its final polishing, the hollow ornament is filled with shellac on which precious stones, mostly diamonds and white sapphires, are set. From the very beginning grooves are made for this setting in the form of an artistic scroll. The purest gold-leaf is employed for this setting which is pressed around the gems with an iron bit, forming an edge around them. At this stage the ornament is ready for wear.

It is hoped that proper attention will be paid to the study and appreciation of this fascinating phase of Indian enamel, neglected so far.

(R. K. in *IWI*, 16-2-1964)

CLAY FIGURINES OF VARANASI

Rajghat marks the site of an ancient part of Kashi along the Ganga where the educational establishment of the Rishi Valley Trust now stands. In 1940, a portion of this site was cleared by the railway authorities. This exposed a cross-section of the old city and brought to light several thousands of antiquities. These included a large number of coins, beads of semi-precious stone, pottery, sculptures, miscellaneous articles and, above all, clay figurines which have added much to our knowledge both of the excellence of the clay modeller's art and of social history. About 2,000 clay figurines showing beautiful male and female heads and busts, mostly of the Gupta period, represent the best traditions

in style and technique of the art associated with the golden age of Indian history.

The heads are remarkable for two reasons; first, for the pleasing variety of the styles of hair-dressing which they show and, secondly, for the paintings preserved on some of them. Taken together they reveal a high quality unprecedented in the history of terracotta art. The faces, combining elegance of features with gorgeous arrangement of hair on the head, constitute a gallery for the study of the beautiful types admired in that age. There are hundreds of specimens which elucidate the charming ideals of feminine beauty commonly held then.

The Rajghat terracotta figurines present a feast of beauty to the eye. Each is a lyric expressed in clay. We find in them specimens of *alaka* coiffure shown in the form of frizzled locks arranged on the two sides of the central *kesavithi*. Women in the Gupta period had a fondness for this hair-style, as Kalidas very often describes *alaka* to be the mark of a beautiful face. In *Raghuvamsa* he speaks of the *alaka* hair of Indumati as being *valibhritah* (frizzled or twisted into short spirals). It is explained as *churnakuntala*, showing that the female toilet experts (*Prasadhika*) employed scented paste and powder in order to secure the effect of spiral twisting. In the description of Yakshini living in separation from her husband, the poet refers to her hair as *lambālaka*, or hair loosely falling on her shoulders, implying thereby that the devoted wife had denied to herself the luxury of toilet. The poet also refers to *simanta* which Mallinatha explains as the central parting of the hair (*mastaka-kesa-vithi*). Some specimens show a gem on the forehead attached where the hair is parted. Its name is given as *chatula-tilaka-mani* in Bana's *Harshacharita*. In another place Bana refers to the use of a ruby (*padmarāga-mani*) for this purpose.

EXCELLENT SPECIMENS

Scholars have already observed the gorgeous, wiglike arrangement of hair on the clay figurines of the Gupta period. There are some excellent specimens showing a hair-style in the form of a peacock feather turning at the ends and arranged on the two sides of the central parting. A straight sweep starting from the *simanta* ends in volutes. This is described by the epithet *barhabhāra keśa* in *Meghaduta*. The style imparts a princely dignity to the face.

The aristocratic appearance is heightened by full, round eyes, a prominent nose, full lips and prominent cheeks.

Of special interest are those female heads in which the hair-style resembles a honeycomb. This beautiful design seems to have had a vogue in many parts of the ancient world. A recently discovered marble bust preserved in the Metropolitan Museum of Art, New York, representing the Roman matron Cominia Tych of the time of Emperor Flavian, shows that this coiffure was known in the classical world, too.

In some figurines, the hair is tied in a single or triple topknot which is interwoven with a flower garland and fastened with pearl festons (*mukta-gunonnaddha antargata-sraja mauli* in *Raghuvamsa*). In the Ajanta paintings some of the female figures show a conspicuous mass of hair secured on one side of the head. It is probable that its technical name was *dhammailla* as given in the *Amarakosha*.

About six figurines show a style of coiffure in which the right side consists of matted locks and the left half spiral curls (*alakāvali*). These may be regarded as heads of the Parvati-Parameśvara type combining the male and female forms of the deity.

Religious figures found at Rajghat are very few. The best piece amongst them is a singularly majestic head of Siva showing prominently the crescent and the matted locks. This represents the best traditions of Gupta Śivalingas from Bhumra and Khoh. The lower portion of a four-armed Vishnu terracotta was also found.

RICH ORNAMENTATION

A plaque representing the scene of *Asoka-prenkha* is among the best. It shows a woman gracefully poised on a swing suspended from the branch of a full-grown Asoka tree. The rich ornamentation of the female figure consists of a very attractive *chhannavira* in front, an *ekāvali* of pearls round the neck, a *tāṭanka-kundala* (round ear-ring) in the left ear, and bangles on the arms and legs. This piece of art reflects the culture of the age with its emphasis on love of nature and sylvan sports, and a general interest in life under the open sky.

We have also a plaque from Rajghat showing dancing *dampati* figures. A fragmentary terracotta represents the favourite theme of a woman holding a mango branch in the right hand and

tempting a *krida-suka* to nibble at the fruit. This theme was popular with the artists of the Kushana period, too, and is represented both in the sculpture and the terracottas of Mathura.

A circular plaque showing a Kinnaramithuna, a pair of centaurs, is also worthy of notice. Another plaque shows a *lubdhaka* (hunter) feeding grass to a spirited deer. The hunter has a short dagger (*asiputrika*) attached to the girdle on the right thigh. The heavy coat gathered on the sleeves and unbuttoned on the chest leaves bare the front portion and emphasises of the lower regions. On his right side hangs a bundle, probably of peacock's feathers.

Two more choice pieces show an extremely beautiful *mardangika* enraptured in playing on a small drum and a boy partaking of some eatables in his right hand.

It seems that levels earlier than the Gupta period were hardly reached when the excavations were halted at Rajghat; but a fine Śunga piece discovered as a stray find bears testimony to the existence of earlier art traditions at Rajghat in the age of the Śungas.

SPIRAL CURLS

We have referred above to the second noteworthy feature of the Gupta terracottas from Rajghat—the colour and the fine line paintings on them which throw new light on this art. The colours reveal the use of brush by skilful painters. Unfortunately the number of specimens preserving this feature is limited; but there is enough to give us an insight into his technique.

The sari of a female figure is painted in wavy bands of red and white and the breast band (*kucha-pattika*) is indicated in black. On the figure of a small boy the short knickers are marked by vertical bands in alternating colours. Both these styles are shown in the Ajanta paintings. On some female heads the painter has indicated in fine black lines the hair on the head, and ornaments such as armlets, torques and necklaces falling on the breasts (*stana-bāra*). In others the eyebrows and the lines of the eyelids are marked.

The painted colours invariably show a prime coat of some neutral colour which appears to be made of the soft earth commonly called *multani matti*. The undercoat gives polish and fixity to the colours. A scientific test of the terracotta colours is neces-

sary in order to find out how far they resemble the pigments on the wall paintings of this period. It, however, appears from superficial observation that *hirmachi* and *geru* were used to produce the red paint which Kalidasa, in *Meghaduta,* refers to as *dhātu-rāga. Ramaraj* was used for light yellow and *mansil* for bright yellow. Banabhatta speaks of a deep yellow colour produced from *manahsila,* an arsenic colour. For green we have the orpiment or powdered verdigris (*jangal*), and the black was invariably obtained from *kajal* or lampblack. Bana also refers to the mixture of several colours in the painter's art to produce new shades (*chitrakarmasu varna-samkarah* in *Kadambari*).

Kalidasa describes a painted terracotta figure only once in his works—the painted clay peacock (*chitrita mrittikamayura*) in *Sakuntala.* The phrase *varanachitrita* must have indicated the painting done by an artist on a clay peacock of its eyes, neck and feathers with richly coloured eyelets in the same style as is discovered on the Rajghat female figures. The Gupta artist, trained to look at each object in terms of the beautiful, was capable of imparting an artistic quality even to ordinary pieces such as toy figurines.

(V.S.A. in *IWI,* 16-2-1964)

CURING OF NEW RICE

It is well known that rice from freshly harvested paddy, familiarly called 'new rice,' has poor cooking quality and is not easily digested. It cooks to a pasty mass, has poor swelling quality and gruel losses are heavy. Old rice, on the other hand, cooks to a soft fluffy product without any pastiness, the cooked grains staning apart. Hence the preference for old rice which has been stored for some period (six to eight months). With the increase in population and growing demand for rice, methods which would hasten the process of ageing new rice would be welcome, as the stocks immediately after harvest would become available for consumer use.

Scientists at the Central Food Technological Research Institute here set to work on this problem some eight to nine years ago. Based on the observation that the stacking of freshly threshed paddy in a heap, which developed heat and high humidity, improved its cooking properties, it was considered that a "wet heat" treatment of paddy could be a suitable method for rapid ageing

of paddy. Steaming, which is a simple form of wet heat treatment, was found effective for curing of new paddy. This treatment was, in effect, a very gentle form of parboiling of the paddy. The method as finally worked out was as follows: The freshly harvested paddy held in cylindrical iron kettles, was steamed for about 15 to 30 minutes, allowed to stay hot in the kettle for another half to one hour and then cooled and dried by spreading in the shade or mild sun. Milled rice from paddy thus treated had all the cooking properties of new rice besides a higher vitamin content. This practice, first tested in a rice mill in Mysore in 1956, has since become popular in rice mills and is being practised for quick ageing of new paddy. In fact, this treated rice is often passed off by merchants as old rice as it fetches a higher price.

For household cooking of new rice a simple cooker was also developed in which the new rice soaked in water for some time is first steamed for about 15 minutes and then immediately cooked. The pastiness, characteristic of new rice, is avoided by this method although it does not swell as much as naturally aged old rice. In the commercial curing of fresh paddy described above, the drawback was the rather high breakage in the rice milled from the steamed paddy. A curing process for milled raw rice, was, therefore, investigated. Storage of rice in closed glass containers or in bulk in a closed hot room maintained at 50-60°C. was found to cure the rice in about a week's time. Humid heat treatment at higher temperatures was found to reduce the curing time to a few hours. The rice had, however, to be heated and cooled in a closed system as otherwise it developed cracks very quickly. (A few rice grains put in the sun will show up such cracks within a few minutes). The final method developed and adopted for curing in 1962 was to heat the new rice in a closed rotating drum to a temperature of 90-100°C for about 45 minutes. The heated rice is quickly put in gunny bags and allowed to cool slowly overnight. In this procedure the high humidity combined with the heating resembled the action of steam in effecting the curing. At a seminar held at the Central Food Technological Research Institute in March 1963, the cured rice was shown to cook in exactly the same way as naturally stored rice. This same principle of heating in a humid atmosphere has been found suitable for enrichment of milled raw rice with calcium and B-vitamins.

(*The Hindu*, 23-8-1963).

SECTION VII: FOLK AND OTHER ARTS

THE FOLK PAINTINGS OF ORISSA

The folk paintings of Puri—well known for centuries to pilgrims and visitors to the Jagannath Temple—are among the most typical creations of contemporary Indian art. They are the work of a shrinking number of families of artists settled in the vicinity of the Temple and in nearby villages of the Puri, Ganjam and Cuttak districts. These folk artists have for generations kept up the traditional methods of preparing their material and a characteristic style.

The whole of Orissa and, mainly, the area of the delta of the Mahānadi and Brahmāṇī rivers abound in works of Old Indian and medieval art, especially architectural and sculptural. The area is even today noted for its wealth of folk-lore and folk-art. It is, however, noteworthy that the paintings of Puri betray no noticeable affinity with the rest of the preserved Orissa paintings past and present. They are clearly unrelated to specimens of both early or later Buddhist frescoes, which have been discovered in a number of rock shrines, nor do they have much in common with the temple paintings of a later era or the paintings with which the inhabitants of eastern Orissa are still accustomed to decorate the outer walls of their houses on festive occasions. Furthermore both types of illustrations by court painters known to us from old manuscripts are entirely different in character. In Orissa manuscripts on palm leaves were decorated by a comparatively rare and completely different technique—pricks made by an iron needle—and were, as a rule, never coloured. It is true that many manuscripts on hand-made paper have fine, colourful illustrations, but they are more likely influenced by miniature paintings from the north-west of India, mainly Rājasthān. If the assertion can be taken for granted that the tradition of Puri paintings goes as far back as the time of the building of the Jagannath Temple at Puri, i.e. the 12th century A.D., the conclusion seems on the whole acceptable that these paintings have preserved and brought to life elements of the original culture of the Orissa tribes. Finally, the Jagannath cult itself is probably of an earlier origin, being alleged to be a continuation of the ritual

traditions of nearby Saoras, who live in a tribal community even today and are famous for their folk-art.

The Puri paintings are known as "pata-paintings", the term being derived from the name of the material on which they are executed. A picture is painted on two pieces of canvas of equal dimensions which have been glued together and reinforced with home-made chalk paste. The layers of paste are smoothed on both sides so as to cover the structure of the fabric. The front side is then used for painting. Colours of local origin, mixed with glue obtained from tamarind seed, are employed. The original colours were: white, black, yellow, (indigo) blue, red and green, all bright and contrasting. Brown and violet hues can also be found occasionally. A finished painting is coated with transparent varnish which gives a glossy surface and protection from humidity.

The paintings vary in size, ranging from small circular pictures measuring only a few inches in diameter to large "canvasses" up to two feet wide or more. They served primarily as souvenirs for pilgrims coming to Puri for the great summer festival—the Rathajātra. On these occasions a large wooden statue of Jagannāth is located on a vehicle and pulled through the streets of the town. Hundreds of thousands of pata-paintings have been taken to all corners of India by the pilgrims. The pictures have also been used in Orissa to decorate the interiors of houses—either hung on walls or simply propped against them. The central subject used to be Jagannāth, portrayed either alone or in the company of his brother Balarām and sister Subhadrā. Also frequent were motifs based on the Rāmāyaṇa, the Purāṇās, the life of Krishṇa and Hinduistic mythology in general. Comparatively rare are illustrations of local legends and historic events. On the other hand, pictures of animals and fantastic creatures, portraits and folk ornaments are frequently encountered.

Indeed the charm of the paintings of Orissa is seldom equalled even in India, a country famous for its wealth of folk-art. The popular artists have endowed them with unmistakable characteristics: vitality, earthy colours, simplicity of style, a sense of realistic detail without excessive descriptiveness, and a naive humour. They are easy to understand, have exceptional decorative qualities and attract the viewer at first sight. Although today the folkpaintings have come up against the stiff competition of imported coloured prints in the bazaars and stalls clustering

around the Jagannāth Temple, their popularity with lovers of folk-art productions is not likely to diminish.

(M. Khasa in *New Orient*, 1962, No. 1, p. 19).

THE BISON DANCERS OF BASTAR

The bison dance of the Marias of Bastar can claim a very high place among the folk and tribal dances of India. It expresses the joy of the wedding and is an invocation for protection and fruitfulness. Its costumes are remarkable, being both picturesque and imaginative, suggesting at the same time the tribe's intimate links with nature.

The Marias display a surprisingly mature understanding of life. Their women do not remain passive and submissive and have an active role in the household. Husband and wife share responsibilities equally. There is no function at which the wife plays a merely subordinate role. Whether it is attending a funeral, sitting together to drink rice-beer or participating in a dance, she is the equal of her husband. But it is in the last-mentioned activity that the Marias excel.

Havelock Ellis once said that "dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no mere translation or abstraction from life; it is life itself". Judged by this observation the Marias must be considered an extremely vital and dynamic people, for there is a sense of exuberance in their life. And this expresses itself in their dance. The Marias dance at all important festivals which propitiate the earth or the tribal gods. Sowing and harvesting are also festive occasions. However, the most significant event is the wedding ceremony and it is on this occasion that the bison dance achieves a high symbolism.

Dr. Verrier Elwin, the eminent anthropologist, has noted the simplicity of the Maria wedding ceremony. It consists of three important rites: the dance and the feast that follows; the pouring of water from the roof of a house on to the bridal pair; and the ceremonial consummation of the marriage. In this ceremony, the dance serves a twofold purpose. It helps to protect the bridal pair by the weaving of a magic circle round them, and "imparts something of the energy and fruitfulness of all dancers to the couple".

The most striking feature of the dancers is the head-dress. Its chief attraction lies in its bison horn, treasured in every Maria

dwelling. Above this are large tufts of peacock and wildcock feathers. An ensemble of threaded cowrie-shells partly covers the face. The dancers carry a large, elongated drum—some four feet—beating the right side with the bare hand and the left with a stick more than a foot long.

The women wear numerous necklaces of beeds and spherical and flat brass pieces and a flat, circular hat. Thick rings adorn the arms, the wrists and the ankles. During the dance, while the men drum out the rhythm, the women gyrate within a circle, the left arm of each resting on the left shoulder of the one next, and the right hand holding a long slender stick which is beaten on the ground to the rhythm of the movement of the legs. "The men, carrying their long drums, move in a great circle with a large variety of turns and changes; the bisons charge and fight each other, pick up leaves on the points of their horns, and chase the girl dancers." The young, sometimes overtaken by the zeal of the dance, suggest the actions of a frisky bison, effectively using the horns.

The horns for the head dress come from a type of bison found in the dense forests of Bastar and called *gaur*. In some dances a replica of this animal is kept in the centre. Usually two of the young dancers wear a sackcloth, shaped like the bison's body, and sport a pair of horns. Their bodily movements are such as to evoke the idea of a bison. The sticks in the hand of the women signify the driving of a large herd of *gaurs*. The dance is accompanied by choral singing.

"The Indian folk dance is simple without being naive, for behind its implicity lie both a profundity of conception and a directness of expression which are of great artistic value." This remark is particularly applicable to the bison dance. It invokes through the joy of dancing blessings for a secure future and is at the same time an expression of love, laughter and life itself.

(T. Narindra Paul Singh in *IWI*, 5-8-1962, p. 19).

THE RURAL GAMES OF TAMIL NAD

An American scientist who was travelling with me in a bus through the coastal towns of Ramnad district a few days ago was almost in ecstasy when he saw a bevy of girls playing the game 'Pandi' in a wayside village on our way. "It is 'Hop-Scotch' " he said with a broad smile in his face and with some ego, which I

could perceive from his tone, threw at me the question, 'from where was it imported into this country?'". Obviously, the American felt that we were on the 'importing end' always and in everything!

The game which goes by the appellation 'Hop-Scotch' in America and Western Europe and known as 'Pandi' or 'Thattu' in these parts appears to have been in existence in Tamil country even 5,000 years ago. The passing reference made to this game in Tamil classics and religious literature leads one to the conclusion that this is not at any rate 'exotic' to the soil. So are the games 'Blind man's Buff' and 'Hide and Seek' played in European countries and which go by the name 'Kannamboochi' in this part of India have been in vogue since time immemorial. But how these games became so universal is a question difficult to answer with some authenticity and in fact no thought seems to have been bestowed on it by any one so far.

REFERENCES IN TAMIL CLASSICS

References have been made in Tamil classics and ancient literature to games and sports as also pastimes which were popular in Tamil Nad. But they help us only to know the names of the games and not how they were played and things like that with the result that we have to be content with cataloguing them in the list of 'forgotten games of Tamil Nad'. One thing is clear, however, that games and sports as also pastimes peculiar to these areas were evolved thousands of years ago and some of them are played even today with great enthusiasm by young men, women and children in rural areas of Tamil Nad although people in urban areas have developed a fascination for the 'exotics' from Western countries.

TAMIL BULL-FIGHT

The Tamilian bull-fight known as 'Jallicattu' which is held during the Pongal festival in January every year has a religious significance. The 'fight' which involves injury to neither party, unless the man is careless, symbolises the 'trial of strength' between the man and the animal, the co-workers in the production of agricultural wealth'. The Mattu Pongal (Pongal for the bull) celebrated on the day next to the Pongal festival indicates how men showed their gratefulness to the animal for the services it rendered to them in producing wealth. 'Jallicattu' known also as 'Manjivirattu' is a popular sport in the rural areas of Madurai

and Ramanathapuram districts and a number of strong, intelligent young men who practice bull-fighting as a sport all through the year participate in it with great zeal to show their prowess. Jubilant crowds could be seen moving from one village to another to witness these 'valiant young men' bringing to bay and vanquishing the fearsome bulls with sharp horns let loose in mad frenzy. The enthusiasm will be more pronounced if the 'show' for the day involved the participation of a "Victor of many battles" or an "unconquered vagabond".

This was perhaps the precursor to the sheep or ram fight and cock-fight which came into being at a later stage. The ram fight and the cock-fight were developed as a regular pastime and they were held in almost all village communities at periodical intervals. There is mention in "Jeevakachinthamani" to the practice of resourceful men importing quality breed of sheep and cocks for rearing for purposes of such 'fights'. The Chalukya King Someswaran who ruled in Deccan in 1131 A.D., is stated to have patronised the game of cock-fight. Sharp steel nails and sometimes even sharp knives are tied to the legs of these birds which when the birds attack each other and at times even while flying in the air in the 'battle field' badly wound them. If the competitors are not separated in time by the owners, the weaker of the two is sure to be killed. The spectators who gather around the cock-pit to witness the show sometimes indulge in "betting" as in horse races and keep the birds in good humour by cheering them.

The ram or sheep fight wherein the animals clash against each other with their steel-like heads with a loud bang thrills the spectators. Some of these wild sheep at times fight even a hundred rounds to decide the battle; This sport for the domesticated animals was among the pastimes of the ancient Tamils in this part of the country and is in vogue even to-day. But the tendency is growing among the breeders to make these 'fights' purely commercial ventures.

There have been games traditionally played by men, women and children both individually and in groups in the rural areas of Tamil Nad. There were also mixed games in which men and women participated. But these sports and games wherein men and women participated were held in connection with religious festivals like Pongal. The 'Karagam', 'Kummi', 'horse-dance' and 'peacock-dance' belong to the class of mixed games which are held even to-day. These traditional games which are a unique

feature of Tamil Nad require the participants to undergo intense training to acquire agility of body and mind besides acquiring a knowledge of folk songs.

According to the Tamil classic 'Tholkappiam', training in games and sports was considered a must for girls in the territories of the Cheras, Cholas and Pandyas. The games were so designed as to develop their body and mind and to enable them to play their part well in life. Almost all of them were indoor games. 'Kolam'—drawing of pictures and designs with white stone powder—which could be seen being drawn by girls on the floor in front of houses, was practised as a pastime by girls right from the age of three. Practise of this art developed their imagination and artistic tastes. Even to-day in villages small girls could be seen vying with one another in drawing 'kolams' in front of their houses.

"Pallanguzhi" which is played, with cowries and tamarind seeds in a thick wooden plank with 14 hollows or shelves is a traditional game for women of Tamil Nad. Although women folk in towns have given up all other traditional games in the face of modern civilisation, this game seems to have an enduring attraction. According to latest reports even American women appear to have taken to this game with great enthusiasm by calling it 'Kala.' It is said that 'Pallanguzhi' boards are in great demand in the United States now. Three types of playing viz., 'Muthattam', 'Pasuvattam' and 'Katattam' are in vogue in this game and the cowries used range from four to twelve depending on the type of play selected for the contest. This game requires of the player, quick grasp, imagination and memory power.

Using light wooden balls numbering more than three women folk in the Southern districts play the traditional game 'Ammanai' which is performed as a 'big feat' in circus shows to-day. It will be a thrilling sight to see the girls keeping a number of balls in the air by throwing them one after another from both hands in different designs exhibiting remarkable agility. From the references made to this game in Tamil religious literature it is clear that the game came to be called 'Ammanai' after the verses 'Ammanai' (which were in praise of the king) sung by the players while tossing the balls. 'Kolattam', is a group game of beating colourful sticks about a foot long to the accompaniment of songs.

Kite flying, marbles game, 'Kitti' (a primitive form of cricket played with sticks), 'leap frog' (game in which a youngsters stoops

down and another vaults over him) and 'top spinning' are some of the games which are played with interest by children, particularly boys. The game 'Nondi' wherein a boy hopping on one leg chasing a number of others within a square-court is also popular in this part of the country.

The favourite sports which men play even to-day in villages in Tamil Nad are 'Chadugudu' (called Kabbaddi in certain other parts of India), wrestling, swimming (known as 'Orai' in ancient days) and 'silambam'. Of these 'chadugudu' and 'silambam' could be termed as traditional games of Tamil Nad. The former is a group-game and the latter is a game for individuals.

SELF-DEFENCE

'Silambam' which is practised with a bamboo stick, about six-feet-long was developed as a form of self-defence. It was practised by every able-bodied man in Tamil Nad. The game involved the twirling of the stick with the hand and sometimes two sticks were wielded one in each hand. It is said that a skilful player could keep the enemies at a safe distance and make good his escape. There are two types in 'silambam', known as 'vāḷśilambam' and 'kōlśilambam'; the former is played with swords and spears and the latter with bamboo sticks. Mention about the popularity of the game among ancient Tamils is made in "Thiruvilayadal Puranam". Generally the Kallars and Maravars, the warrior tribes in the Southern districts of Tamil Nad, practised this game and regular schools were conducted in villages to teach young men the techniques of the game. With the advent of the British Rule in India, the activities of the martial tribes were curtailed and the practice of 'silambam' was prevented by the authorities as a measure of safety. The 'mock-fight' or 'silambam' players could be seen during the festivals in villages.

Archery, chariot racing, spear throwing, tree-climbing, jumping over walls and trees were practised in the past but were given up in course of time. The Indian chess known as 'chathurangam' and draughts known as 'chokkattan', 'thayakkattam' and the game of 'three tigers and fifteen dogs' continue to be pastimes in villages for men and women. The Tamilian method of wrestling involves no cruelty or pain to the defeated, unlike in the international wrestling in vogue to-day. If a man is thrown on his back he is considered defeated. It is a popular pastime in rural areas.

(Madurai correspondent, in *The Hindu*, 14-1-1964).

INTERNATIONAL THEATRE SYMPOSIUM: A QUEST FOR MUTUAL UNDERSTANDING

Tokyo--November 1963

By

DR. SURESH AWASTHI

The playwrights, producers, actors and stage-designers met to explore the nature and the process of mutual exchange and influence in the field of theatre between East and West. In their exploration they found that throughout the long history of theatre of 2,500 years there have always been mutual exchanges between East and West and theatre has been a truly international art. It presents instances of striking similarities in styles, forms and conventions between the theatres of different nations geographically and culturally far apart from one another.

The playwrights of different nations and different periods have often found similar solutions to the technical problems of playwriting and the theatre of their times developed similar conventions for meeting the requirements of the physical conditions of the theatre for which they worked. The chorus performed the same dramatic functions in the Greek plays as it does in the Ras-Lila plays of North India. The Sutradhar—the narrator performed the same dramatic functions in the Anka Nat of Assam during the medieval centuries as he does in our own times in the plays of Bertolt Brecht. Highly stylized and choreographic acting in the Kabuki and Noh plays of Japan is very similar to the acting in Kathakali and Yakshagan plays. The French playwright Jean Anouilh is using prologues in his plays in the manner of the Sanskrit drama. Producers in the West are discarding the proscenium arch theatre and in adopting the theatre-in-the-round and central staging styles of production are using many conventions of the Indian folk theatre which has a great variety of production styles using open-air platform stages.

Beginning from Meyerohold in Russia in the first decade of the present century many producers and playwrights in the West have looked to the theatre of the Asian countries for creating new forms and styles. And East has been borrowing from the Western theatrical traditions for more than a century to create a

modern drama of action and conflict and develop a theatre presenting the illusion of reality. This process of exchange has become more varied and significant during the last four—five decades and intermingling of Asian and European theatrical concepts and traditions has played a significant role in enriching the theatre art in our times. Sometimes one has a feeling that the new experimental work in theatre both in the sphere of play-writing and playproduction, both in the East and the West, is largely inspired by this process of exchange. The migration of dramatic forms and conventions from one country to another, from one cultural region to another, resulting in new theatrical manifestations and conventions is indeed the most fascinating aspect of the history of the world theatre.

Some forty delegates and observers from twenty-two countries participated in a symposium held in Tokyo in November, 1963. The Symposium was organised as a part of the Unesco's Major Project for Mutual Appreciation of the Eastern and Western Cultural Values. The main theme of the Symposium was—Mutual Exchange between East and West in the Field of Theatre. The other topics for discussion were (i) the role of theatre in contemporary society (ii) the traditional theatre and prospects of new experiments and (iii) cultural and material needs of the theatre assistance from Governmental and non-Governmental sources. Each delegate was supposed to write a discussion paper on one of these four topics and also a report on the theatre of his country covering all the four topics.

On the basis of the reports presented by the delegates and the discussions held one can talk of some general facts and tendencies of the world theatre. In Asian countries specially in the developing countries, theatre is expanding and gradually taking a significant place in the cultural life of the people. Though the modern theatre in Asian countries is only a little more than a century old and has evolved under the impact of the Western theatre, these countries have rich heritage of traditional theatre and this theatre is even today a living and vital theatre entertaining large audiences specially in the rural areas. This situation has created a kind of artistic conflict in the theatre of Eastern nations because the traditional and the modern theatres have not been artistically integrated. The reports also showed that though there was a great theatrical activity in the Western countries and theatre was playing a vital role in society it was

really not very prosperous and healthy and most disturbing fact was that it was losing its audiences.

There were lively debates on various topics and the delegates made valuable suggestions which one hopes would greatly help our work in the theatre. The Symposium re-affirmed its faith in the great role that the theatre can play in contemporary society and urged for greater assistance to the theatre both by the Government and non-Governmental agencies. Discussing the subject of the traditional theatre and its value for new experiments the Symposium strongly recommended the preservation and revitalisation of the traditional theatre of the Eastern countries. The Symposium also felt that it is only by preserving the traditional theatre of the East that the East would really be able to make some distinct and valuable contribution to the theatrical exchange between East and West.

Discussing the process of the exchange between East and West in the field of theatre the Symposium noted with satisfaction the existing nature and programme of the exchange both of factual data and of artistic techniques. The Symposium recommended that the existing agencies functioning at the national and international levels should be strengthened and new agencies created for expanding and intensifying the exchange programme. The Symposium also suggested that a new centre should be established in one of the Eastern countries on the lines of the Theatre of Nations in Paris.

During the discussion on the topic of exchange the Indian delegate made a strong plea for a greater exchange between the Eastern countries themselves. The existing situation he said was most unfortunate that the Asian countries knew very little about each other's theatre though they share common artistic features and theatrical conventions. During the Symposium and in informal talks with the delegates of different countries the Indian delegate felt that we have failed in projecting a unified and correct theatrical image of India abroad. The Asian Theatre Institute attached to the Sangeet Natak Akademi could play a significant role in this respect. The Indian National Commission for Unesco could also perhaps organise a similar Symposium with a greater emphasis on the Asian theatre and with a view to redefine its concepts and conventions.

THE NAGAS OF NAGALAND

By

BIRENDRA KUMAR BHATTACHARYA

"This is our Nagaland", said a proud girl to me on a fine November morning, 1953 standing on a hillock and pointing her finger to the circle of blue hills around. We were going to the village Kikrema which was in the itinerary of our goodwill mission tour in the Naga Hills. The new State had not yet been born then, but only conceived. "The Nagaland" claimed a Naga writer at that time, "covers an area of 25,000 square miles with a population estimated at ten lakhs." The new State that has now emerged is smaller in area and population. The birth of the new State is a happy culmination of their long cherished dream.

The Nagas are a heterogeneous race consisting of about twenty major groups. Each group has its own dialect and uses Assamese to communicate with the other groups. A Tangkhul Naga differs from a Konyak Naga as much in the same way as a Tamilian differs from a Bengalee. Centuries-old isolation and internal warfare mark their inter-tribal and inter-village relationship and it is only very recently that they have developed a sense of political unity due to the impact of events following World War II. Roads, trade and intermarriages are accentuating the growth of social mobility among them. The Nagas are however conscious that they live in one of the most inflammable frontiers of the world.

The Nagas are one of the most intelligent tribes. They are proud, self-conscious and conversant with the methods of their traditional warfare. Like all peasant communities, they too are extremely conservative in their outlook. Although they have willingly given up ancient practices like head-hunting and religion of animism, some of the time-worn prejudices like distrusting a stranger remain. The presence of a greedy trader here or an arrogant official there may aggravate this feeling.

The daily life of the Nagas is simple yet entertaining. The women of the house are up early in the morning, fetch water from the nearby stream and cook food. The men get up a little later

and then eat their food before starting for the field. At home the life of a Naga is centred round the kitchen fire. Important family decisions are made there. The guests are also received at the fireplace. The meal for a guest usually consists of delicate dishes like pork or fried fish and served in a cane-tray (which in the Tangkhul dialect is called Liphang). In the field, the man and woman work together. A Naga peasant is very industrious and grows a number of crops besides rice, like millets, ginger, mustard and potato. A woman has also to fetch firewood when necessary from a distance where it is usually stored by their menfolk. Theft is very rare in Nagaland and therefore the family barn for storing paddy is also built at some distance to save the trouble of carrying big loads home which is really difficult in the hills. The working day closes with the taking of the evening meal which is usually over before dusk.

The old Naga calendar provides for many holidays a year which are called Gennas. Literally, Genna means days of Prohibition or segregation which are observed according to the demands of the occasion either by the individual or the group. The festivals (specially the communal ones) that are usually associated with these Gennas either precede or follow the agricultural operations. The Christian Nagas observe their own religious calendar in which Christmas is held to be the most important festival. There are some Hindu Vaishnava Nagas in the Tuensang Division of Nagaland who follow to some extent the Hindu religious festivals. These Nagas were converted into Hinduism during the middle ages by some Vaishnava missionaries.

Once I went to a village named Samdol in the Naga areas of Manipur (not included in Nagaland), to spend a day accompanied by some of my students. I was then a teacher in a local high school at Ukhrul. At night after the meal, I was taken to a communal house (Long) for the young unmarried girls of the village. As was the custom, I was at first offered a seat and then a tub (wooden) of warm water to wash my hands and feet. Then I was served with a mug of hot water as drink. I noticed that some of the girls were busy with their spinning wheels, while others were busy serving and talking to visitors. The housekeeper appointed by the village was also sitting by my side. One of the girls asked me jokingly whether her profession of farming was not better than that of mine. The Long is a community education centre, the Morung of the girls. The Morung is an institution of the young

Naga boys where they receive training in communal living and citizenship. In these institutions, the young have to live together a certain part of their life. A Naga girl enjoys the right of choosing her life-partner as also the right to divorce which she rarely uses. Marriage is an occasion for great festivity and is usually accompanied by songs and games. Polygamy is not unknown among the Nagas but whenever a man marries more than one wife, he is bound by custom to protect the rights of the first wife.

The physical fitness of the Nagas is generally taken for granted. One may often come across a Naga of such a fine build that will remind one of some piece of Greek sculpture. He is usually a good hunter, a good marksman, and above all a good soldier specially in jungle warfare. His physical fitness is not a little due to the good climate he enjoys in the hills. One is struck by the absence of fleas in a Naga house.

A Christian Naga youth once told me that the land he inhabited was destined to be the promised land of the Kingdom of Heaven by the grace of Jesus Christ. This seems to be a distant possibility.

(*HWM*, 9-9-1962).

COMMUNITY DEVELOPMENT—A REPUBLIC DAY APPRAISAL

A decade ago, when the Community Development programme was just over a year old, the theme of all-round development of India's vast rural population—with their active and voluntary participation in the process—was not a great deal more than an inspiring ideal. It was a challenge both to the country's government and to its people, and while many responded to it, its sheer magnitude generated a certain amount of scepticism as to whether it would ever be successfully met.

Continued scepticism

The scepticism, often but not always unspoken, has not altogether disappeared, despite the steady expansion of the programme, and it would be idle to pretend that even today the country as a whole is convinced that the Community Development programme has entirely fulfilled the promise it held. But the fact remains that by and large the sceptics have been proved wrong. The programme has not only survived but has been ex-

tended both in its own content and in the physical area of its coverage. In a sense, the past year marked the most important stage in its physical growth; for it was only a few months ago that the programme was extended to cover the entire country.

But perhaps more important than this external growth is the fact that social, political and economic decentralization through community development, Panchayati Raj and cooperatives is now an established fact of our national life. The country as a whole has accepted these concepts and the apparatus has been created at various levels to translate these concepts into reality.

The Final Test

That itself is no mean achievement in a country of India's size and diversity. This, however, will perhaps prompt the question: What, in concrete terms, has this apparatus done and is doing for the country's good? In other words, the ultimate test for the success of the movement will not be the nature and size of the apparatus but its recognizable achievement in terms of the nation's social and economic well-being.

The Structure

Before examining this question, it might be worth-while to have a glance at the growth of the movement and the structure of the apparatus that has been built to sustain it. The Community Development programme began in October 1952 in 55 projects, each comprising roughly 300 villages with a population of approximately 30,000 and covering an area of 450 to 500 square miles. The projects subsequently gave place to smaller units, called development blocks, and today more than 5,000 development blocks, each comprising about 100 villages with a combined population of about 80,000 have been established all over the country. Of these more than 300 blocks have completed ten years of development and over 4,200 have gone through their first five year period. The remaining blocks are in the first stages of development.

Intensive development

Ten years of intensive development, in two stages of five years each, is envisaged for each block, with a nucleus provision of Rs. 1.2 million and Rs. 4.5 million for the two stages respectively. To this are added the resources raised by the community and additional funds made available out of other programmes of rural

development. At the block level, the work programmes are carried out by the generalist Block Development Officer, assisted by Extension Officers who are technical experts in specific fields such as agriculture, irrigation, animal husbandry etc. The block team is assisted by the Village Level Worker, who is a multi-purpose worker trained primarily in agriculture and is in charge of ten villages. Coordination of block development schemes is secured at the district level, and there is similar coordination at the State level.

Basic objective

It may now be interesting to look at some of the broad achievements. One of the basic objectives of the programme was to secure the active support and participation of the people themselves in work for the economic and social development of the community. The people have contributed to the programme in various ways—labour, land, material and cash donations, and the contributions have been substantial. As against the total government expenditure of Rs. 3,431 million on the Community Development programme under the first two Five-Year Plans and during the first two years of the Third Plan, the value of the people's contribution during the same period has been Rs. 1,223 million.

Specific Goals

Some of the more specific programme achievements can also be briefly enumerated here. For agricultural improvement, nearly 2 million tons of improved seed and more than 4·5 million tons of chemical fertilizers have been distributed. In the field of animal husbandry, nearly 150,000 heads of improved cattle and over 2.3 million poultry birds have been supplied. Besides, 167,000 miles of village roads have been constructed and 716,000 drinking water wells have been dug or renovated. For the spread of education among the villagers, 288,000 adult education centres have been started and the number of adults who have been made literate is 7 million.

Impact of Agriculture

These statistics, however impressive they may be, yet fail to give a real idea of the impact of the programme on the life of the country's villagers, and a more concrete picture may perhaps

emerge from some of the specific programmes undertaken during the past year. An important decision taken during the year was to lay the maximum possible emphasis on agricultural production. Special attention was, therefore, given to programmes like excavation and maintenance of field channels, soil conservation and dry farming. Dry farming, which involves the combination of various agricultural practices, provides the only possible means of increasing production in areas of uncertain rainfall. Plans have been made for an intensive dry farming programme in about 1,000 blocks, spread over 100 districts. .

Quick Returns

Now that the Community Development programme has spread over the entire country, emphasis is being placed on the intensive development of certain selected areas, so that the impact made on these areas within a reasonably short period of time can have a galvanizing effect on the programme as a whole. This will bring in quick returns and at the same time have a valuable demonstration effect.

One of the fields in which this kind of intensive development has already been initiated is that of applied nutrition. Under an Applied Nutrition Programme introduced in certain selected areas, a systematic attempt has been made to raise the production of protective foods like eggs, fish, milk and vegetables and the villagers are being shown how they can meet their own requirements of these foods with very little investment. Apart from its direct nutritive value, greater production and consumption of these foods would also reduce the demand for cereals. The programme is well under way at several centres and the success of the poultry development scheme at Nilokheri shows how soon and with how little investment an appreciable boost can be given to the production of such protective foods.

Village Volunteer Force

Another major development during the past year was the formation of the Village Volunteer Force which was conceived as part of the nation's over-all effort during the Emergency. Defence Labour Banks were set up in order to pool the donations of labour made by the village volunteers, and over a million mandays have so far been received as donations to these banks.

Implications of Panchayati Raj

Today the Community Development programme cannot be viewed in isolation from the allied institutin of Panchyati Raj. The progressive devolution of responsibility from the old administrative machinery to the Panchayats—the new units of local self-government—constitutes perhaps the most important facet of the evolution of the concept of Community Development. It is now the elected representatives of the village community, and not the officials of an impersonal bureaucracy, who take the decisions on the planning and implementation of development programmes. The implications of this change are far-reaching and can hardly be dealt with in the course of a discussion on community development alone.

Economic Force

One thing, however, is certain. The forces that have been released by the Community Development and allied movements have already demonstrated their capacity for survival and are going to determine in a large measure the shape of our economic, social and political growth in the years to come. Both in its physical coverage and in its functional comprehensiveness India's Community Development programme is a unique experiment in the world and the first fruits of this experiment are already visible. A push has been given to a stagnant rural economy and one can already see stirrings of new life over the vast scene that is made up of the country's 550,000 villages.

Today the villages are dung heaps. Tomorrow they will be like tiny gardens of Eden where dwell highly intelligent folk whom no one can deceive or exploit—GANDHI.

SECTION VIII : NOTES AND NEWS

25-10-1963. At a ceremony held in Unesco House in Paris, the first volume in a new series of art books called "Man Through His Art" was presented to the Director General of Unesco, Mr. Rene Maheu. The series, sponsored by the World Confederation of Organizations of the Teaching Profession (WCOTP), is intended as a contribution to Unesco's Major Project for the Mutual Understanding of Eastern and Western Cultural Values.

Altogether 15 volumes are to be published over the next seven years, each devoted to some enduring theme of man's existence and illustrating the theme with masterpieces of art from different civilizations and different ages. An international group of scholars and art historians are co-operating in the preparation of the volumes.

The title just issued treats the theme of *War and Peace*. It contains works of art ranging from the 3,500 B. C. Saharan rock paintings (the Archers of Tassili) to the present day and including heroic epics of ancient India and Greece (the Mahābhārata and Homer's Iliad), and the Chinese Buddhist cave painting "Meditation before the Setting Sun", which expresses visually the Chinese saying that "Peace comes through a man's ability to listen not only with the ear but with the mind, not only with the mind but with the spirit."

War and Peace will be followed by volumes on *Music* and *Man and Beast*. Other titles planned in the series are *Festivals, The Human Face, The Family, Dreams and Fantasy, Death, The Experience of God, Love and Marriage,* etc.

In addition to the *de luxe* series, a special schools edition is being prepared for use by teachers of art, history and social studies. Each volume will contain a collection of individual plates in a wallet folder, accompanied by a text explaining the approach of each culture to the particular theme.

Art teachers will be able to use the reproductions for discussions on technique, as a theme for an essay, or as an example of treatment of the subject. For the history teacher, the works will offer a link between man's art and his social or political history, while teachers of social studies may make comparisons between man's creative work in many fields—painting, pottery, sculpture, scrolls or cave paintings.

Further details regarding publication dates and prices of the volumes may be obtained from WCOTP, 12, rue de Ponthieu, Paris, or from Educational Productions Ltd., East Ardsley, Yorkshire, England (UNESCO FEATURES).

25-10-1963. Most large musuems nowadays have restoration laboratories where specialists, working with chemists, biologists, etc., keep a vigilant eye on the "health" of art treasures. These rarely publicized activities were

the subject of a meeting organized during September in Leningrad and Moscow by the International Council of Museums (ICOM), with assistance from the Soviet ICOM Committee and the Soviet Ministry of Culture.

Some 60 specialists in restoration and art historians from 17 countries compared current techniques and methods, in particular those used to preserve mural paintings and art works carried out on paper, and discussed various problems such as the training of specialists in restoration, ahd co-operation with scientists.

Delegates referred widely to Unesco's programme for the protection of cultural property in debates led by Sir Philip Hendy, Director of the National Gallery in London and Chairman of ICOM, and by Mr. Harold Plenderleith, Director of the International Centre for the Study of the Preservation and Restoration of Cultural Property, in Rome. The need to associate Unesco with activities in the field of restoration was aso seen in various motions adopted at the end of the meeting such as, for example, the protection of art treasures in tropical, humid regions; the collaboration of conservation experts and institutions with the Centre in Rome; the publication of special issues of Unesco's quarterly review "Museum" on restoration laboratories and the preparation of paintings; and an enquiry into air pollution and its effects on monuments.

14-12-1963. The Indo-Japanese Culture Association organized at the Government Museum, Madras an exhibition of the floral art of Japan Ikebana as it is called is one of the schools of Kenobo Flower arrangements in Japan. The art is utilised as "the most magnificent medium" to provide artistic decoration to society mansions.

Ikebana or the Japanese floral has an old history and many different schools. Ikenobo has the longest history, and perhaps the biggest enrolment of students. The floral art of Ikenobo began to flourish about 500 years ago in the period known as Muromachi, and, after that period Ikebana found its way into many Samurai households in the Azuchi-Momoyama period.

Miss Okuyama is a professor of flower arrangement is the Ikenobo School of Tokyo started three years ago, and the school, which is very popular among girls offers a two-year course in floral art leading to a diploma.

16-12-1963. Kalamkari or the art of hand painting on cloth is the revival of an art all but lost. K. Ramamurti whose work has been put up for display at the Kunika Art Centre, New Delhi has assisted this revival. Kalasthi, where Ramamurti works, is an important centre in the country producing cloth painting representing ancient legends and myths.

19-12-1963. The National Gallery of Victoria, Melbourne, Australia has paid £ 14,500 (A) in London for a 35 in. high 12th century stone sculpture of an Indian temple dancer. Mr. Eric Westbrook. director of the gallery, said the delicately carved female figure was almost certainly the best example of Indian stone carving in Australia. The figure was found last year amidst rubbish in the Dalhousie estate in Scotland; nobody knows how it got there or when.

27-12-1963. Prof. H. K. Sherwani, President of the Indian History Congress, Poona, urged historians to pay greater attention to research on the history of different centres of Indian culture. He chose for his presidential address to the 25th (jubilee) session of the Indian History Congress the theme "centres of Indian culture", and suggested that historians should bring in particular to the fore the cultural contributions which those centres had made to Indian culture during the medieval and early modern period.

29-12-1963. As part of the concluding celebrations of the Swami Vivekananda birth centenary the Parliament of Religions was inaugurated in Calcutta by Swami Madhavananda, President of the Ramakrishna Math and Mission.

30-12-1963. Inaugurating at Calcutta an eight-day Parliament of Religions in connection with the concluding phase of the Swami Vivekananda Birth Centenary Celebrations Swami Madhavananda, President of the Ramakrishna Math and Mission said: "If religion is to survive, and it must survive for the good of man, we have to compare notes and find out where we agree and on what basis or platform we can all unite and make a united front against irreligion, which is gaining ground everywhere". Eminent scholars, monks of international repute and a galaxy of delegates and speakers from foreign countries representing all faiths attended the Parliament. It emphasized during its deliberations, the universality of all religions as proclaimed by Swami Vivekananda at the Chicago Conference in 1893

1-1-1964. The All-India Women's conference met at New Delhi, Mrs. Masuma Begum presided. In her presidental address, Mrs. Masuma Begum called for greater voluntary effort than at present; to face the multiplicity of tasks facing the country. In the economic and social spheres "the task confronting our generation in India is all the more challenging and can only be performed in a spirit of service and sacrifice," she said. "No other generation of women in India has had the same opportunity to work and serve in the conditions of freedom which our Constitution provides". Mr. Nehru addressed the conference as the chief guest. He noted that the change in the status of women, though it had "very largely" been an urban change, was still beginning to affect the rural masses. "One of the most promising and revolutionary" things was the spread of education among men and women, specially women in villages, he said. Mr. Nehru said laws and measures taken by the Government to improve the status of women were beginning to be acted upon in the rural areas. Mr. Nehru said that the progress of women in India had been "considerable, if not remarkable" in the last few years. But they must remember that the change was "very largely an urban change and has not so much affected, although it is beginning to affect, the rural masses also". It was an "extra-ordinarily difficult" thing, not merely to pass laws, but to change ancient customs which had been adhered to for long ages. "We have set ourselves to do that (bring about change) and I think our Government has succeeded in making some laws and changing old customs," he said. Though they might not be fully acted upon by all people in the rural areas, still they are beginning to be acted upon." The Prime Minister referred to the rapid spread of education, "which is basic to all change" in the country and said:

'The spread of education in a big way in the villages which is taking place now has affected even the villagers' home life and social conditions very much". The Prime Minister advised the conference to extend its activity among the rural people and help the process of "bringing new ideas into their minds and to some extent modernising them".

3-1-1964. Mr. R. M. Hajaravis, Union Minister in the Ministry of Home Affairs, said that the Government could not feel satisfied "with all that it had done to propagate the study of Sanskrit". Inaugurating the international conference of Sanskrit scholars organized by the All-India Sanskrit Sahitya Sammelan at Ghaziabad he appealed to Sanskrit scholars to devote some attention to the means on how there could be more frequent, intimate and fruitful contacts between the lovers of Sanskrit in this country and outside and what they could do to accelerate such process. The conference held during the session, passed a resolution suggesting that the Government should establish an institution on the lines of the University Grants Commission to provide aid to Sanskrit institutions.

3-1-1964. Musicians and music lovers in their thousands paid homage to the saint-composer Tyagaraja at the 117th *Aradhana* celebrations, at Tiruvayyār (Tanjore dist.) at his *samādhi* on the bank of the holy river Cauvery.

4-1-1964. The 26th International Congress of Orientalists opened at New Delhi with a call from President Dr. Radhakrishnan to the assembled scholars to dedicate themselves to the task of building a new world, rid of every trace of hatred, intolerance and fanaticism. The President underlined the decisive role the orientalists had to play in shaping the minds and hearts of the people to an attitude of mutual "respect for every man, every race, every culture and every creed". Mr. Kabir, chairman of the organizing committee, also expressed similar sentiments in his presidential address earlier when he asked the Congress to instil among the scholars an outlook in which acceptance of diversity in a unified world would be the guiding principle of thought and action. Foreign delegates who attended the 26th Triennial International Congress of Orientalists told a Press conference that the discussions at the Congress were "wonderful and fruitful". The emphasis at the Delhi Congress was mainly on Indology which had five sub-sections, whereas in all the former Congresses Indology formed only one section. The next International Congress of Orientalists is likely to be held in U.S.A. sometime in 1966.

10-1-1964. A brochure explaining Unesco's activities and their significance in the world today has just been published by the United States National Commission for Unesco. As the title, "The American Interest in Unesco", suggests, it is written with particular reference to American participation and interest in Unesco programmes. Nevertheless, it will be useful to nationals of other countries whose ideals and activities are those of Unesco, most particularly to teachers and discussion group leaders. The simply written, illustrated brochure is obtainable from the Superintendent of Documents, Washington, D.C. 20402 (Catalogue No. S5.48: AM3/2), price 30 cents. (UNESCO FEATURES).

10-1-1964. Howard Hayden, head of Unesco's Division of Comparative Education, will spend three months in New Delhi at the invitation of the Indian Government, reviewing in detail the organization and work of the National Council of Educational Research and Training.

The Council, which groups nine institutes formerly under the Indian Ministry of Education, is an autonomous body. It will be housed on a seventy-acre campus on the outskirts of the capital. Construction was begun last year of separate buildings for each institute and a central library to serve the whole centre.

The Institutes cover social, philosophical and comparative education; psychological education; educationa administration; curricuum, textbooks and methods of teaching; science education; basic and elementary education; fundamental education; audio-visual education; and instruction. The council will carry out research projects, studies and investigations, and will provide post-graduate education for students from all parts of India.

Mr. Hayden will study the work of the new centre in relation to the needs and development of education in India. He is a graduate of Cambridge University, England, and since 1937 has worked in educational administration in the United Kingdom, the Caribbean, the South Pacific, the Far East, and South-East Asia. He came to Unesco in 1953 as Director of the Korean-Unesco Fundamental Education Centre and later directed Unesco projects in Ubol, Thailand, for fundamental education and rural teacher training. He has been the head of Unesco's Division of Comparative Education since 1962 (UNESCO FEATURES).

11-1-1964. Dr. Malcolm Adiseshaya, Deputy Director General, United Nations Education, Scientific and Cultural Organisation, who visited the Sriranganathaswami Shrine at Srirangam (Trichy district, S. India) on December 6 discussed with the authorities of the temple about the proposed renovation of the shrine. He told the temple authorities, that UNESCO would give aid if the temple authorites would guarantee to preserve the ancient arts and paintings in the temple, without modernizing the structures, during the renovation work.

15-1-1964. His Highness Sri Jayachamaraja Wadiyar, Govenor of Mysore, said that the devotional compositions of Purandaradāsa were not merely philosophical but were essentially meant to reform society by exposing its lapses, wrongs and weakness and to lead them on to the path of virtue, rectitude, devotion and piety. The great philosopher-saint, had thus contributed much in reforming society by his devotional songs composed in simple style, which could be understood by even the common man, he added. The Governor inaugurated the 4th centenary celebrations of Purandaradāsa 'punyatithi' at Hampi near Bellary.

10-2-1964. The Information Bulletin published by the Trade Representation of the German Democratic Republic, Vol. 9, No. 2 writes in an article "Growing Cultural Ties between India and GDR by W. Muenzer "In the field of Art and Literature 36 exhibitions were shown all over India in 1962 and 46 in 1963. Among these were exhibitions of reproductions of old German masters and modern graphics, exhibitions of contemporary graphics,

academic exhibitions, an exhibition on the theatre of Brecht and several others. Indian artists have repeatedly been invited to cultural festivals of the G.D.R. Likewise artistes from our country came to India. Let me mention here only the G.D.R. Folk Art Ensemble and the Berlin Bach Quartret which reaped enthusiastic applause wherever they performed. In 1963 a German artist showed his paintings in four cities of India and toured the country as a guest of the A.I.F.A.C.S. Indian theatre artists had the opportunity of studying at the theatres and universities in the G.D.R. In 1963 alone, 103 films were screened before an audience of five lakh people all over the country. The G.D.R. is also a regular participant in the Calcutta Chidren's Film Festivals.

14-2-1964. *In the steps of Alexander the Great*: This is the title of a full-length documentary film in colour now being produced by the Cultural and Scientific Cinema Institute in Athens. Prince Peter of Greece, Chairman of the Orient-Occident Committee of the Greek Nationa Commission for Unesco, is acting as scientific and historical adviser for the film, which will illustrate the contact and interplay of Eastern and Western cultures.

Filming is taking place at various locations along the route followed by Alexander. The production team has already visited Turkey, Syria, the Lebanon, Jordan, Iraq, Iran, Afghanistan, the U.S.S.R., Pakistan and India. and is at present working in Egypt and the Sudan.

Apart from its historic and artistic interest, the film will trace the ethnological and sociological consequences of Alexander's expedition which, over the centuries, have affected traditions, customs, cults and superstitions.

To bring to life the events of the period and the personality of Alexander, the producers are making use of various existing materials, such as maps, mosaics, frescoes, ruins, inscriptions, etc., as well as ancient texts, epic poems, legends and traditions (UNESCO FEATURES).

12-3-1964. *Jagriti* of this date reports that several institutions in Murshidabad district of West Bengal have recently been striving to revive the old muslin industry of the region by using ambar charkhas for spinning and their progress is encouraging.

16-2-64: Mr. Yehudi Menuhin, the Well-known violinist from the West, who attended the recent East West mustic festival in Delhi said in an informal chat with Pressmen on the eve of his departure, that while the Indian music made a tremendous impact on Westerners, there was a need to avoid too much of "elaboration". Mr. Menuhin, who is also the President of the Asian Music Circle in London favoured a proposal mooted by some of the prominent Indian artistes present on the occasion that a branch of the Asian Music Circle be organized in the Indian capital also. This he felt would provide opportunities for talented young Indian artistes to go abroad and give performance.

28-2-1964. A gift of 14.000 tons of paper for the printing of textbooks for schools in Burma, India, Indonesia and Pakistan was authorized recently by the Swedish Government. The gift, valued at 14 million kroner

($2,700,000), forms part of Sweden's effort to assist developing countries. The paper is estimated to be sufficient for the printing of 70 million copies of textbooks. (UNESCO FEATURES).

28-2-1964. During the past ten years, Finnish readers have been able to obtain a number of Eastern literary classics in their own language.

Several works have been translated from Chinese by Mr. Pertti Nieminen, the Finnish writer and teacher: they include *The Middle Way* (1956), *Chinese Story tellers* (1958), *The Great Wind* (1960), and an anthology of Chinese poetry, which appeared last autumn.

The two great Indian epics *Ramayana* and *Mahabharata* have been translated into Finnish by Mr. Juho Savio, a member of the Finnish National Commission for Unesco (UNESCO FEATURES).

1-3-1964. India will be among the many countries represented at the first World Book Fair which takes place in London from June 10 to 20. The range of exhibitors from different lands ensures that the literature of all major languages will be on show.

1-3-1964. Mr. Ian Hunter, Director-General of the Commonwealth Arts Festival to be held in Britain in 1965, visited New Delhi for a few days last month to discuss plans for India's participation in the Festival. He has been assured that India would send an important group of musicians and dancers to the Festival and other participants to the cultural seminars.

Mr. Hunter had discussions with Mr. P. N. Kirpal, Secretary to the Union Ministry of Education, and Dr. V. K. Narayana Menon, Secretary of the Sageet Natak Akademi, about the artistes to be included in the Indian group for the Festival.

While two or three artistes who visited the Edinburgh Festival last year are of such eminence that their inclusion in the Commonwealth Arts Festival is essential, Mr. Hunter hopes that some of the younger musicians and dancers of India can also make the journey to Britain in 1965.

"The theme of the Festival," he emphasized, "is contrast. We want to show the different countries' different forms of expression in art inspired by the same fundamental emotions.

"For example, ceremony and ritual have inspired a great deal in art. In the music contributions, it will be very interesting to bring together, in the same programme of two hours or so, some two or three or even four different countries' expressions. For climate and weather, we could bring together, say, an Indian *raga* inspired by the monsoon with some Australian contempoary music born of the drought".

In London, the music programmes of the Commonwealth Arts Festival will be mainly centred at the Royal Festival Hall. The Royal Academy at Burlington House and the Festival Hall will give space for the art exhibitions.

"The Festival will be held in late September 1965, and the cities selected in addition to London—Cardiff, Glasgow and Liverpool—were chosen because they are the main ports for two-way Commonwealth traffic".

7-3-1964. A week of educational activities from March 2nd sponsored by the University of Madras and The United States Information Service, Madras concluded to-day. The educational week was inaugurated by Dr. A. Lakshmanaswami Mudaliar, Vice-Chancellor, University of Madras at the University Examination Hall. Dr. Albert B. Franklin, U. S. Consul General in South India presided; Mr. Abraham M. Sirkin, Director, United States Information Service, Madras delivered the introductory remarks. Several Seminars on The Social Sciences in a changing society, Literature History, Philosophy, Lectures and Film shows were arranged at the Centenary Building, University of Madras, The Presidency College, other City Colleges and the University Departments. Prof. K. A. Nilakanta Sastri, Director, Institute of Traditional Cultures, Madras introduced the Social Science Seminar. More than a dozen American specialists and some outstanding authorities on India's Culture and problems took part in the seminars. The programme provided an opportunity for Indian scholars and students to meet with American specialists in various fields of scholarly work for an extended period of discussion on topics of mutual interest. Through a varied program of talks, informal discussions, exhibits and films aspects of the diverse and many-sided culture of the U. S. were presented and the participants shared the fruits of American and Indian scholarship. The whole programme was calculated to promote mutual understanding of each other, so essential to build a solid basis for future good relations.

SECTION IX: REVIEWS

MARG VOL. XVI NO. 4, SEPTEMBER 1963.

This number devoted to Tibetan Art is of exceptional significance at the present time when the country long famed for its spiritual qualities that found expression in a unique art finds herself trodden under the heel of a materialistic barbarism and its life and traditions rudely shattered. The compilation of the volume now issued has been an effort spread over many years with the result that some of the most notable contributors to the issue like Raghu Vira, Rahul Sankrityayana and George Roerich are no longer with us to see their contributions in print in this excellent number. The researches of older scholars have been drawn upon and the works of Mrs. Rhys Davids, Alice Getty and Edward Conze have been drawn upon besides those of Lama Anagarika Govinda, His Holiness the Dalai Lama and others. The photographs have also been collected from the most authentic sources and superbly reproduced. The result is a comprehensive, authentic and eloquent treatment of the most important phases of Tibetan art: architecture, painting including Thangkas, iconography of which a chart includes about 500 items with a list of their Sanskrit and Tibetan names, bronzes, ritual objects, metalware and bronze ware.

The cover design which reproduces a unique banner woven in gold on a red background is a very pleasing and unique representation of the Buddha figure built upon the tree of life. All concerned in the production of this magnificent issue deserve our heartiest congratulations, particularly the talented editor Sri Mulk Raj Anand whose capacity for artistic organization is reaching newer and higher peaks with each number of the magazine of the Arts he is conducting with such distinction.

K. A. N.

CEYLON: A Pictorial Survey of the Peoples and Arts, M. D. Raghavan, Gunasena and Company Limited, Colombo, 1962. Pages xxxii and 260. Plates 82 and Text figures 8, Bibliography Index Rs. 15/-.

Dr. M. D. Raghavan, Ethnologist Emeritus of the museum of Ceylon, is well known for his lucid and scholarly contributions, to the Social anthropology of Ceylon based on many years of study and work *in situ*. The present volume seeks to present a general picture by bringing together in book-form a series of twenty-four articles he contributed some years ago to the *Times of Ceylon*, suitably revised and amplified, with much additional matter. The book comprises two parts of almost equal length, Part I comprises 20 chapters on what may be called the Great Tradition in Redfield's terminology, and Part II has 19 chapters most of which concern themselves with the backward tribes and the Little Tradition. Dr. Raghavan clearly explains his aim in writing this book in the last paragraph of his preface which reads: "In the production of this work, it has been my earnest endeavour to place in the hands of the general reader as of the tourist from abroad. a comprehensive narrative of the striking features of the variegated social and cultural scene. Its educational value to the rising generation of students, is yet another of its sustaining qualities. a book of information preparatory to a fuller understanding of the land, its traditional arts and culture".

K. A. N.

THE LAST YEARS OF BRITISH INDIA: Michael Edwardes, Cassell, London, 1963 (Allied Publishers (P.) Ltd., Bombay etc., pp. xiv and 250. 25/- net.

Michael Edwardes served in the war in Asia and spent many Years in India and sometime in Burma and China as well. He was an eyewitness of the occurrences in the last years of British rule in India, and his narrative has all the value of a personal memoir, and is sure, some decades hence, to take rank among the 'sources' for the history of the period it deals with. Edwardes is a competent journalist who writes with verve and conviction. He has written other books like *A History of India, Asia in the European age*, and *Asia in the Balance*. All of them are marked by the individuality of the author, but none of them is so subjective and impressionistic as the present book. He is quite frank and free in his estimates of men and events, and even where the reader disagrees with him, which may be quite often, he will recognize that Edwardes often presents points of view that are apt to be glozed over or ignored. There is no documentation or

bibliography, and often we are treated to reports of conversations and uncorroborated rumours. The value of the book lies in its being a provocative record of the impressions an English soldier formed on the men and events of a very crucial phase in the history of his own country and of India. The book is very readable and finely produced.

K. A. N.

MRGENDRĀGAMA (KRIYĀPĀDĀ AND CHARYAPADA) WITH THE GLOSS OF BHAṬṬA NĀRAYANAKAṆṬHA—Published by the French Indological Research Institute, Pondicherry. Editor N. R. Bhatt.

Of the twenty-eight Saivāgamas taught by Lord Śiva, *Kāmika* is the most important. *Kāmika* has three Upāgamas called *Vaktrāra, Bhairavottara* and *Nārasimha*. Nārasimha is otherwise called Mṛgendra. Like Kāmika, Mṛgendra also consists of four pādas by name jnānapāda, kriyāpāda, yogapāda and charyāpāda. Jñānapāda and yogapāda were published by the Śaiva siddhānta paripālanasaṅgha, Devakottai in 1928. The Kriyā and Charyāpādas are now published for the first time by the French Indological Research Institute, Pondicherry. It is said that Mṛgendrāgama is so called because it was obtained from Lord Śiva by Indra who was clad in the armour (Kavacha) or Narasimha (Mṛgendra) at the time of his initiation. Being an Upāgama it is a summary of the Kāmikāgama. The mention of Advaita in the Vidyāpāda already printed, need not necessarily indicate the priority of Śankarāchārya or even the Vyāsa sūtras over Mṛgendrāgama as mentioned by the editor, since the Sūtrakaras were only the compilers of the ancient thoughts and not their very founders.

The Kriyāpāda explains the rules and observances pertaining to the daily worship of Lord Śiva, the various *Mudrās* and *homas* connected with it, the procedure adopted in the initiation of a pupil in the Śiva Dīkshā. The Charyāpāda which is incomplete lays down the rules about the daily conduct of the Śaivaite.

The commentary is very helpful in getting at the meaning of the technical terms used in the text. It is by Nārāyaṇakaṇṭha, the grandson of the famous Rāmakaṇṭha, the celebrated Kashmirian author of many Śaivaite works. The book is a valuable addition to

the Śaivāgama literature. The preface, the glossory and the plates showing the various mudrās and utensils used in Tivayaga are very useful. The authorities of the French Indological Research Institute, Pondicherry deserve to be heartly congratulated for bringing out this valuable edition.

S. SUBRAHMANYA SASTRI

SRI HARSA'S PLAYS WITH ENGLISH TRANSLATION AND NOTES, Published by The Indian Council of Cultural Relations. Editor Bak-Kum-Bae. Price Rs. 45/-.

The Indian Council for Cultural Relations has made a great service to the cause of Sanskrit by publishing all the three plays of Sri Harsa in one volume with English translation and notes. The choice of the Council in appointing as editor of the book, Bak-Kum-Bae a Korean by birth is very laudable as it tends to strengthen the ties of friendship between India and Korea. Mr. Bak-Kum-Bae is to be congratulated for the valuable work he has done. The note on the life of Sri Harsa, the English translation, notes, and the introduction giving the summaries with a comparative study of the plays are valuable to students of Sanskrit and the general readers.

In page 59 line 1 the correct reading is dhvamsīti and not dhvamsāti and in page 180 line 1 it is Bhuktāni and not Bhaktāni. The editor seems to have taken these as correct as he writes in his Notes (1) dhvamsāti = Dhvamsate. and (2) Bhakta = shared, enjoyed. It would have been very helpful if the texts of the three plays had been distinguished by printing on each page the title of the play together with indications of the Acts as is usual in all such texts. We hope that similar editions of the works of Kalidasa, Bhavabbuti and other authors would be issued one by one by the Council.

S. SUBRAMANYA SASTRI

THE RESOURCES, LEVELS OF LIVING, AND ASPIRATIONS OF RURAL HOUSEHOLDS IN NEGROS ORIENTAL, by Agaton P. Pal—A Community Development Research Council Publication, University of the Philippines, 1963 pp. xxvii and 429

"The Resources, Levels of Living and Aspirations of Rural Households in Negros Oriental" is a stimulating research report prepared by Professor Agaton P. Pal of Silliman University. It is a dynamic case study, laudable in its approach, rich in its information and valuable in its conclusions. It contains a generalised methodology for evaluating community development programmes and is thus pertinent to countries like India engaged in structural changes.

The report rightly emphasises that a proper understanding of the socio-economic environment of a rural society is the sine qua non of a sound basis for community development programmes. In fact, the essential consideration of the project has been the establishment of a cultural base line in order that the community development results might be assessed from a bench-mark situation.

With this objective in view, the study spells out a theoretical model of the purpose, philosophy and process of community development programmes in terms of hypotheses of interlocking relationships between the variables—human resource, natural resources, levels of living and aspirations. The model demonstrates how an active human resource on the one hand, can exploit the natural resources to the utmost degree and live a higher level of living; and on the other, will also have soaring aspirations which, in turn, would have a generating influence on the activism of the human resource. In short, it is a model of 'virtuous growth' with active human resources; and of "vicious poverty" with passive human resources. Therefore the purpose and philosophy of the community development programmes should be "to make the human resources into activist in the making of social devices and in their interaction with the natural resources" (p. 10).

The formal statement of the theoretical framework is followed by a testing of these hypotheses for the rural households in Negros Oriental. That has necessitated the operational definition and the statistical measurement in the form of indices or indicators, the different qualities of human resources, the varied types of physical resources and the different levels of cultural resources, levels of living and aspirations of the rural households of the region. The basic data for the report have been collected by a primary investigation of a two-stage, stratified, systematic random sampling of the households in the region.

The findings of the project are highly instructive and surprisingly similar to the socio-cultural characteristics of Indian subsistence agriculture. With respect to Negros Oriental, the hypothesis that a passive human resource depresses the level of living, is substantiated. The region is characterised by behavioral and structural inhibitions such as, belief in destiny ("Swerte"), a heavy dependency burden on the head of the household and a low level of formal education—all of which have combined to inactivate and degrade the quality of the human resource. The economic operations of the households of Negros Oriental are not achievement-oriented but are subsistence-motivated. The level of physical resources is not encouraging either; in fact, the man land ratio has been on the rise and the distribution of land most uneven. Moreover, the lack of proper transport and communication facilities and the absence of a sound system of education have kept the rural people in social and economic isolation from the urban centres; the rural masses are practically uninformed of non-farm job opportunities, progressive ideas and modern practices. As a result of the poor quality of human resources, scarcity of physical resources and relative absence of social contacts between the rural and urban sectors, the levels of living in the rural sector of Negros Oriental have been found to be discouraging, the per household income from all sources being as low as 508 (p. 144).

The resultant low levels of living have had their inevitable sway on the aspirations of the masses. The study has recorded a fairly high percentage of the aspirations of the heads of households to be at the 'wish level' only. The disheartening aspect of this mental set up is that people are not motivated to action, for most of them do not after all see any prospect of fructification of their aspirations in the near future of their lives. In that context, the author aptly stresses the need for presenting the rural people with an apportunity to re-examine their attitudes of hopelessness, even before they would be able to see some possibilities of attaining what they wanted.

Dr. Pal does not content himself with the discovery of facts about Negros Oriental. He proceeds to suggest possible lines of action for enabling people to raise their levels of living through self-help. His policy conclusions relate to the development of an efficient and honest local leadership through delegation of responsibility, the inculcation of managerial skills in the rural masses and the establishment of local self-government. Probably the most

noteworthy and novel proposal put forth by him is that of the establishment of a Community Bank which will be owned and managed by the people themselves and which will have the minimum of governmental intervention. It is maintained that such a bank will "bring about not only economic prosperity but also many desirable latent effects in society" (p. 292). It is only reasonable that such a community credit union should help to boost up agricultural productivity by instilling in the rural population, a high degree of self reliance, responsibility and dynamism. These suggestions for the effective organisation of agricultural effort at the village level are particularly relevant for Indian conditions and therefore, merit careful consideration by our planners.

With such a scientific methodology and clear-cut analysis, the project stands out as a unique contribution to empirical research.

University of Madras MRS. R. THAMARAJAKSHI

A limited number of copies of the *Bulletin of the Institute of Traditional Cultures,* intended for sale, are available with the Registrar, University of Madras, Madras 5. Orders for them may be placed with him. They will not be sent by V.P.P. but only on receipt of the cost of the copies in advance by Money Order or Cheques or Drafts payable at par at Madras. Postage is extra. The approximate weight of each book is noted against each. Copies will be despatched by registered book-post or parcel. The postage for the copies required may be ascertained from the postal authorities and included with the cost of the copies when remittances are made.

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