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ŝilpi

Editors :

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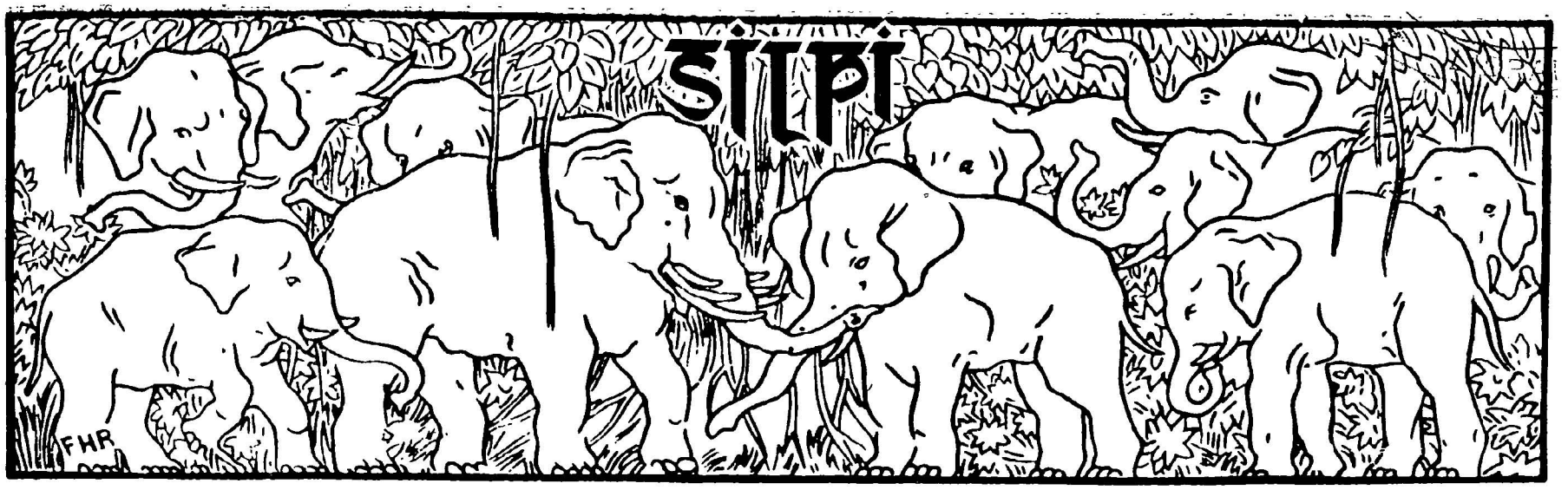

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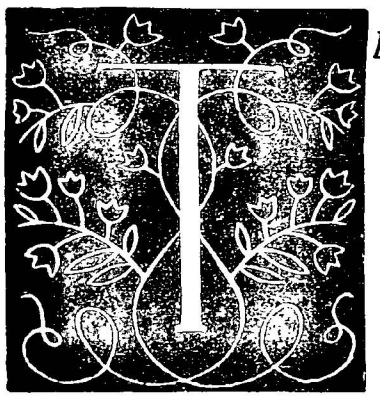
OURSELVES



THE copy of the "Silpi" that is now before you is the first number of Volume Two—that is it marks the beginning of the second year of existence of this unique journal devoted to Arts, Crafts, and Commerce of our country. We are certain as most of our readers will agree with us, that we can look back with a certain amount of pride, on what we have been able to do in the past one year.

In our first number we set before us certain aims which shall mark the career of this journal. We promised to give our readers an "interesting collection of articles which may enlarge the artistic outlook and where there had been nothing, create an impulse and interest for art, to bring into light the very many budding cultural students of art and encourage them to pursue their art and offer what best they can".

No doubt you will agree that these aims are quite different from what usually an ordinary journal may promise to their readers. It is rare that such constructive work is taken up, as we all know that especially in a country like ours, any deviation from the usual time-worn methods is sure to meet the blind end of the street sooner or later in its short lived career. For most of our people had developed a very peculiar type of stoic attitude, which narrows down their outlook and makes them timid to boldly attempt anything off the normal routine. There are even mad people who talk very lightly and say in what manner can art pay one's bread and decry the cultural value of art in the most deprecatory manner. But they are ignorant of the applied value of art and are not able to appreciate that Art is life and is the manifestation of all the coming synthesis.

Art was once occupying a very dignified position in the mechanism of the State in our country. Fine and applied art were receiving royal recognition and the courts of the ancient monarchs were resplendent with an atmosphere of a rare and magnanimous artistic quality. It was this royal patronage that was responsible for the creations of the very many magnificient pieces of art, for which India can be rightly proud of—at which even foreigners look with a mixed eye of jealousy and wonder.

As years rolled on, when we were converted into mere automatons by a foreign power, who were bent upon suppressing our artistic taste for their own selfish motives, we were forced to look upon this fine branch of culture with disgust. During the days of good old Victoria, our aristocratic dandies prided themselves by replenishing their luxurious dwelling houses with third rate Italian marbles and most disgusting massive types of Chippendale and Queen Anne pieces of furniture. They neither derived comfort nor enjoyed their possessions, but their overwhelming enthusiasm to look at par with the Europeans made them degrade themselves and APE them.

But in the earlier parts of this century the renaissance took place and slowly the cultural movement of realising our comforts in things indigenous to us took definite shape. However, very few had the courage to come forward and impress the value of National Art. Great thinkers like Sri Rabindranath, Sri Aurobindo and others did pioneer service in the resuscitation of our ancient heritages.

In no small way, it may be admitted, that the 'SILPI' has contributed its mite, within its own capacity to bring out this realisation. If one cares to go again through the twelve numbers of our Volume I, one can easily evaluate the services that 'SILPI' has done. But it is not a smooth and luxurious job. 'SILPI' had to face untold obstacles. Beginning with the restrictions imposed by the Government for the issue of paper and other materials and ending in minor hitches in bringing out the issues through the labyrinth through the printing and binding processes, it is a series of hurdles each more difficult than its predecessors. But as Shakespeare has well said "Sweet are the uses of adversity", we learn much out of our troubles than from our opulence. However, these pitfalls did not in any way deter us from our determination to serve the country in our own humble way.

To pick out good material which will interest our readers, out of a huge pile of contributed matter and to present them in a most pleasant manner, was a Herculean task.

Whatever may be the shortcomings, we may with confidence assert that we did what best we can. In fact the stimulus that was given by us is already bearing fruit, as we now find that very many of the creative geniuses in our country who were all along dormant are now coming up with their creations. In our "SILPI" we devoted a space for a special section to deal with the various exhibitions of arts and crafts held throughout India and for which our local correspondents sent us well written write-ups. This feature was admired by many of our readers and our suggestion for improvement of the motif of such exhibitions was much appreciated.

On the whole we feel justified, for we can proudly look back on what we were able to achieve in the past one year. It may be that we have yet much to do for the realisation of our aims and ideals; but as we feel that we have rightly justified our existence, we can assure our readers that in the coming year the fare that we may be able to offer them will be much more rich and sumptuous. We take this opportunity to thank most sincerely all our patrons, well-wishers and advertisers for their very generous assistance and pray that each one of them to be gracious enough to extend their kind patronage to us in the coming years also.

Little did we think in August 1946 when we started this magazine that we are so near the goal of our political aspirations. The long cherished independence for our country has come just when we are completing the first year. Under the new regime when the arts and crafts of our country are bound to develop much more vigorously, we feel sure that our services will be made use of in a greater degree than ever before.

We are at the service of the country and shall do what may be possible for the rejuvenation of the ancient art and craftsmanship of our motherland, so that in this realm of culture our individuality may be kept up aloft and bright. It is certain that India will henceforth lead the Asiatic Nations through her hoary Culture and Art, being the unifying force of all Humanity, is bound to play a significant part in this direction. We greet the future with a happy smile.

MADRAS, August, 1947.

V. R. CHITRA,
T. N. SRINIVASAN,
Editors.

THE SOUL OF POETIC DELIGHT AND BEAUTY

SRI AUROBINDO

THE light of truth, the breath of life, great and potent things though they are, are insufficient to give poetry the touch of immortality and perfection, even a little of which is enough to carry it safe through the ages, unless the soul and form of delight and beauty take possession of the seeing of truth and give immortality to the breath and body of the life. Delight is the soul of existence, beauty the intense impression, the concentrated form of delight; and these two fundamental things tend to be one for the mind of the artist and the poet, though they are often enough separated in our cruder vital and mental experience. These twin powers meet, make a consonance of the perfect harmony of his work and are the first deities he serves, all the others only group themselves about them, strive to be admitted to the soul of delight and the privilege of beauty and have to make themselves acceptable to them before they can mix with them in a compelling and attracting oneness. For the poet the moon of beauty and delight is a greater godhead even than the sun of truth or the breath of life, as in the symbolic image of the Vedic moon-god, Soma, whose plant of intoxication has to be gathered on lonely mountain heights in the moonlight and whose purified juice and essence is the sacred wine and nectar of sweetness, *rasa, madhu, amrita* without which the gods themselves could not be immortal. A lightest trifle, if it manages to get itself saturated with this sweetness of poetic delight and beauty, will be preserved for its sake, while the highest strenuous labour of the thinking mind and the most forceful assertion of the life-power, if deprived of or deficient in this subtlest immortalising essence, may carry on for a time, but soon drops, grows old, sinks into the gulf of oblivion or has at most a lifeless survival and belongs to the dead history of literature, not to its eternal present. But beauty and delight, whatever form it takes,—for we may speak here of the two as one,—has an un-aging youth, an eternal moment, an immortal presence.

The imperative instinct for beauty and the aesthetic demand which set that among the first needs and was not satisfied with anything

else if this were neglected or put second in importance, are now things, that are almost lost, nowhere general to the human mind, but once they were the sign of the poetic and artistic peoples and the great ages of art and poetry and supreme creation. The ancient communities who created those fine many-sided cultures which still remain the fountain-head of all our evolving civilisation, had the instinct for beauty, the aesthetic turn of the temperament and formation of the mind almost, it would seem, from the beginning, planted in their spirit and their blood, colouring their outlook so that even before they got the developed intellectual consciousness of it, they created instinctively in the spirit and form of beauty and that is quite half the secret of the compelling and attractive power of the antique cultures. The earliest surviving poetry of ancient India was philosophical and religious. The Vedas, the Upanishads, and our modern notions tend to divorce these things from the instinct of delight and beauty, to separate the religious and philosophic from the aesthetic sense; but the miracle of these antique writings is their perfect union of beauty and power and truth, the word of truth coming out spontaneously as a word of beauty, the revealed utterance of that universal Spirit who is described in the Upanishads as the eater of the honey of sweetness, *madhwadam purusham;* and this high achievement was not surprising in these ancient deep-thinking men who discovered the profound truth that all existence derives from and lives by the bliss of the Eternal Spirit, in the power of a universal delight, *Ananda*. The idea of beauty, the spontaneous satisfaction in it, the worship of it as in itself something divine, became more intellectually conscious afterwards, was a dominant strain of the later Indian mind and got to its richest outward colour and sensuous passion in the work of the classical writers, while the expression of the spiritual through the aesthetic sense is the constant sense of Indian art, as it is also the inspiring motive of a great part of the later religion and poetry. Japan and China, more especially perhaps Southern China for the North has been weighed by a tendency to a more external and formal idea of measure and harmony, had in a different way this fusion of the spiritual and aesthetic mind and it is a distinguishing stamp of their art and culture. The Persian had a sort of sensuous magic of the transforming aesthesis born of psychic delight and vision. Ancient Greece did all its work of founding European civilisation by a union of a subtle and active intelligence with a fine aesthetic spirit and worship of beauty. The Celtic nations again seem always to have had by nature a psychic delicacy and subtlety united with an instinctive turn for imaginative beauty to which we surely owe much of the finer strain in English literature. But there these spontaneous miracles of fusion end and in the mind of later peoples who come in and take possession with a less innate, a more derivative culture, the sense of beauty works with a certain effort and is clogged by many heavier elements which are in conflict with and prevent the sureness of the aesthetic perception. There is in their cruder temperament and intelligence a barbaric strain which worships rudely the power and energy of life and is not at home with the delight of beauty, an ethical and puritanic strain which looks askance at art and beauty and pleasure, a heavy scholastic or a dry scientific intellectual strain which follows after truth with a conscientious and industrious diligence but without vision and fine aesthesis. And the modern mind, inheritor of all this past, is a divided and complex mind which strives at its best to get back at the old thing

on a larger scale and realise some oneness of its strands of experience, but has not yet found the right meeting-place; and it is besides still labouring under the disadvantage of its aberration into a mechanical, economical, materialistic, utilitarian civilisation from which it cannot get free, though it is struggling to shake off that dullest side of it for which a naked and unashamed riot of ugliness could be indulged in without any prickings of the spiritual conscience but rather with a smug self-righteousness in the hideous, the vulgar and the ignoble. The day when we get back to the ancient worship of delight and beauty, will be our day of salvation; for without these things there can be neither an assured nobility and sweetness in poetry and art, nor a satisfied dignity and fullness of life nor a harmonious perfection of the spirit.

An insufficiently profound and intimate perception of the real deep soul of poetic delight and beauty is the first obstacle to a recovery of the old strong soundness of the aesthetic sense and spontaneity of the aesthetic impulse. This comes from the peculiar character of the modern intelligence and its want of harmony between our internal selves and our external experience; there is little spontaneous joy of their meeting, an active labour to assimilate, but no happy, deep or satisfied possession either of self or life, a continual seeking but no repose in the thing found, a feverish restlessness without home and abiding-place. The spirit of man can make its home in either one of two things, the depths of our self arrived at through vision of self-knowledge, through power of self-mastery or through ecstasy, or a profound, a glad and satisfied acceptance of the truth, the delight and beauty of the world and life, of existence and experience. And either of these things can help too to bring in the other,—possess the inner self and life can become happy and illumined by a full sense of its hidden significance, or get hold of the complete delight and beauty of life and the world and you have then only a thin layer of shining mist to break through to get also at the self and Spirt behind it, the eater of the honey or sweetness who is seated in the soul of man and extends himself through the universe. The ancient peoples had in a very large measure this foundation of satisfaction and harmony, took the greatest interest in the reality of the inner self, as once in India and China, the *Atman*, the *Tao*, and life and the world as its field of expression and self-experience or, like the Greeks, felt at once the naturalness and profoundity of human existence and gave to it an immediate and subtle aesthetic response. The modern mind on the contrary looks little into our deepest self, takes little interest in sounding that depth and has hardly any confidence in its reality, and concentrates not on the truth and delight and beauty of life, but upon the stress of its results and circumstances, which in themselves have only an incidental and no satisfying and harmonious meaning, and on the agitating or attractive turmoil of the mind excited by their contact or their siege*. This difference results in a fundamental difference of aesthesis. The pure aesthetic spirit ought to be left free, trusted in, made master of its own action and creation and it will then create with greatness and beauty, in a calm and satisfied ecstasy, and yet safely harmonise its action with the other spiritual powers of our existence, the need of the life-

* This is the result perhaps of an ill-assimilated Christian influence intervening on the external vitalism of the teutonic temperament and on Latin intellectualism, and bringing in new needs and experiences which disturbed the mind and emotions without possessing the soul with peace or arriving at a harmony of spiritual emotion and spiritual self-knowledge,

soul, the insistent seeking of the thought-mind, the demand of the active will and the senses. But we now make the aesthetic sense and intelligence a servant of these other powers : it is condemned to serve first and foremost our extenal interest in life or our interest in thought or in troubled personality or the demand of the senses or passions and bidden to make them beautiful or vivid to us by an active aesthetic cerebration and artistic manufacture of the word or a supply of carefully apt or beautiful forms and measures. The secondary things are put in the first rank, the primary, the one thing needful has to get in as best it can to give some firm base to the creation. This aesthesis aided by the vast curiosity of the modern intelligence has done some great and much interesting work, but it arrives with difficulty at the readily fused harmonies and assured stamp of the perfect way of spiritual creation.

There is a profound intrinsic delight and beauty in all things and behind all experience whatever face it wears to the surface mind, which makes it to a spirit housed within us other than its first appearance, makes it, that is to say, no longer a thing exciting mental interest, pain, pleasure, but rather a revealation of the truth and power and delight of being and our feeling of it a form of the universal *Ananda* of the old philosophical thinkers, the calm yet moved ecstasy with which the spirit of existence regards itself and its creations. This deeper spiritual feeling, this *Ananda*, is the fountain of poetic delight and beauty. It springs from a supreme essence of experience, a supreme aesthesis which is in its own nature spiritual, impersonal, independent of the personal reactions and passions of the mind, and that is why the poet is able to transmute pain and sorrow and the most tragic and terrible and ugly things into forms of poetic beauty, because of this impersonal joy of the spirit in all experience, whatever its nature. And as, therefore, the subject of the poet is all that he can feel of the infinite life of the spirit that creates in existence and all that he can seize of the infinite truth of God and Nature and our own and the world's being, so too what he brings out from his subject is all that he can pour into speech of his vision of eternal and universal beauty, all that he can express of the soul's universal delight in existence. That is what he has to reveal, and to make others share in, to render more expressive and firmly present to them what experience they have of it and help the race towards its greater fullness in the soul of man and embodiment in our mind and life. This *Ananda* is not the pleasure of a mood or a sentiment or the fine aesthetic indulgence of the sense in the attraction of a form, superficial results and incidents which are often mistaken for that much deeper and greater thing by the minor poetic faculty, the lesser artistic mind, but the enduring delight which, as the ancient idea justly perceived, is the essence of spirit and being and the beauty which all things assume when the spirit lives in the pure joy of creation and experience.

The universality of this delight and beauty does not mean that we can take whatever we will straight from life and experience, just as it is, and by making it precise and vivid through word and image or dressing it in imaginative colour achieve poetic effect and beauty. That is the theory by which a great deal of our modern endeavour at poetry seems to be guided, as it is the ruling method of inferior poets and the mark too of the lesser or unsuccessful or only partially successful work

of greater writers. The error made is to confuse the sources of poetic delight and beauty with the more superficial interest, pain and pleasure which the normal mind takes in the first untransmuted appeal of thought and life and feeling. That in its first crude form or a little deepened by sensitiveness of emotion and a reflective intelligence is the response to existence of the natural mind, the only instrument of the majority, and what it is apt to expect from the poet is that this is what he too shall give to the world and only think it more profoundly, feel it more sensitively, live it with a greater excitement and find for it beauty of work and attraction of rhythm. The poet has in him a double personality, a double instrument of his response to life and existence. There is in him the normal man absorbed in mere living who thinks and feels and acts like others, and there is the seer of things, the super-normal man, the super-soul or delight-soul in touch with the impersonal and eternal fountains of joy and beauty who creates from that source and transmutes by its alchemy all experience into a form of the spirit's *Ananda*. It is easy for him, if the demand of his genius is not constant or if he is not held back by a natural fineness of the poetic conscience, to subject this deeper and greater power to the lower and general demand and put it at the service of his superficial mental experience. He has then to rely on the charm and beauty of word and form to save the externality of his substance. But the genius in him when he is faithful to it, knows that this is not his high way of perfection nor the thing his spirit gave him to do; it is a spiritual transmutation of the substance got by sinking the mental and vital interests in a deeper soul experience which brings the inevitable word and the supreme form and the unanalysable rhythm. The poet is then something more than a maker of beautiful word and phrase, a favoured child of the fancy and imagination, a careful fashioner of idea and utterance or an effective poetic thinker, moralist, dramatist or storyteller; he becomes a spokesman of the eternal spirit of beauty and delight and shares that highest creative and self-expressive rapture which is close to the original ecstasy that made existence, the divine *Ananda*.

This rapture, the Platonic divine possession and enthusiasm, is born not of mental, but of soul experience, and the more the surface mind gets into the way, the more this divine passion is weakened and diluted by a less potent spirit. The surface mind is powerfully attracted by the stir of the outward passion and excitement, the stress of immediate thought, life and action, hastens to embody it in speech or in deed and has no leisure to transmute life into those greater abiding mute life into those greater abiding values of which the soul in its depths is alone capable. But the higher faculties are given us as keys to a deeper experience; the seer, the poet, the artist, the children of the spirit's light and intuition are only true to themselves when they live in the depths of the soul, refuse to be hurried away by the surface call of mind and life and wait rather for their own greater voices. The poetry which insists on an external effectiveness, on immediate thought and life and experience, may seize very powerfully the ear of the moment, but is singularly frail in its affectation of power and even if it has strength of body, is hollow and null inside; it fails because it is concerned with immediately vital things perhaps, but not with that which is immortal. That is just why patriotic poetry, war poetry or poetry of the occasion and the moment are so difficult to write greatly and, although it would seem

that these things are among the most dynamic and should move most easily to powerful utterance, are oftenest poor in poetic substance and inferior in value. For life they may be dynamic, but they are not so readily dynamic for art and poetry, and precisely because the vital interest, the life attraction is so strong that it is difficult to draw back from the external to the spiritual delight and the spiritual significance. A great poet may do it sometimes, because the constant instinct of his genius is to look beyond the surface and the moment to that which is universal and eternal behind the personal experience and the occasion is only for him as excuse for its utterance. The drama of action and mere passion is for the same reason short-lived in its gusto of vitality, fades in a century or less into a lifeless mask, while the drama of the soul abides, because it gets near to the subtler eternal element, the soul's essential aesthesis, the spirit's delight in self-creation and experience. Philosophical and religious poetry too fails so often by a neglect of the same fine distinction, because the interest of the thought pursued by the intellectual activity, the interest of the mind in its surface religious ideas and feelings get the upper hand and do not consent to sink themselves in the spiritual emotion of the seeing of truth and abiding spiritual experience. The mental and vital interest, pleasure, pain of thought, life, action is not the source of poetic delight and beauty and can be turned into that deeper thing only when they have sunk into the soul and been transmuted in the soul's radiant memory into spiritual experience,—that perhaps was what the Greeks meant when they made Mnemosyne the eternal mother of the muses; the passions can only change into poetic matter when they have been spiritualised in the same bright sources and have undergone the purification, the *Katharsis*, spoken of by the Greek critic; the life values are only poetic when they have come out heightened and changed into soul values. The poetic delight and beauty are born of a deeper rapture and not of the surface mind's excited interest and enjoyment of life and existence.

The ancient Indian critics defined the essence of poetry as *rasa* and by that word they meant a concentrated taste, a spiritual essence of emotion, an essential aesthesis, the soul's pleasure in the pure and perfect sources of feeling. The memory of the soul that takes in, broods over and transmutes the mind's thought, feeling and experience, is a large part of the process which comes by this aesthesis, but it is not quite the whole thing; it is rather only a common way by which we get at something that stands behind, the spiritual being in us which has the secret of the universal delight and the eternal beauty of existence. That which we call genius works or comes out from something deep within which calls down the word, the vision, the light and power from a level above the normal mind and it is the sense of the inrush from above which makes the rapture and the enthusiasm of illumination and inspiration. That source, when we know better the secrets of our being, turns out to be the spiritual self with its diviner consciousness and knowledge, happier fountains of power, inalienable delight of existence. The cultures that were able directly or indirectly to feel the joy of this self and spirit, got into the very strain of their aesthesis the touch of its delight, its *Ananda*, and this touch was the secret of the generalised instinct for beauty which has been denied to a later mind limited by intellectual activity, practical utility and the externals of life; we have to go for it to exceptional individuals gifted with a finer strain, but the widespread

aesthetic instinct has been lost and has yet to be recovered for the common mind and recognised once more as a part of human perfection as indispensable as intellectual knowledge and at least as necessary to happiness as vital well-being. But this *Ananda*, this delight, this aesthesis which is the soul of poetic beauty works like other things, like poetic truth or the poetic breath of life, on different levels, in different provinces of its action, with the same law that we have observed in the rest, of the emergence of a richer and profounder face of itself the more it gets inward and upward from the less to the more occult powers of its revelation. This finer soul of delight throws itself out on the physical mind and being, takes up its experiences and turns them by its own innate and peculiar power into things of beauty, fuses into itself the experiences of the life soul and transmutes to beauty their power and passion in the surge of its poetic ecstasy, takes up all life and form into the reflective thought-mind and changes them in the beauty and rapture of thought discovering and embodying new values of soul and nature and existence. And in all its working there is felt its own essence of an intuitive delight which acts in these moulds and gets into them whatever it can of its own intimate and eternal delight values. But when that intuitive mind self-finding, self-seeing, self-creating in a higher power of light and vision than is possible on the intellectual or other levels gets out into full play, and now there is some sign of this emergence, then we come nearer to the most potent sources of universal and eternal delight and beauty, nearer to its full and wide seeing, and its all-embracing rapture. This inner mind is the first native power of the self and spirit dropping its lower veils and the very life and aesthesis of the spirit in its creation is a life of self-experiencing spiritual delight and a luminous *Ananda*.

The beauty and delight of such a greater intuitive inspiration, a poetry of this spiritual *Ananda* making all existence luminous and wonderful and beautiful to us may be one of the gifts of the nature. It is that of which we stand in need and of which there is some promise in the highest strains that we have now begun to hear. This change will mean that poetry may resume on a larger-scale, with a wider and more shining vision the greater effect it once had on the life of the race in the noble antique cultures. At one time poetry was a revelation to the race of the life of the gods and man and the meaning of the world and the beauty and power of existence and through its vision and joy and the height and clarity of its purpose it became creative of the life of the people. *Ananda*, the joy of the spirit in itself carrying in it a revelation of the powers of its conscious being, was to the ancient Indian idea the creative principle, and ancient poetry did thus creatively reveal to the people its soul and its possibilities by forms of beauty and suggestions of power in a way we have to a great extent lost by our later pettier use of this always great art and medium. One might almost say that ancient India was created by the Vedas and Upanishads and that the visions of inspired seers made a people. That sublime poetry with its revelation of godhead and the joy and power of life and truth and immortality or its revelation of the secrets of the self and the powers of its manifestation in man and the universe and of man's return to self-knowledge got into the very blood and mind and life of the race and made itself the fountain-head of all that incessant urge to spirituality which has been its distinguishing gift and cultural

motive. The Mahabharata and the Ramayana revealing to it in forms of noble beauty and grandiose or beautiful or telling types of character the joy of its forms of life, the significance of its spiritual, ethical and aesthetic ideals, the powers and dangers of the human soul, its godheads and its titanisms have played a great and well-recognised formative part second only to religion and the stress of religio-social training in the life of the Indian peoples. And even later the religious poetry of the Vaishnavas, Saivas, Shaktas has entered powerfully into the life of the nation and helped to shape its temperament and soul-type. The effect of the Homeric poems in Greece, the intimate connection of poetry and art with the public life of Athens sprang from similar but less steep height of poetic and artistic motive. The epic poems revealed the Hellenic people to itself in the lucid and clear nobility and beauty of an uplifting of life and an aesthetic sense of the humanity and divinity of man ; the later art and poetry interpreted to Athens her religious ideas, her thought, her aesthetic instincts, the soul of grandeur and beauty of her culture.

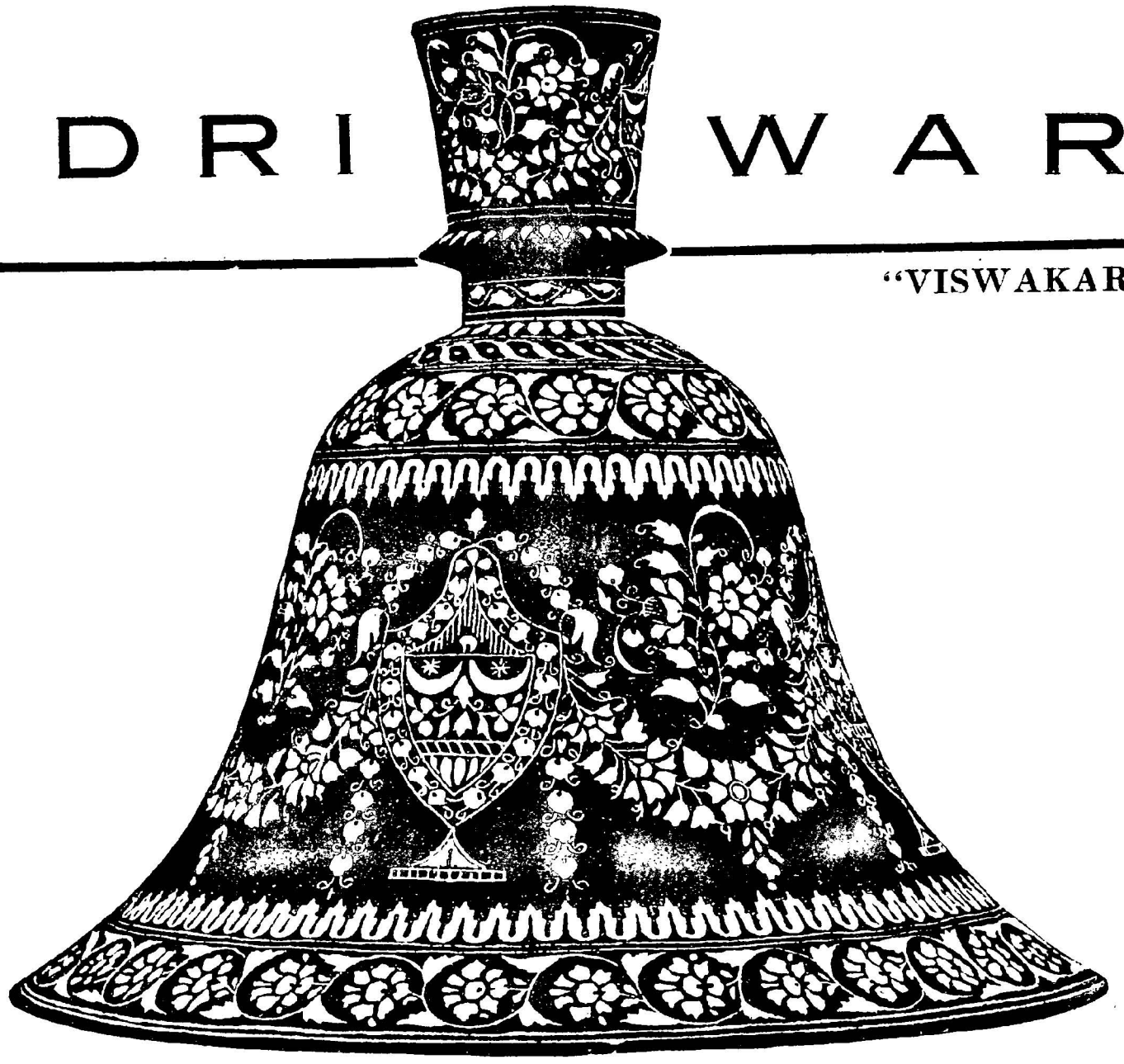
And in all these instances, as in others like the art and poetry of Japan and of China, a more or less profoundly intuitive creation from the depths and expression through poetic delight of the soul of a people has been the secret of this effect and this power of creation or influence. But in other times and places poetry has been more a servant of aesthetic pleasure than a creative master of life and great spiritual agent ; when it is at all great, it cannot fail to be that to a certain extent, but it has not so acted as a whole, centrally, in the same large and effective way or with the same high conscience of its function. It has leaned too much on the surface or external interests of life for the pleasure of the intellect and imagination and failed too much to create life from within by a deeper delight in the power of vision of the soul and spirit. The high energy of English poetry has done great and interesting things ; it has portrayed life with charm and poetic interest in Chaucer, made thought and character and action and passion wonderful to the life soul in us in Shakespeare, seen and spoken with nobility and grandeur of vision and voice in Milton, intellectualised vigorous or pointed common place in Pope and Dryden played with elegance and beauty on the lesser strings with the Victorians or cast out here and there a profounder strain of thought or more passionate and aspiring voice, and if the most spiritual strains have been few, yet it has dreamed in light in Shelly or drawn close in Wordsworth to the soul in Nature. And it may seem hard to say in the face of all this splendour and vigour and glow and beauty and of the undeniable cultural influence, that something was too often lacking which would have made the power of this poetry more central and intimate and a greater direct force on the life of the people, and yet this is, I think, true in spite of exceptions, not only here, but of almost all the later European literature. To get back to a profounder centre, to create from within in a more universal power of the spirit and its vision and delight of existence will supply the missing element and make poetry once again young and mighty and creative and its word deeply effective on life by the power of a greater *Ananda*.

The mind of man, a little weary now of the superficial pleasure of the life and intellect, demands, obscurely still, not yet perceiving what will satisfy it, a poetry of the joy of self,

of the deeper beauty and delight of existence. A merely cultured poetry fair in form and word and playing on the surface strings of mind and emotion will not serve its purpose. The human mind is opening to an unprecedented largeness of vision of the greatness of the worlds, the wonder of life, the self of man, the mystery of the spirit in him and the universe. The future poetry must seek in that vision its inspiration, and the greater its universality of joy in existence, the more it seeks through intuitive sight and aesthesis the deepest fountains of poetic delight and beauty, the more it will become powerfully creative of a greater life for the race. The modern poet is perfectly right in a way in breaking down in whatever direction the bounds erected by the singers of the past around their magic palace and its grounds; he must claim all things in heaven or earth or beyond for his portion; but that care for a fine poetic beauty and delight which they safeguarded by excluding all or most that did not readily obey its law or turn to fair material of poetic shaping, he must preserve as jealously and satisfy by keeping all that he finds in his wider field in that profoundest vision which delivers out of each thing its spiritual *Ananda*, the secret of truth and beauty in it for which it was created; it is in the sense of that spiritual joy of vision and not in any lower sensuous, intellectual or imaginative seeing, that Keats' phrase becomes true for the poet, beauty that is truth, truth that is beauty, and this is all that we need to know as the law of our aesthetic knowledge. He is right too in wishing to make poetry more intimately one with life, but again in this sense only, in going back to those creative fountains of the spirit's *Ananda* from which life is seen and reshaped by the vision that springs from a moved identity,—the inmost source of the authentic poet-vision. The beauty and delight of all physical things illumined by the wonder of the secret spiritual self that is the inhabitant and self-sculptor of form, the beauty and delight of the thousand-coloured, many crested million-waved miracle of life made a hundred times more profoundly meaningful by the greatness and the sweetness and attracting poignancy of the self-creating inmost soul which makes of life its epic and its drama and its lyric, the beauty and delight of the spirit in thought, the seer, the thinker, the interpreter of his own creation and being who broods over all he is and does in man and the world and constantly resees and shapes it new by the stress and power of his thinking, this will be the substance of the greater poetry that has yet to be written. And that can be discovered only if and so far as the soul of man looks or feels beyond even these things and sees and voices the eternal and knows its godheads and gets to some close inward touch of the infinite ecstasy which is the source of the universal delight and beauty. For the nearer we get to the absolute *Ananda*, the greater becomes our joy in man and the universe and the receptive and creative spiritual emotion which needs for its voice the moved tones of poetic speech.

BIDRI WARE

"VISWAKARMA"



The damascened work, known as the Bidri-ware is a declining industry which deserves support to save it from extinction. This peculiar artware derived it's name from the town of Bidar, its original home, which, according to tradition, was founded by a Hindu king of the same name, four centuries before the Christian era. The place lies, in about 75 miles to the north-west of Hyderabad, within the dominions of the Nizam. Bidar was long the capital of a Hindu kingdom of the same name, and after its subversion by the Muhammadans it continued to be the seat of Government under the Bahmani Dynasty of the Musalman sovereigns of Deccan. It is said that one of the Hindu kings of Bidar invented the manufacture of Bidri-ware, who used the articles to hold flowers and other offerings which he daily presented to his household Gods. Considerable improvements were introduced into the manufacture by his Hindu successors; but it attained its present state of excellence under the Muhammadans, who, wherever they went, not only gave great encouragement to the indigenous manufactures, but also imported from other parts of India, as well as from the chief seats of Musalman civilization in Western Asia, new arts and industrial crafts. Like so many other handicrafts of India, it declined with

the downfall of the Muhammadan Empire. Its decline as an industry was so complete that in the "*Oudh Gazetteer*" a decade later no mention was made of Bidri-ware among the manufactures of Lucknow, although for more than a century it flourished mostly in the capital of Oudh. Much was done to encourage and promote this manufacture, so for as the European market was concerned, by the Department of Agriculture and Commerce in the North-Western Province in the last quarter of the 19th century. The exertions of the Department were greatly aided by the Exhibition at Melbourne, where Indian art-wares occupied a prominent place, and by the local exhibitions held at Simla, Calcutta and Jeypore, where Bidri-ware found an extensive sale early in the twentieth century.

The most ordinary articles made in those days of Bidri-ware, are *Hukkas* or smoking bowls, *Suraies* or water-goglets, *Pikdans* or spittoons, *Pandans* or betel-cases, *Abkhoras* or drinking cups, flower vases, tumblers, plates, trays, etc.

Till recently the four chief seats of bidri manufacture were Bidar itself, Lucknow in Oudh, Purneah, and Murshidabad in Bengal. But later many places have started this handicraft as there was a good demand for European market such as ash-trays, cigarette cases, ladies' belt buckles, knife handles, studs and links, etc.

The mode of manufacture is very nearly the same in all places. The first process is the preparation of the mould. A quantity of clay, or very fine dust made into a sort of paste by mixing with it fresh cow-dung, is put on a rude lathe, and when dry, turned into the required shape. A layer of wax and oil boiled together is then put upon it, and the whole thing when dry is again turned in the lathe in order to make the surface even and smooth. It is next covered with another layer of clay, and then allowed to dry. Two openings are then bored in the mould, when it is subjected to a gentle heat, which bakes the clay and causes the wax to melt and run out through the holes, leaving a vacant space inside for the reception of the fused metal. This is an alloy of copper and zinc, the proportion in which each metal is used varying in different places. At Bidar, the proportion according to very ancient tradition is, one of copper to sixteen of zinc. Then gradually experience had necessitated them to change it over to, one of copper to four of zinc. At Purneah the proportion observed is 9 of copper to 176 of zinc. The several ingredients used were zinc 13,360 grains, copper 460 grains, and lead 114 grains, according to another recipe found later on by the use of lead in forming the composition. It was also noticed that ordinarily the manufacturers take at a time 16 ounces of copper, 4 ounces of lead, and 2 ounces of tin, which they melt together, and then after adding 16

ounces of zinc to every 3 ounces of the alloy thus formed, melt again. Lead is not used now, and tin still forms a component of the alloy at Murshidabad. At Lucknow, besides the usual copper and zinc, steel powder is added to give additional strength to the compound. The proportion is, copper 4 ounces, steel powder 4 ounces, and zinc 12 ounces. Thus, no hard and fast rule is observed in the proportion in which the different metals are used; the manufacturers of each place employ what they have found most suitable from long experience. To mix the two metals now generally used, viz., zinc and copper, two earthern crucibles are made, one large and the other small. A thin coating of fresh cow-dung is put upon them, both inside and outside, to prevent their cracking when put on fire. The zinc is put in the larger crucible and the copper in the smaller, and both are then put into a small pit, where a slow fire, generally of cow-dung cakes, has been made. They are then covered with fresh fuel, and the heat gradually increased with the aid of a pair of bellows or by blowing through a bamboo tube. When the metals have fused, the melted copper is poured into the crucible containing the melted zinc, and the heat now applied with a renewed force, which causes the metal to unite and to form the compound of which bidri-ware is made. To prevent calcination, a mixture of bees-wax and resin, obtained from the *Sal Tree* (shorea rebusta), is thrown into the crucible. When thoroughly fused with each other, the molten alloy is poured into the vacant space inside the mould through one of the two openings described above. When cool the rough model of the required vessel thus formed is taken out by breaking the mould. It has now a dull leaden appearance, is hard, but can be easily worked in a lathe to make the surface smooth and even. The smelting, moulding, and turning up to this point are done by a set of people generally of the brazier caste, who next pass on the vessel to the designer to trace upon it patterns of flowers and other ornaments. The designer first smears the vessel with a solution of sulphate of copper, to give the surface a black colour. This operation assists him to see distinctly the patterns which he etches on the smooth surface with a small steel point, and the carver to follow the tracings made by him. The vessel next passes on to the engraver or carver, who, following the lines traced by the designer, cuts them deep and scoops out the designs with delicate finely-pointed chisels of

various sizes, worked by a small hammer. The surface now looks very indented and rough and requires a little smoothing down with a blunt chisel, before it is fit to receive the inlaying. Both gold and silver are laid to decorate the bidri vessels, and in Bidar copper is also sometimes used. Thin plates of gold or silver are laid on a bed of wax and resin, which prevents their moving about, and serves as a glue when pressed on the ground. A small piece of paper is next inserted into the cavities made on the surface of the vessel, to take up an impression of the excavated pattern. It is taken out and placed on the gold or silver leaf, which is cut into the exact measure thus obtained, and the piece then taken up by the top of the finger and the chisel, placed on its corresponding cavity to which it is firmly inserted by a steel point, and gently hammered in. The inlaying is more or less durable according to the depth to which the plate is fixed, and the value of the article depends upon the thickness and quantity of the precious metals used, and the degree of finish displayed in the execution of the patterns. Very thin leaf is used for the ordinary kinds, while in the more durable workmanship, gold or silver wire is employed. When the inlaying has been performed all over the surface in the manner described above, the hole in the bottom of the vessel left in the place of the opening through which the molten alloy was poured into the mould, is closed with lead, and the whole surface smoothed and polished with a common file and a scraper. At Purneah this cleaning is effected by rubbing the surface with shellac and powdered corundrum, and lastly with a piece of charcoal. Next comes the final process, that of giving a permanent black colour to the surface. This operation is performed at Bidar by the application of a paste made of salammoniac and saltpetre, ground

up with blackish water. At Purneah, the mixture is composed of four parts of salammoniac one of unrefined nitre, and five of rough saltpetre freshly collected, the whole being moistened with rape-seed oil, to which a little powdered charcoal is added, while at Murshidabad the composition used consists of saltpetre, salammoniac, blue vitriol and nitrate of potash, finely powdered and mixed with water. The article to be coloured is first subjected to a gentle heat, and then thickly smeared with the paste, which is allowed to lie upon it for hours. When dry, it is washed and thoroughly cleaned with water or with the aid of sweet oil, and the bidri-ware is now ready for sale. The process of colouring imparts to the surface a permanent dead black hue, which, however, does not affect the parts where the ornaments are laid, but rather enhances the lustre of the white silver or the yellow gold in contrast with the black ground. Bidri-ware is not liable to rust, does not dent under the blow of a hammer, and breaks only when thrown down from a great height or struck with violence. One who witnessed at Bidar the whole process of inlaying in the good

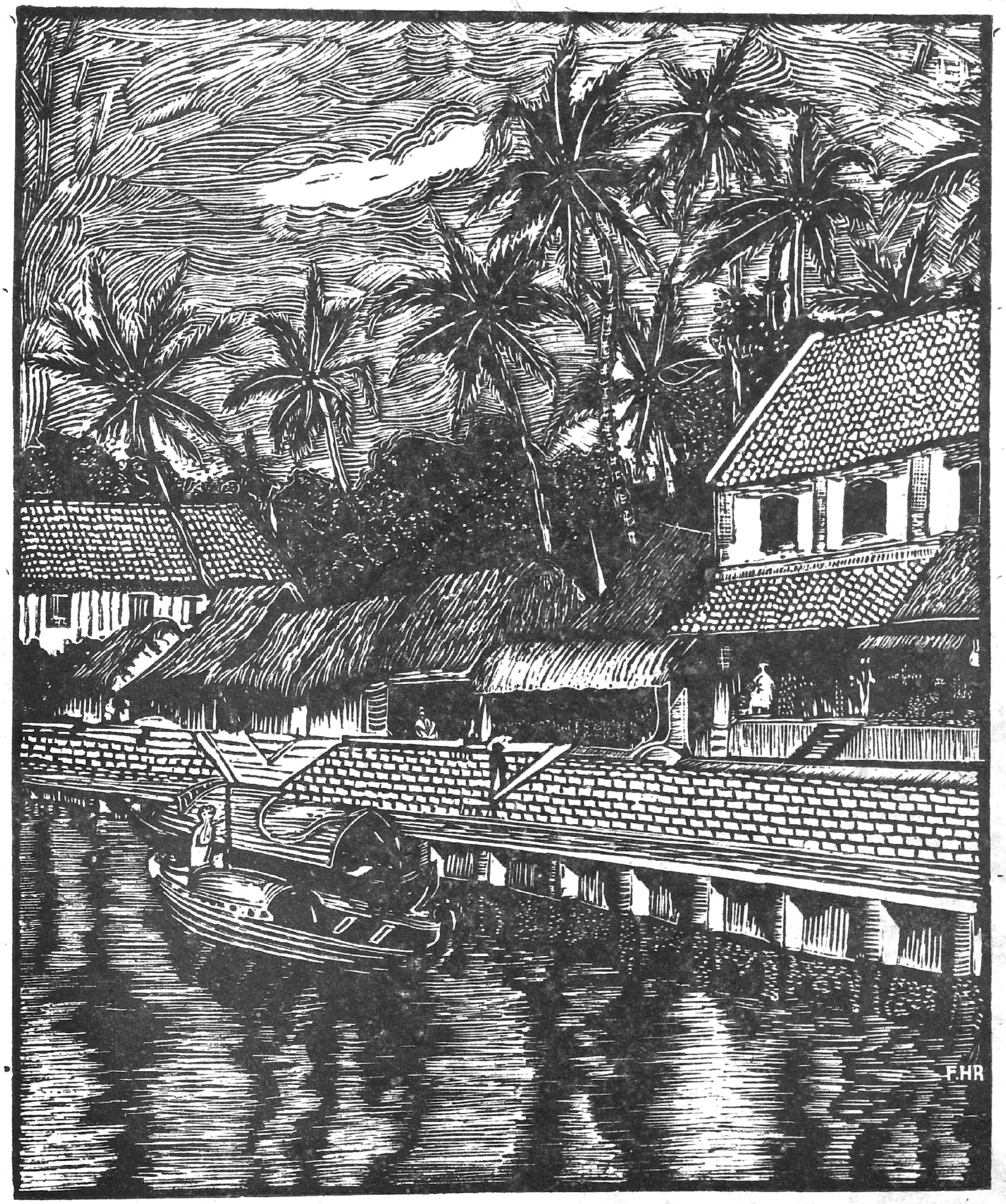
olden days could not help admiring the precision, the lightness of touch, and celerity with which it was performed.

The patterns are generally of a floral description, more or less natural at Bidar and conventional in Upper India. In Purneah, the ornaments are sometimes of a Chinese character, which Sir George Birdwood supposes to have been introduced by way of Sikkim or Bhutan. In Lucknow the figure of a fish was frequently introduced among the floral decoration as it was the emblem of Oudh Nawabs. The Nawabs of Oudh, employed the fish as an emblem of their high position in arts as well as in decorative architecture and the figure of a partly natural, partly conventional fish has found its way among the patterns with which the bidri manufacturers of Lucknow adorn their ware.

Two kinds of wares are made in Purneah the best called *Gharki*, in which the patterns are deeply set and well finished; the other is called *Karna-bidri*, in which the patterns are plainer and inferior in finish. A modified form of bidri-work, called *Zarbuland* is made at Lucknow, in which the patterns are slightly raised and not set even with the surface as in the ordinary bidri-ware. This is an imitation of the many kinds of copper and brass-ware, especially those of Tanjore in South India, in which the white silver designs stand in relief on the red or yellow ground of the copper or brass vessels. The process followed in the manufacture of *Zarbuland* ware is nearly the same as that for the ordinary Bidri, except instead of excavating the patterns for the reception of the gold or silver plates, the ornamental designs are raised above the surface and chased. Occasionaly gilt silver, instead of the genuine article is used in covering the patterns of *Zarbuland* work.

As may be seen from the description, the manufacture of bidri-ware is carried on under a system of Division of Labour, the different processes being generally performed by three classes of people, viz., the moulder, the carver and the inlayer. The moulder prepares the alloy, casts the vessel, and turns it to its proper shape on his lathe. The carver engraves the patterns on the surface of the vessel, and the inlayer designs the patterns, inlays the ornament of gold and silver and finally colours and polishes the article.

The largest collection of bidri-ware ever brought together from all the four seats of manufacture, was perhaps that at the late Calcutta Exhibition (1883-84). Of the articles sent from Bidar by the Hyderabad State authorities, the most notable were a tea-poy, a large spittoon, a wash-hand-basin, five goglets, eight flower vases, and eight trays. Lucknow also sent a large collection of articles of the raised pattern (*Zarbuland*). Some of the illustrations in this article are from the above collection.



MALABAR BACKWATER (Wood-Cut)

F. H. RAULEDER

ANANDA K. COOMARASWAMY

S. DURAI RAJA SINGAM

"Blessed is he who has found his work;
Let him ask no other blessedness."

—Carlyle.

IT is perhaps too early as yet for the contemporary world, both in the East and the West, to assess the nature of the work of a living artist like Ananda Coomaraswamy, presently Fellow for Research in Indian, Persian and Mohamedan Art, Museum of Fine Arts, Boston, Mass.*

No Easterner has done more to promote a profounder appreciation of Oriental art in relation to its background of religion, philosophy and mythology. Scientist, philosopher, theologian, linguist, art-connoisseur, social reformer, author and lecturer, that he is, all rolled in one, Ananda Coomaraswamy has made an indelible impress on every phase of intellectual endeavour that he made in his life of thought and action. The Grecian philosophical attitude, characterized by an innate love for wisdom, has never been truer than of this prolific scholar, of whom—if genius be the capacity for taking pains—it can be truly said that he is a *rara avis* among his fellow humans.

Ananda Coomaraswamy comes of a distinguished family of Ceylon. His father, Muttu Coomaraswamy Mudaliar, had the rare distinction of being the first Knight in Asia and the first Hindu to be called to the Bar in the reign of Queen Victoria. That such a distinction was unique and unprecedented in his time may be gleaned from the following excerpt in the *London* and *China Express*, dated July, 1874.—

> "Mr. Muttu Coomaraswamy is also remarkable as having been the first person, who, being neither a Christian nor a Jew, was admitted a Barrister of one of the Inns of Court: his call bears date January, 1863 . . . He has also done much towards making the literature of India known to the Western world, having published several works relating to Indian and Buddhistic philosophy, and has given to the public an English translation of an interesting Hindu drama, 'Arichandra' which he dedicated to the Queen".

His mother's side, Elizabeth Clay Beeby —whom his father married in 1876—belonged to an old English family. Ananda Coomaraswamy, who was born in Ceylon in August 22, 1877, has other distinguished cousins. Most notable among these were the late P. Coomaraswamy, Member of the Ceylon Legislative Council, the late Sir P. Arunachalam, Registrar-General and Founder of the Ceylon National Congress, and the late Sir P. Ramanathan, more popularly known as the "Uncrowned King of Ceylon".

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* The Museum of Fine Arts at Boston has long been known as having the largest and most important collection of Indian works of art to be found outside India. This Museum can now boast of the most representative and comprehensive collections of Indian Paintings, sculptures and Applied Art that have ever been brought together under one roof. *Dr. A. Salmony in Proc. Pacific Arts Assen.*, 1935 *p.* 61.

"In the United States for many years Ananda Coomaraswamy has devoted all his energy to an explanation of Indian spirit and art. Thanks to his activity the Museum of Fine Arts in Boston has a collection comparable only to those of India, and, also thanks to him, the American public can accept the art of India free from the subconscious prejudice held by a great part of the European public."

"*Historicus*" in the Ceylon Observer Centenary Number of February 5, 1934, refers to him thus:—

Sir Muthu Coomaraswamy was the first of a brilliant family group to give his services to the public as a member of the Legislative Council. A striking figure and an enunciation and accent that were identical with those of a cultured Englishman were assets that were as valuable in the Council Chambers of Ceylon as in the drawing rooms of London Society. In the Legislative Council he had many a brilliant passage at arms with the Queen's Advocate, Sir Richard Morgan. Leaving for England in 1862 Sir Muthu Coomaraswamy remained for 3 years in that country where he was lionised to a great extent enjoying the personal friendship of Palmerston and Disraeli.

Published *Arichandra,* London 1863; The *Dathavansa* London 1874; Sutta Nipata, London 1874; *Thayumanavar,* announced but never published.

Referring to his early acquaintance with books and culture, Ananda Coomoraswamy deprecates the use of the word "influence" and prefers to call a spade a spade. Here are some of the books from which he confesses to have learned the most :—

EUROPEAN : G. Macdonald, *Phantastes* : the *Edda* and Icelandic sagas; the Mabinogion; the whole Arthurian cycle, especially Malory, *Sir Gawain and the Green Knight, Merlin;* Chaucer; William Morris, especially *Sigurd the Volsung,* and *the well at the World's end.* Plato (all); Plotinus, *Enneads, Hermetica;* Phila (all); The Gospels, especially John, Shepherd of Hermas: Dionysius; St. Augustine; St.Bonaventura; St.Thomas Aqinas; Meister Eckhart; Tauler, Nicholas of Gusa; The Cloud of Unknowing; Jacob Behmen; William Law and William Blake.

INDIAN : Vedas; Brahmanas; Upanishads and Bhagavat Gita; *Mahabharata* and *Ramayana; Bhagavata Purana; Gita Govinda;* Kabir, Vidyapati, Sri Ramakrishna; Tripurarahasya; Tiruvacagam. The Buddhist Nikayas, *Sutta Nipata* and *Dhammapada, Milinda Panha; Saddharma Pundarika.*

ISLAMIC :—Al-Ghazali; Jalalu'd Din Rumi, *Diwan and Mathnawi; Faridu'd Din* Attar, *Mantiqu't Tair; Jami, Lawa'ih.*

CHINESE :—*Tao Teh King;* Chwang Tzu.

JAPANESE : *Genji Monogatari.*

No man whose essential outlook on the world has not been catholic could have risen above the barrier of his own language. Ananda Coomaraswamy's greatness seems to have been derived from this recognition that Babel, though it is a barricade to be overcome, does not narrow the wiser issues of the oneness of humanity. For though his early passion was for Geology and Botany, in which he passed his B.Sc., London, with first class honours, and though he later in 1906 attained the degree of D.Sc., he is also an accomplished linguist, having acquired English, French, German, Latin, Greek, Sanskrit, Pali and Hindi. In addition he knows something of Italian, Spanish, Icelandic, Dutch, Persian, Tamil and Sinhalese; and has travelled in France, Belgium, Holland, Denmark, Germany, India, Ceylon, Burma, Siam, Cambodia, Korea, Japan, Java and Bali.

Prodigious as is his knowledge of ancient and modern languages, which by themselves would have taxed the memory of several average men, Ananda Coomaraswamy finds not only a scholar's interest but time for other intellectual fields. The academic recognition accorded him has been both extensive in scope and international. He is a Fellow of the University College, London, Vice-President of the Royal India Society in London, ex-Vice-President of the American Oriental Society, Hon. Correspondent of the Archaeological Survey of India, Vrienden der Azatische Kunst, The Hague, and Gesellschaft fiir Asiatische Kunst, Berlin; Hon. Member of Eugene field Society, Mark Twain Society, Bhandarkar Oriental

Research Institute* Poona, and of the Studi Internazuonali di Scienze e Lettera (Bologna). This last distinction was given expressly in connection with the doctor's work on Vedic exegesis.

But it is perhaps for what he has done for Ceylon that he is likely to be best remembered with reverence and love by his own countrymen for generations to come. His first public service of conspicuous importance was rendered from 1903—1906, when he served as Director of Mineralogical Survey, Ceylon. Ever restless to leave the land of his origin a better place, he was one of the first to take pride in the arts and literature and recognize national education rather than to be ashamed of them. To give an impetus to national education and social reforms he edited the Ceylon National Review; and, as President of the Ceylon Reform Society, he initiated a movement to spread the teaching of the national languages in all schools and for revival of indigenous arts and literature and customs and manners.

At bottom a nationalist† though not an advocate of mere political idealism he subsequently wrote and lectured in support of similar movements in India, assisting to found the Royal India Society from 1910—1911.

Throughout his career he has been guided by a lofty idealism reminiscent of a happy combination of Mazzini and William Morris.

Today Ananda Coomaraswamy is known to the world at large as a writer of no mean insight on the history of Indian Art, general aesthetics, Vedic exegesis, Sociology and Metaphysics. The following is a list of his publications, some of which are in languages other than English :—

Reports on the Geology of Ceylon, 1903—1906; Veluspa: Mediaeval Sinhalese Art; The Indian Craftsman; Essays on National Idealism; Art and Swadeshi, Burning and Melting (with Y. Daud); Selected Examples of Indian Art, Indian Drawings 2 vols., Visvakarma; Myths of the Hindus and Buddhists (with Sister Nivedita); Arts and Crafts of India and Ceylon (also French edition); Vidyapati (with A. Sen); The Taking of Toll, Rajput Painting; Buddha and the Gospel of Buddhism; The Mirror of Gesture (with F. G. Duggirala); The Dance of Shiva (also French edition); Portfolio of Indian Art (Museum of Fine Arts, Boston); Catalogue of the Indian Collections in the Museum of Fine Arts, Four comprendre I'art hondoue; History of Indian and Indonesian Art (also German edition); Yalasas; Les miniatures orientalesde la collection Goloubew; A New Approach to the Vedas; The Transformation of Nature in Art; Elements of Buddhist Iconography; La Sculpture de Bodhgaya; Articles in Athennaecum, Buckington; The Arts; Art Bulletin Rupa, Parnassus Ipeck, Etudes Tradition-elles, Speculum, Smithsonian, Miscellaneous Publ., J.R., A.S., J.A.O.S. and other journals and in Encyclopaedia Britanica.

Reviewer of one of his best known works "Hinduism and *Buddhism*, taken at random from different periodicals, are as unanimous in their appreciation and praise as they are unstinted. Referring to it, P. H. wrote in *Freedom*" :

> "It is as scholarly a treatment of a subject as I have ever read and at the same time beautiful piece of literature",

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* Dr. Ananda Coomaraswamy . . . . . was made an honorary member of the Bhandarkar Oriental Research Institute of Poona, India, in appreciation of his services to Indian Art and Indology.
(*Times London*, 11th Nov. 1936).

† Hans Kohn in his "History of nationalism in the East", says: A far reaching revolution took place in a quarter of a century. Social reforms acquired a new meaning, Indian Nationalism learned a new speech. The Shastras and Pandits of today approve of what would have wounded their susceptibilities profoundly a generation ago. The asiatic cult has assumed new forms, corresponding to Europe's expressionist tendencies, her reaching out towards the mythical and primitive, the roots of nationalism struck deeper, men meditated upon its spiritual value, as is seen in the writings of Coomaraswamy and his contemporaries. And all has reached its climax in Gandhi's agitation.

Wing-tsit Chan wrote of it in "*Philosophical Extracts*" *as* "a short, concise, comprehensive and scholarly book by an Indian who stands firmly on Indian grounds".

C. H. Hamilton in the Journal of Bible and Religion 1945 wrote :

"Dr. Coomaraswamy of the Boston Museum of Fine Arts, here undertakes to state concisely and with careful and continuous reference to primary sources his matured grasp of the essence of Indian religious tradition."

"The distinguished art critic and Vedic scholar has presented in the above brief but very profound book a valuable and original survey of the two most important religions of India."

(*The Hindu Madras*, 1944).

Of Dr. Ananda Coomaraswamy's latest book "*Figures of Speech or Figures of Thought*" Maurice Collis writing in the *Observer*, London (21st July 1946) says under the Caption "An Exacting Ride" :—

"those who liked a lucid and original discussion about art, which at the same time is learned to a degree hardly to be met with, should need *Figures of Speech* or Figures *of Thought* (Luzac, 10/6) by Ananda Coomaraswamy. I can promise them in this something quite beyond their normal experience, for they will be taken for a ride through the Sanskrit, Pali, and Greek classics, not to speak of excursions into the Fathers and the Neo-Platonists, and Hermevic Philosophers, and Alchemists. This may sound an intimidating or confusing programme, but I can assure them it is not so, and they will enjoy themselves, and will come back to earth flushed and heartened, and ever after will find the metaphysics of the common run of art critics, whether here or in Paris where they know how to spin it up, very thin stuff, very small beer."

It is inevitable that brief survey of Ananda Coomaraswamy's life work reads like a narrative of high endeavour and attainments. A full intellectual life, crowded with an abundance of profound reflections, must necessarily suffuse with its generous wealth and contributions. His influence on the contemporary world has been far and wide, inspiring his own countrymen with pride, the West with gratitude for enlightment and the world at large with admiration. In his autobiography, Eric Gill, the art critic, pays the following tribute to Ananda Coomaraswamy :

"There was one person to whom I think William Rothenstein introduced me, whom I might not have met otherwise and to whose influence I am deeply grateful; I mean the philosopher and theologian, Ananda Coomaraswamy. Others have written the truth about life and religion and man's work. Others have written good clear English. Others have had the gift of witty expositions. Others have understood the metaphysics of Christianity and others have understood the true significance of erotic drawings and sculptures. Others have seen the relationships of the true and the good and the beautiful. Others have had apparently unlimited learning. Others have loved; Others have been kind and generous. But I know of no one else in whom all these gifts and all these powers have been combined. I dare not confess myself his disciple; that would only embarass him. I can only say that I believe that no other living writer has written the truth in matters of art and life and religion and piety with such wisdom and understanding."

A writer in the *New English Weekly* of June 3rd 1937 says.

"Through the courtesy of the editor and of Mr. Probsthain I have been able to look through a vast collection of books, articles and manuscripts by Dr. Coomaraswamy. I regret that the space at my disposal prohibits any attempt at even a cursory review here. But I have been impressed by the deep and wide learning of this extraordinary writer, who can penetrate with such rare sympathy aspects of both East and West with equal sureness. His writings on Indian Nationalism and Aesthetics are perhaps better known by repute than at first hand. But his earlier books, for example, "Essays in National Idealism" with the emphasis on the Idealism as well as the

essays in "The Dance of Siva", deserve the widest currency. Of his recent book, two essays in particular, should interest readers of this column. The Patron and the Artist is a highly original variation on one of Mr. Eric Gill's well worn themes. And a small pamphlet on "The Appreciation of Unfamiliar Arts", which should be reprinted in some more accessible form, preaches far better than any mere westerner or pure Oriental possibly could, one of my own most frequent sermons. Of Coomaraswamy's incursions into Buddhist criticism I dare say nothing; they simply must command the awe of the ignorant. But such essays of his as those on "Vedic Exemplarism" and "On Translation: Maya, Deva, Tapas" give some notions of the subtlety, and of the versatility, of the mind behind them. Finally, as a crowning example of the kind of invaluable study which probably no other living could make, I commend to the attention of the curious Coomaraswamy's commentary (reprinted from "Speculum: a journal of Medieval studies", Cambridge Mass) on "Two passages in Dante's Inferno". It makes most European criticism look not merely simple but absurdly provincial."

Yet the picture of this captivating personality, whose intellectual splendour has dazzled the world like the precious stones of his homeland, is nothing extraordinary from the rank and file of mankind. "Tall handsome, of sovereign colour—the image of a God carved in sandalwood" is an American description of his appearance.

Few men by challenging the orthodoxy of our modern views on art, theology, culture and educational institutions have done a greater service to humanity as a whole than Dr. Ananda Coomaraswamy. Such a statement can hardly be said to be oversuperlative considering his life-time devoted to a profound study of Eastern and Western civilization, to philosophical disquisitions in a prolific stream of books, and to extensive lecturing. To the curious Dr. Coomaraswamy's monumental works of scholarship bring a deeper appreciation of the Orient as characterized by its art, religious significance and culture; but to the initiate they are a revelation of a philosophy which, while it is aware of differences of external adaptation, embraces the spiritual unity of man.

The culture that he approbates is not one which stops within the confines of its geographic accident; for that would be ethnocentric, and is precisely what he fulminates against with such irrepressible logic. The world of Dr. Coomaraswamy has no place for the Western educational system with its warped emphasis on literary acquisition as the hallmark of culture and obliteration of the value of an oral tradition of culture. The museum institutions, for him, are better non-extant if they are only intended to preserve relics in antiquity and relegate contemporary 'native' works of art to being exotic freaks for the satisfaction of the curious rather than to impel understanding. Neither does he bear with western theologians, their supercillious condescension to other religions, and their consequent self-deceit and hypocrisy, by which the progressive unity of the present day world is unhappily marred.

Dr. Coomaraswamy's philosophy of art is by now well-known through his books, many of which are published in other languages than English. Through his eyes even grotesque works of native art are invested with a fresh dignity and becoming awe for the meaning they have been inherently charged by artistic intention. He is essentially opposed to the current aesthetic view of art of the Western world, particularly its stipulation of emotive enjoyment in beholders; which, the more he delves into the tradition of art as a social legacy, the more it appears to him to be a temporary abberration in the

trend of progress. Art, he argues, by reason of its origination in work rather than play should be utilitarian by any standard of judgment and not merely serve as an ornament, a toy to be created and enjoyed for ever in leisure. In short, art should subserve society by its fund of service, and this is everywhere evident, not only in Eastern art, but in all traditional art of the countries of the world.

Because of the close association from time immemorial between art and spiritual truths underlying all religious, works of art should be viewed for the sake of comprehension. In so doing—and only thus by an intellectual effort—can a communal plane be found for all races to supersede the heresies of human hatred and disunity, brought sharply into prominence by the modern civilization. Dr. Coomaraswamy's greatness lies not in his apologia for moribund traditions of art and culture but in their revival from oblivion to reunite the East and the West that once upon a time were united spiritually.

The charming personality of Ananda Coomaraswamy is seen to advantage when he relaxes to his hobbies of gardening, fishing or browsing among books when the beauty of his mind and body reveals the personality of the living artist.

POTTERY AND PORCELAIN INDUSTRY OF JAPAN

V. R. CHITRA

Probably the largest contribution to the development of ceramic industry has been made by China. We may therefore safely say that China is the birthplace for ceramic industry. China's supremacy in the industry dates from 3,000 years before Christ and this ascendency continued till the 19th century. Prof. J. G. Anderson's discoveries in Honan and Kaush disclose the existence of excellent and Artistic pottery for general use, made by hand and perhaps with the assistance of a crude wheel as early as 3,000 B. C. In the reign of great T'ing dynasty, the Chinese Empire reached the Zenith of its civilisation, and China was without doubt the greatest and the most civilised power in the World during that period. It was an age of rapid development of all arts, and the potter's art was in no way behind the rest. During this period a new departure took place in the ceramic industry which led to the creation of a new department of ceramic activity. This is the manufacture of Kaolinic stoneware with a highly finished glaze of lovely greenish brown tint. Kaolinic pottery with its glaze of flespar and wood ashes forms a definite stage in the evolution of true porcelain, which is of purely Chinese origin. The discovery of porcelain clay, gave greater scope both to the artist and the manufacturer. The Chinese invented their porcelain work with a talent and craftsmanship which won for them world-wide renown. Since then porcelain came to be termed "Chinaware" or even as "China" itself and the clay has come to be known as "China-clay".

Porcelain is nothing but fine quality earthenware which differs from the ordinary pottery in that it is whiter and harder and has the property of transluscence. For a number of centuries, China maintained her supremacy over other countries in the ceramic industry. Every foreign country depended on China for various artistic pottery and porcelainware. There is not a single museum in the world, which does not boast of some old China of Sung, Ming or the Ch'ing dynasties. Though broken into pieces, these are considered priceless and boastfully preserved in museums, as "Treasures of Art".

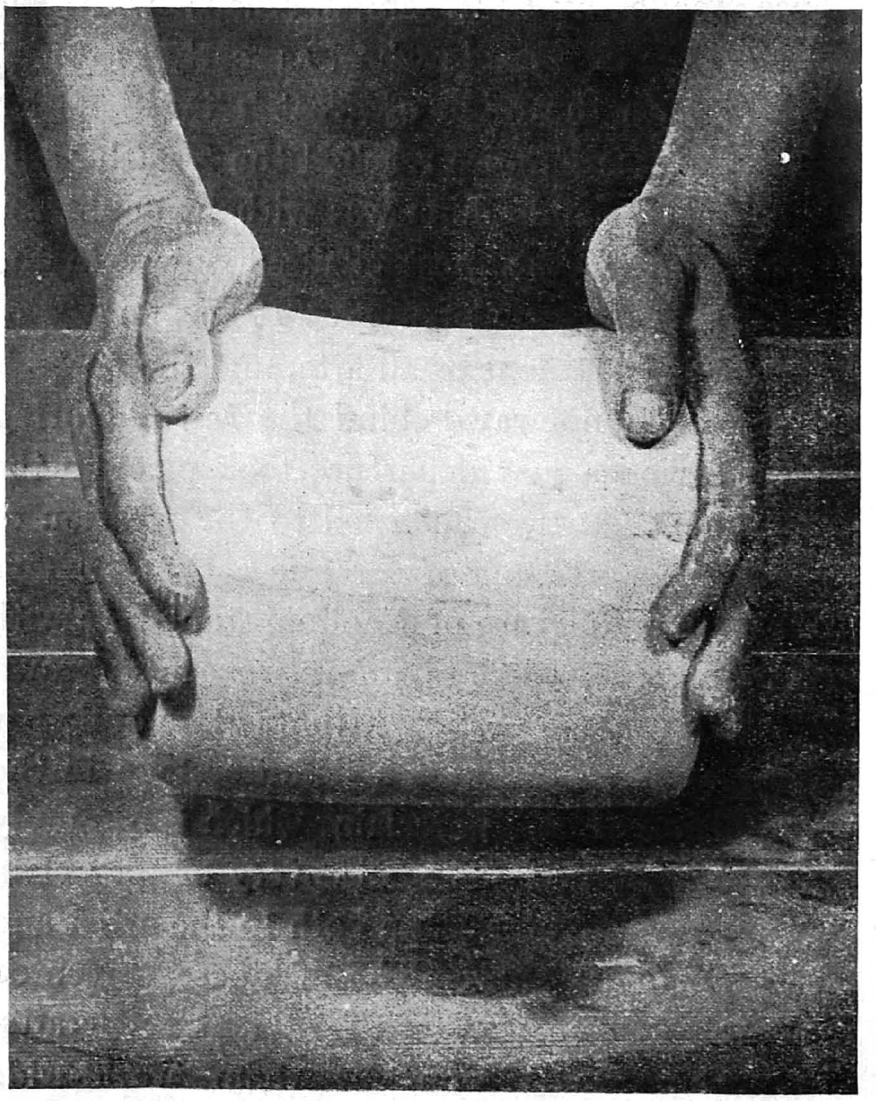
Speaking briefly on the ceramic industry of Japan in comparison with that of other countries, I may say that in Japan, the industry has kept pace with the development of the country. Like any other country, Japan has its primitive pottery which dates from the 3rd Century B.C. but of no great importance. Till the 8th century, Japan did not make progress and what little it did was much influenced by Korea and later by China. In the beginning of the 13th century, a potter-artist, named Gorodayu Goshonzuri visited China with a view to study porcelain manufacture and introduced it in his own country. He returned to his country with every hope of starting the work on a large-scale, but unfortunately could not find suitable raw materials. He was therefore forced to work with imported clay from China and Korea. Though he built his own kiln in

KNEADING THE CLAY

Karatsu and was working with imported raw materials, he was not quite satisfied with the results. Realising the handicaps of working with imported raw materials, he went out in search of raw materials to Imari and Arita, i.e. in his own country. It is here that the porcelain industry took a firm root in Japan. Arita and Imari are two districts in Kyushu Island, where porcelain is still the chief cottage industry and even to this day the Japanese attach some respect to "Arita-Yaki" that is "Porcelain made in Arita District."

Fortunately for the nation, the powerful feudal lords in different districts entered in a fierce competition with one another in obtaining the best craftsman : there was a race in the output of ceramic products. It was only natural under such conditions that the industry should make rapid progress in such a short time. But in Japan I find that even today ceramic ware surpassing that of ancient times, is being produced all over the country. Generally speaking, in most countries, articles of fine art have been preserved only in the museums or public galleries, but in Japan one will find most valuable articles are in common use. Japan is the largest manufacturer of both commercial and artistic porcelain ware. There is not even one country in the world that does not import some quantity of ceramic ware from Japan.

Among the nations whose names are synonymous with high quality pottery, Japan, apart from occupying a premier place, has so developed her art today that she is known to have a school of her own in the art of ceramics.



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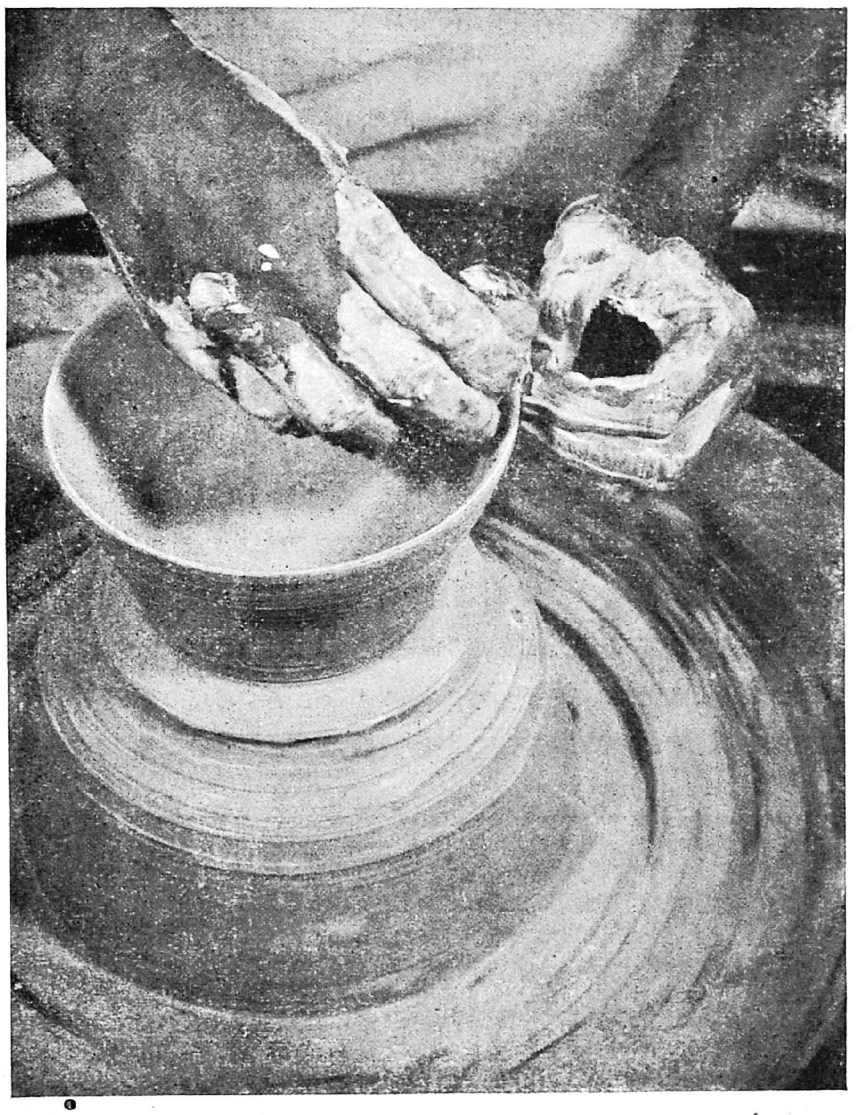
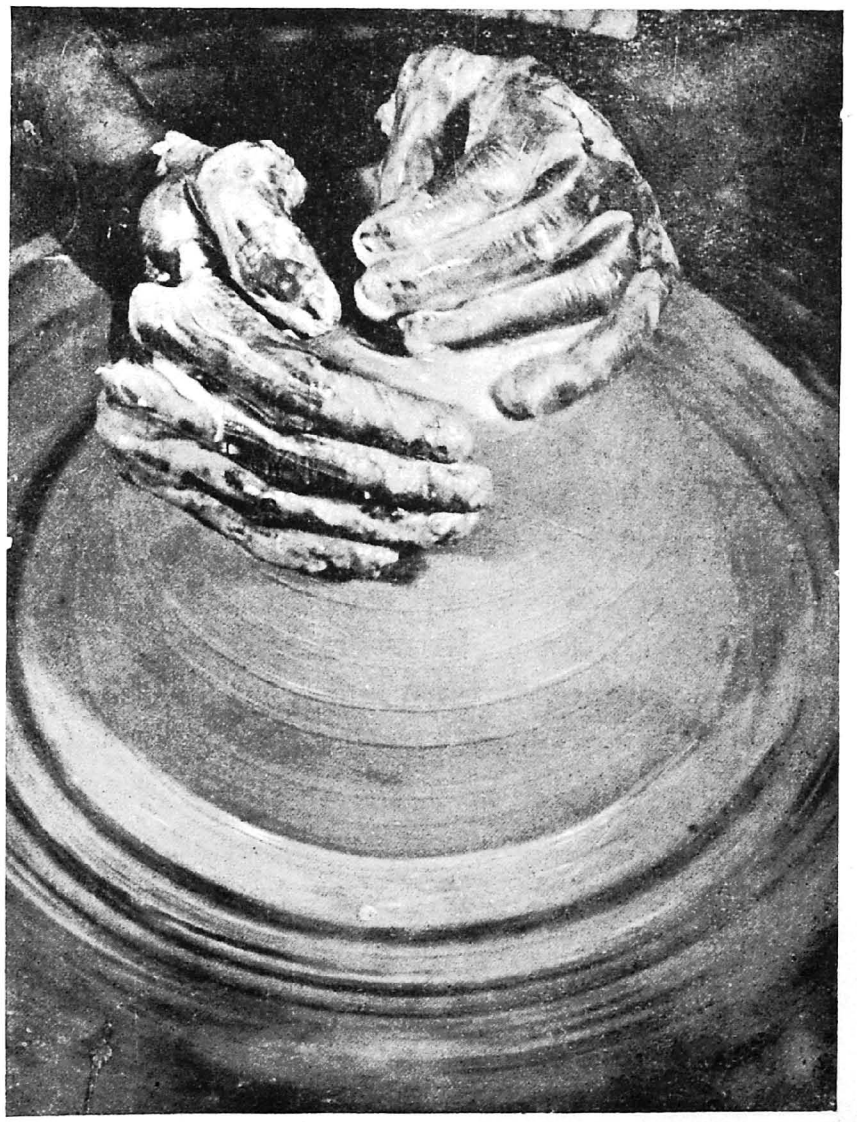


SHAPING THE CLAY ON THE WHEEL

Though, unfortunately, we are accustomed to see only the cheapest products of Japanese manufacture, articles of highest class, made out of the best quality material are being made in every village and shipped from Japan in large quantities at very reasonable prices to all over the Continent and America, where there is a market for the better quality ware.

Throughout the country, in every village one finds innumerable shops dealing in porcelain, earthern and stone ware, and most of them are hand-made. I was told that 80 per cent. of home consumption of ceramic ware is hand-made and made in cottages. Japan had developed this industry to such perfection that even the remotest village potter's work finds a permanent place in the show windows of big important stores in Tokyo and other principal cities in Japan. Some potter artists are known to be members of the Imperial Academy of Arts. These potter artists have a status in Japan not below to that of poets and artists. It is a delightful sight to see a potter artist working and members of his family assist in his work. These artists exhibit their work independently and one will be surprised at the high prices of their work; but invariably most of them are sold within a couple of days of manufacture.

Organisation.—The ceramic industry is concentrated in about half a dozen places in Japan, namely, Arita, Kyoto, Sato, Nagoya and Imari etc. The organisation of the industry is similar to that of enamelling but the number of factories and the output is much



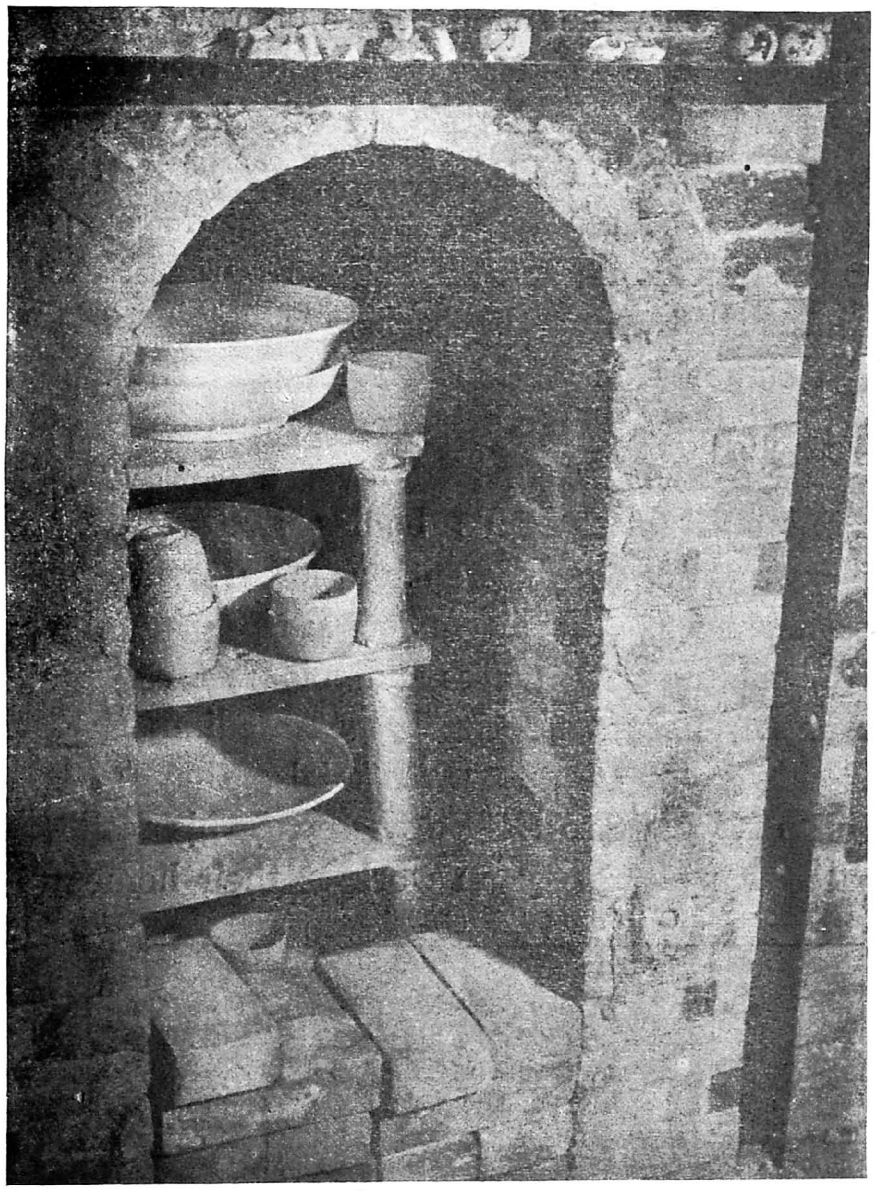
SHAPING ON THE WHEEL

SHAPING ON THE WHEEL

more than the enamelling industry. Most of the large-scale factories producing table-ware porcelain are all concentrated in Nagoya, and 80 per cent of their manufacture is exported to New York, Europe, Australia, India, South Africa and etc. But for home consumption, Japan depends largely on small scale factories at Kyoto, Sato, Imari and Arita. These small scale factories produce from a tea cup to a high tension electric insulator by hand on the Potter's wheel. It is the small scale factory that makes the best wares and sell at 60 per cent of the prices that the factory-made things sell at. Just as the other industries in Japan, ceramic industry has its own division of work. For instance, factories manufacturing electrical porcelain do not touch other lines; factories manufacturing toys do not attempt to produce insulators. So much so, every branch is separate and handled by individual factories which give them scope to increase the efficiency and reduce the cost. This is only possible in small scale factories due to the personal supervision of the proprietor or the head of the factory.

Sato is a town situated 40 miles south of Nagoya. The town has a population of 50,000. But it has about 700 factories of which excepting a few, the rest are all small scale factories, manufacturing, the most comprehensive range of goods. The factories in Sato buy their body, glazes and etc. from raw material factories in the town. There are

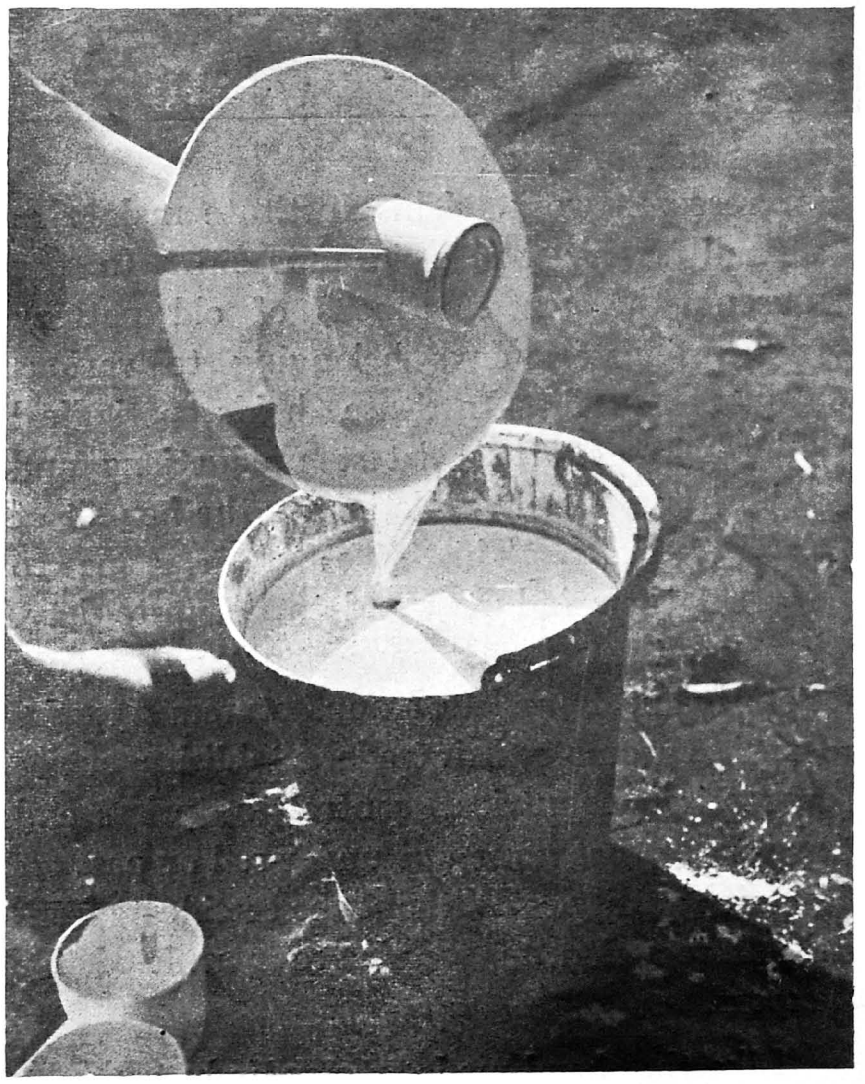
MAIKNG IT EVEN AND THIN ON THE WHEEL



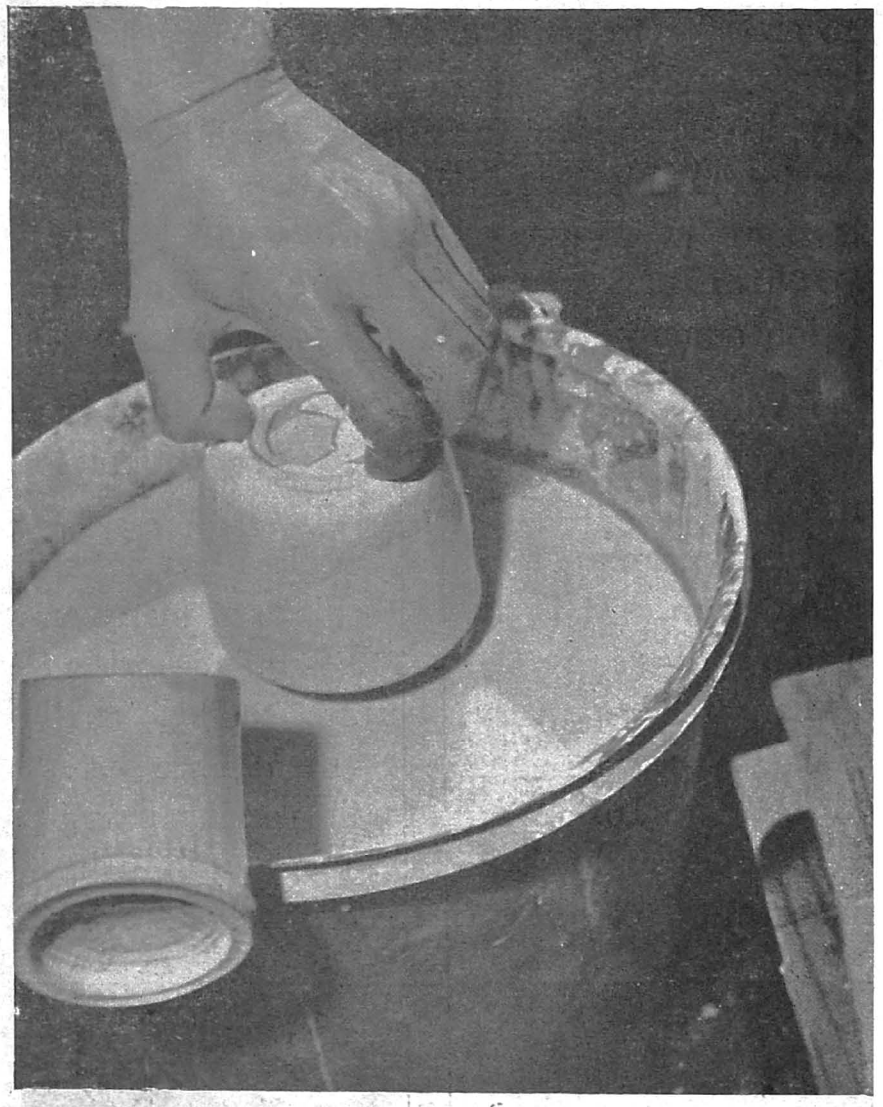
FIRST FIRING—ARRANGEMENT IN THE KILN

about 5 medium-scale factories in the town which exclusively make raw materials. These factories supply different clays with full information regarding temperature at which it vetrifis, shirnkage and etc. Similarly another factory supplies glazes and colours with such of the information, that is required. So, almost every home in the town has become a factory manufacturing some thing or other. These manufacturers have long ago formed themselves into an Association, have their own buildings, Museum and Emporum with Secretariat staff. This Association holds periodical exhibitions in prominent industrial cities, invite exhibitions from other countries to put in touch with its members the taste current in the countries to which their exports go and also to put them in touch with the latest developments in the industry. The members get lot of facilities through the good services of this Association and in every respect it exercises its control on prices and quality. So there is no over-production and no competition among themselves.

Kyoto is another place organised on the same lines but the quality of production is much higher than in other centres in Japan. Kyoto is famous for its high class handiwork and design. It is the birth place of many an artist. There are about 500 families working in hand-made pottery, besides several small scale factories. The Government have established two Institutions for imparting practical training and instruction in various branches of ceramics. One of which is entirely devoting



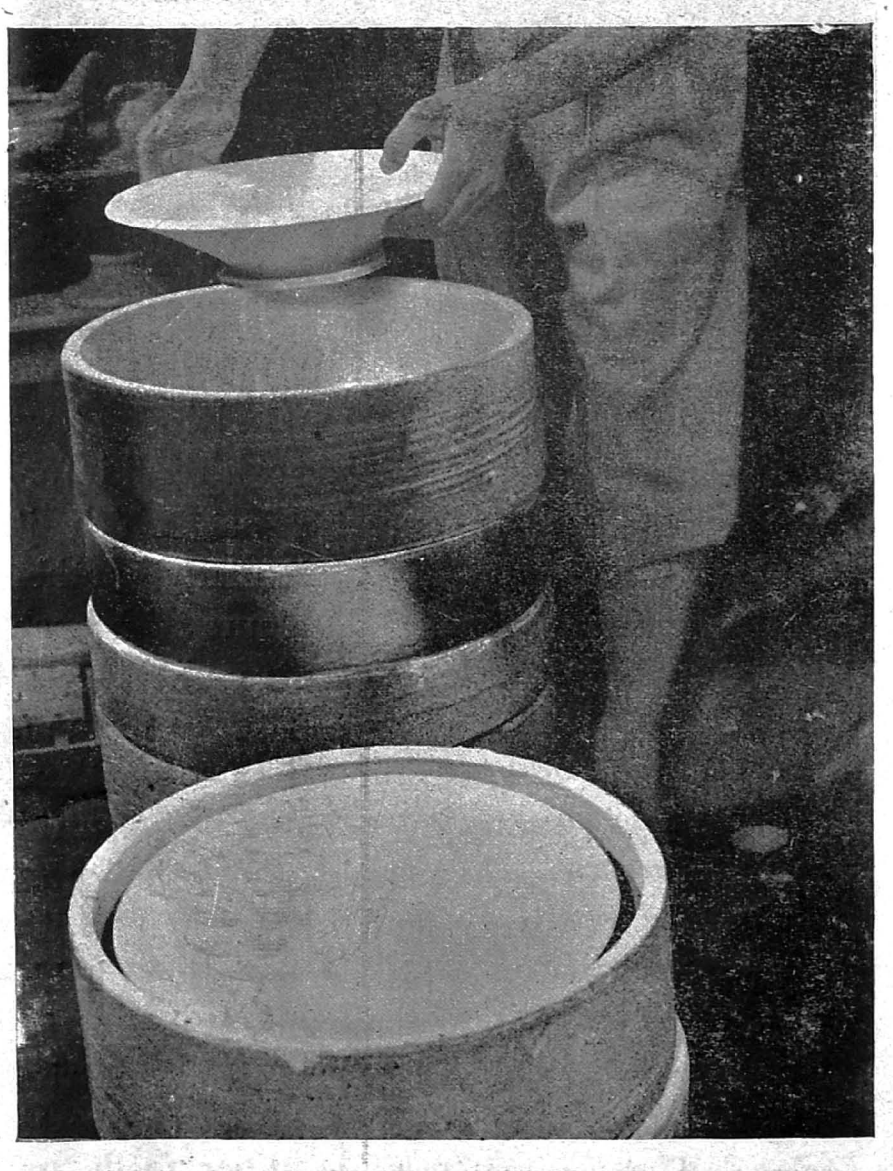
APPLYING GLAZE



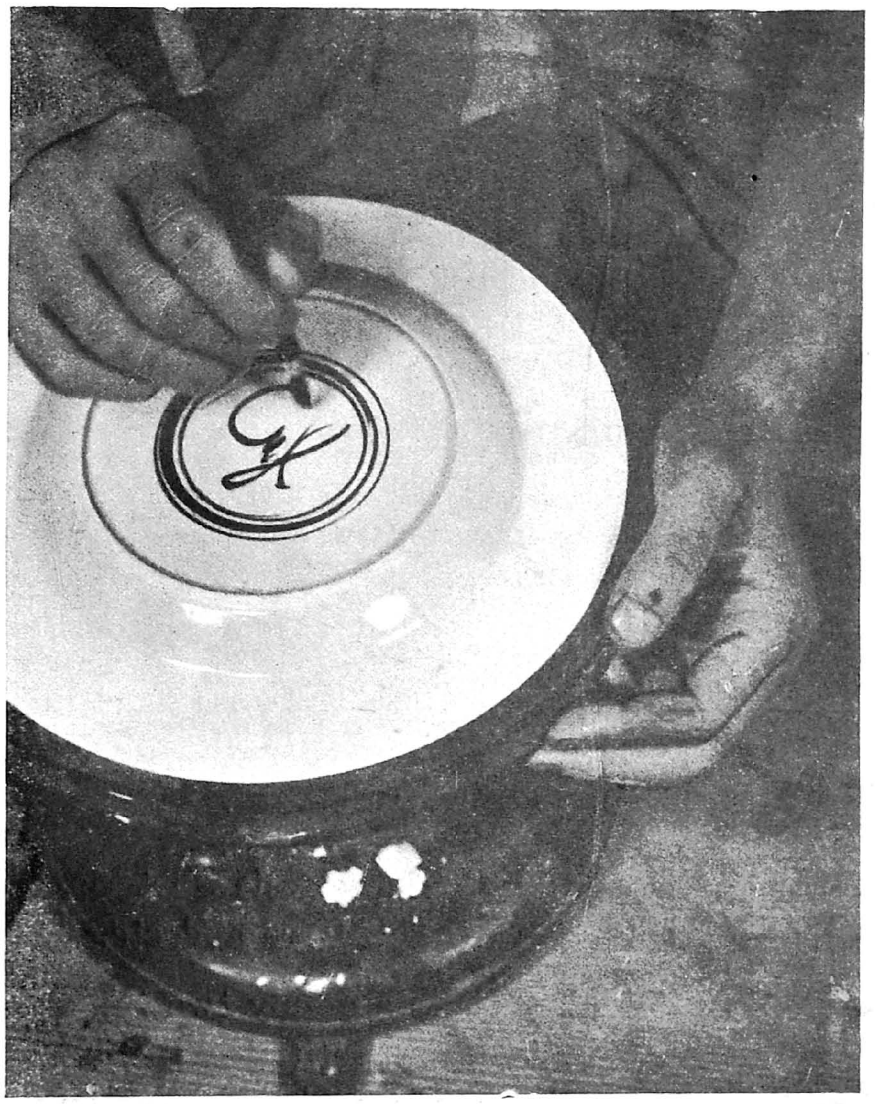
DIPPING IN THE GLAZE

sections, viz., the manufacture of raw materials each as body, glazes and colours-forms one section ; throwing the shapes on the wheel, casting them in the moulds, decorating the wares and applying glazes on them forms another section ; and baking the wares in the kiln is the third or the final stage of the work. All these three sections are independent and separately conducted. The manufacture of raw materials is divided into two—one is to manufacture various bodies i.e. different clays suitable for different purposes with the admixture of other ingredients ; the other one is to manufacture glazes and colours for decoration. These factories are of medium size. Besides selling the raw materials, they give full particulars to the purchaser. This facilitates many to carry on work at their homes, for research work. This Institute maintains a small factory and a big museum. In the museum there are specimens of old pottery from pre-historic days belonging to various countries. This Institute holds periodical exhibitions of their latest productions and publishes regularly bulletins for the benefit of these workers. This gives them scope to develop their industry and to be up-to-date. Besides, there is an association "The Kyoto Pottery and Porcelain Manufacturers Association" to promote their trade, establish agencies in foreign countries, control the prices and quality so that none can under-sell or pass off inferior quality. Without the certificate from the Association, no goods are permitted for export.

Like the hand-made paper industry, the ceramic ware industry is divided into three



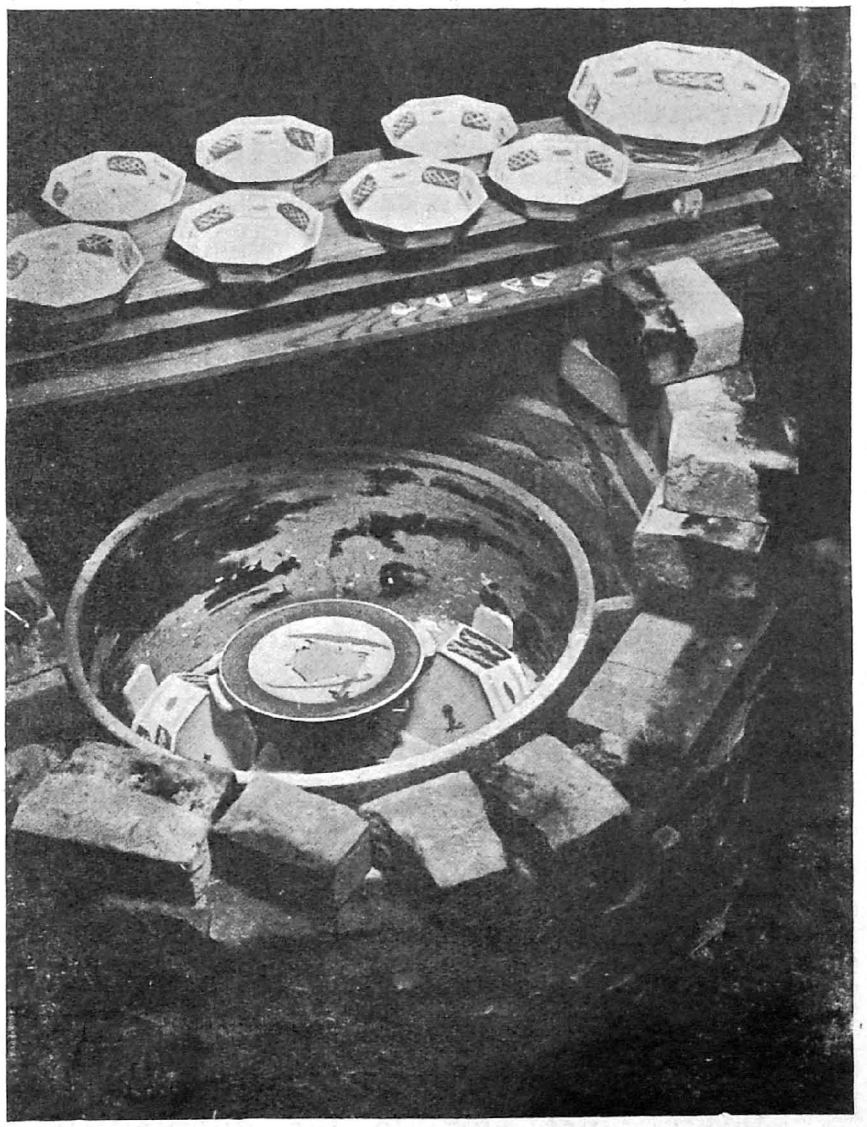
PUTTING THE WARES IN SAGGERS



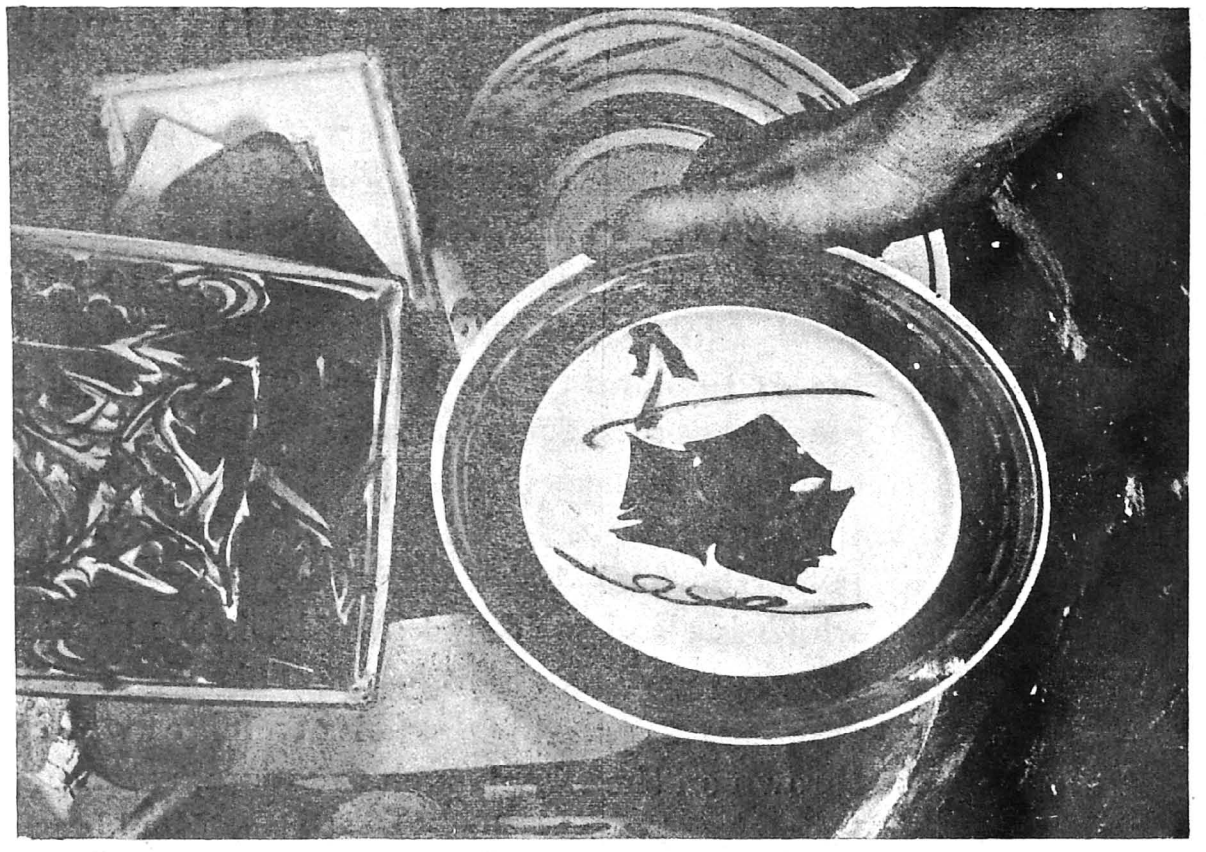
PAINTING THE SURFACE AND SIGNING HIS NAME

without any difficulty. So no machinery is required except a potter's wheel or a few moulds for casting, wooden racks and small tools all of which might at the most cost a potter 50.00 yens, to start work by himself by which he can make a decent living. So innumerable persons have taken up to this industry as it requires practically no capital and all faciliites are available at their doors.

Process of Manufacture.—It is not possible to explain in any great detail the processes of manufacture, as there are innumerable ways and methods by which beautiful pottery and porcelain is made in Japan with very simple devices. But I shall aim at explaining one or two methods by which simple pottery is made strong and beautiful fetching a better price. The ceramic ware is either made by throwing on the wheel, pressed in the mould or cast from the mould. Throwing on the wheel is considered a great art in Japan and the wares made on the wheel have a better value in the country. One who is not able to throw on the wheel is not considered to be a good ceramist. The average output of a potter in Japan is about 300 cups a day of 9 hours—all the cups uniform and thin. This efficiency is largely due to the availability of the best raw materials and the well-balanced potters' wheel, they use. The other method which is also considered artistic, is the process of pressing in the mould. This process is generally adopted for articles which cannot be thrown on the wheel, such as square, rectangular and octagonal shaped articles. Moulds are



SECOND FIRING IN THE GLAZE KILN



FINISHED ARTICLES

made in Plaster of Paris and the clay is pressed in the moulds in two halves and jointed immediately and finished. Many potter artists do this work as once they make the moulds, the pressing can be done by other members of the family and with some little decoration on the ware, he realises a good price. But this process is also made use of with great advantage for mass production of small electrical articles like ceiling-roses, switch cut-outs and etc. Small factories supply moulds and clay to workers to get these done at home by their women folk and collect them. Since the factory supplies clay and moulds, all these articles collected from various houses, are all uniform. This is a side-income for the workers employed in the factory which in turn increases the output of the factory. Casting from the mould is not very much favoured by the Artists or the workers families as it requires a number of moulds which requires larger space, and the material used is clay made into a thick slip which is not suitable for distribution to different homes. But this process is very extensively used in the large-scale factories for mass production of table-ware and etc.

Potters Wheel.—There are only two types of wheels current in use. Both are identical except one is used by leg which is known as "Kick wheel" and the other is used by hand or by power known as "Spin Wheel". The spin wheel is more favoured by the workers, whereas the potter artists prefer the kick wheel. Both are equally efficient. The potter artists and the small-scale factories have a great advantage over the large-scale factories in producing artistic wares at a comparatively cheap cost. The potter artist excells in two things, originality in shapes and patterns and individual decoration of the wares by hand thus finding them a ready market in their country and abroad. To some extent, the small-scale factories also score on these points as sometimes they also employ good artists on their staff for decoration work.

Decoration.—There are ever so many ways and methods by which a simple ordinary earthenware article is made very beautiful.

Decorative side of the industry is paid more attention as largely the sales depend on the quality of decoration and the originality. This keeps alert always the artist as well as the industrialist to invent new technique.

Kilns.—There is no necessity for the potter artists or the small industrialists to have their own kilns. Just as they produce the best raw materials like clay suitable for making any kind of ceramic ware—mixed with other ingredients, graded, filtered and kneaded and ready for use—sold by pounds, like wheat flour in our country, the kilns are also available on hire, from a cubic foot space to one chamber or the whole kiln. These kilns are fairly large enough to accommodate the work of several artists, for baking them.

In a porcelain centre, like Kyoto, there are several who are maintaining only kilns. These kilns are situated within the city in the streets where a number of families of potters work. So it enables them to carry their wares without much damage. But in the case of potters living far away from the kilns, the wares are put in a small push-cart and carefully carried. These push-carts specially made with pneumatic tyres, are available for hire, from cycle dealers or from the kiln proprietors, who also supply saggers of different sizes to keep the wares in. All the kilns for biscuit firing use wood fuel and are of the old type with a number of chambers. Pine wood is used for fuel and the firing takes about 24 hours to get a temperature of 1100° C. The temperature differs from one chamber to the other but it is well regulated and maintained; those of the articles that require a higher temperature are given the first few chambers and so on. This is only possible in an organised country like Japan, where every thing is standardised.

There is a big internal market for hand-made ceramic ware, so the question of marketing their wares is not a problem to the potter artist or to the owners of the small-scale factories. Yet they organise themselves into an association and carry their business through the association. These associations, whether they are promoting enamel wares, hand-made paper, ceramics or picture-frame mouldings, work on the same lines, the chief object being to afford facilities to one and all to market their goods, check under-selling and to see that the required standard is maintained.

I have no doubt that there is a great future for ceramic industry in this country provided it is properly organised. There are the resources—raw materials, skilled workmen, latent original ability and an ever-growing market. But what is lacking at present is the assemblance of all these resources and proper guidance. This country awe-fully lacks water-ways and the railway freights are prohibitive. Any venture started to promote this industry on a large-scale is sure to fail for the lack of cheap transit facilities, technical assistance and marketing organisation. Unlike the hand-made paper, toy-making or picture frame moulding industry where the capital required is small and technical skill can be learnt easily in a short time, ceramics call for a greater outlay and in the initial stages, fully equipped and qualified men. Moreover, if the country had been conscious of the possibilities in this industry, several ceramic factories of the Japanese type would have come into existence long ago, since all the requisite raw materials are available in some place or other in this country.

RAGA AND EMOTION

PROF. P. SAMBAMOORTHY

The genius of India's culture is revealed in her raga system. The raga concept is the most distinctive feature of Indian music and is the gift of India to world's musical thought. Though we find references to ragas in Kalidasa's works, yet Matanga's Brhaddesi (5th century A.D.) is the first musical work to define a raga. *JATIS* which were the precursors of ragas, were in vogue during and before the time of Bharatha. *JATIS* are referred to in the Ramayana.

To the scholar who is interested in research in Applied Music (sacred music, opera music and dance music), there is not a more fascinating branch of study than that of "Raga and Emotion". No art stirs the emotions so deeply as music. Music is the language of emotion. The significance of this definition is realised well in the domain of Applied Music. Treatises on music in Sanskrit and vernaculars, written during the medieval and modern periods exist, but few of them have dealt with this subject at length. The subject of "Rasa in Music" has not received as much attention as Rasa in literature and drama.

Let us try to examine the scientific basis for the association of rasas with ragas. There are certain truths in music which are universal in their character. That pairs of notes bearing the frequency ratios : 1 : 2, or 2 : 3, or 3 : 4 *i.e.* a note and its octave ; a note and its panchama ; and a note and its Suddha Madhyama respectively when sounded together give a pleasant effect is a well-known fact. Likewise, that the notes Komal Rishabha and Komal Gandhara have a tinge of pathos about them is a well-known fact. These eternal and universal truths were known to our ancestors centuries ago. The subject of *Samvaditva* or consonance has its roots in these fundamental truths. The ancient classification of svaras into vadi, samvadi, anuvadi and vivadi and the mention of intervals which were mutually samvadis or vivadis are worthy of note in this connection. The subject of "Raga and Rasa" like "Chords and their effects" in European music is a fascinating one and is of interest from the point of view of psychology as well.

The emotional effect of a raga is as much dependent upon the frequencies of the notes that enter into its formation as on its jiva svaras and nyasa svaras. A raga whose svaras happen to be all jiva svaras, admits of multiple

"AUTUMN"

By Surendranath Kar

rasas. The jiva svara is the index to the rasa of a raga. The rasa of a raga changes with the shift of emphasis on notes.

Since the inter-relation of the notes of a raga determines its rasa, the drone is of great importance. The drone is the meter through which the frequency relationships of notes are established and felt. The ancients with their simple scales and the harp-type of instruments could not have perceived in full the rasa bhava or a raga. The drone instrument Tambura, figures in the history of Indian Music only at a later period. The term "raga" in the musical sense came to be used when it was found that a group of notes having specific frequencies in relation to the fundamental roused a particular feeling. With the background of sruti, the emotional effects of ragas were clearly perceived and this marks an important landmark in the history of Indian Music.

That ragas and tunes in them have certain specific rasas can be illustrated, from the fact that if a sahitya containing a pathetic idea is set and sung to a tune in a raga whose dominant rasa is vira, it is the heroic aspect of the tune that will impress the listeners in spite of the pathetic idea underlying the sahitya. The sahitya will fall flat on the ears. Bilahari is an example of a gay and bright raga and let us take a tune like the well-known jatisvaram in this raga. A mournful sahitya can be set to this tune or to a march tune in Kedara raga and sung; but still on account of the bright and catchy quality of the tunes, the pathetic sahitya will leave us untouched. Likewise in a pathetic raga like Punnagavarali, a happy sahitya may be set and sung, but nevertheless the plaintive quality of the tune will be haunting us. Again it is the soothing quality of the music of the lullabies that lull children to sleep and not their words; for the children do not understand the words. Likewise, it is the heroic character of the martial music that infuses enthusiasm and courage in the soldiers.

The tempo or speed of a musical composition in Applied Music must be in consonance with its rasa. Pieces in Raudra rasa and Vira rasa must be in Druta laya or quick tempo. Pathetic pieces must be in vilambitalaya or slow speed. Intricate time-measures are out of place in Applied forms. Some talas are appropriately named as suitable for particular rasas in ancient works.

The number of ragas in vogue now is more than three times the number that was in vogue in medieval times and we are to-day in a position not only to cite many ragas as example for each rasa, but also to give specific examples of ragas for shades of a rasa. Raga classification based on rasas is an interesting subject. With some exceptions, we may mention that generally, the colours, adhipatis, times and seasons mentioned for ragas are a valuable commentary on the rasas of those ragas and help us to visualise their emotional contents better. The traditional pictures of ragas are also a helpful commentary on the rasa bhava of those ragas.

In this connection, attention must be drawn to an important aspect of musical experience. There is such a thing as aesthetic enjoyment in music, which is independent and outside the scope of any recognised rasa. This is so, particularly when we listen to art music, wherein we derive genuine pleasure without at the same time receiving any suggestion of particular feeling. On such occasions we feel as if we are lifted to sublime heights,

When we listen to alapanas rendered in a superb and artistic style, in vocal or instrumental music, tears flow down our eyes involuntarily. That ecstasy is *Sangitananda* and in such cases it is meaningless to search for rasas. It is the brilliant musical setting that results in this effect. In compositions belonging to the sphere of art music, the composer is primarily concerned with the portrayal of the raga bhava in all its melodic richness and colourful aspects and not with the rasa aspect. The words, if any, in such cases, instead of giving a clue to the rasa, serve only as a vehicle to help the vocalist to sing the music. Thus it is futile to search for rasas in pure art forms. Sancharis of ragas, varnas, and other such technical compositions have no rasa as such about them. But when a composer writes songs belonging to the sphere of Applied Music, the position is different. The sahitya is an important factor and emphasises a definite idea. The music which clothes the sahitya is a powerful contributory factor in fixing its rasa and is in consonance with the spirit of the idea expressed. The tune is composed with a *rasa conscience*. In a kalakshepam or religious discourse as also in operas, we laugh or lament along with the Bhagavatar or the characters according to the situations. But in a concert of art music we derive genuine aesthetic pleasure. Krithis like *Koluvaiyunnade* in Bhairavi are instances of pure art forms, while songs like '*Tera Tiyyaga Rada*' in Gaulipantu and '*Devi Brova Samayamide*' in Chintamani which were occasioned by certain circumstances, are instances of pieces depicting specific feelings. Kritis result in aesthetic pleasure. The effect is the same when they are heard through the medium of vocal music or instrumental music ; but kirtanas are effective only when sung and they inspire bhakti.

The classical list of eight rasas is as follows :

Srngara Vira Karuna Adbhuta Hasya

Bhayanaka Bhibhatsa Raudra.

Santi, being the absence of a feeling and implying a state of tranquility or peace, is not included in this list. But nevertheless it is an important rasa and with the inclusion of Santa rasa, the *Navarasas* came into existence. This number has been further expanded by the addition of bhakti or devotion. There are more compositions on the themes of *Srngara* and bhakti because they happen to be the supreme emotions of the soul. These ten rasas are not exhaustive ; there are also other rasas like Vatsalya or affection towards off-springs and patriotism. Tyagaraja's compositions afford splendid examples for most of the rasas.

In this article, I shall point out the ragas which are suitable for depicting some of the above rasas. Examples from well-known compositions like the *Gita Govinda* of Jaya Deva, *Krishna Lila Tarangini* of Narayana Tirtha, *Nowka Charitram* and *Prahlada Bhakti Vijayam* of Tyagaraja, *Ramanatakam* of Arunachala Kavirayar and *Nandanar Charitram* of Gopalakrishna Bharati and padams and javalis may be cited as illustrations. Rasas are mentioned for ragas in ancient works, but with the meagre descriptions of those ragas given in such works, we are not able to form correct melodic pictures of them.

A musical composition which aims at portraying a rasa should satisfy the following requirements :—

(1) It should not be too short.

(2) It should not be in out-of-the-way talas.

(3) Rhythmical complexities should not be present in them.

(4) Assertive gamakas, datu prayogas and vichitra kalpanas which tend to make the composition more intellectual in character should be absent.

(5) The music should be in 'rakti' ragas with pronounced rasa bhava.

(6) The music should flow in a natural manner.

(7) Madhyamakala sangatis should not be present in profussion.

(8) The musical construction of the tune should neither be artificial nor highly technical.

If these requirements are not adhered to, the result will tend to detract from the intended rasa bhava. Whereas any raga with a melodic individuality can be used in Art Music, the same raga need not necessarily be of use in Applied Music.

EXAMPLES :

(1) SRNGARA : '*Aligitebhogyamaye*' (Huseni) and '*Marulu Konnadira*' (Khamas). The *Gita Govinda* of Jaya Deva is a Srngara Maha Kavya and the Ashtapadis afford examples of the varied aspects of Srngara.

(2) VIRA : '*Manninil arasar pola*'— Bilahari (Ramanatakam).

(3) SOKA : (Grief born of despair)— '*Viksheham Katha*' Ahiri (Krishna Lila Tarangini).

(4) ADBHUTA : '*Idudano*' Hindusthan Behag (Nandanar Charitram).

(5) BHAYANAKA : '*Unnatavuna*' Ghanta (Nokwa Charitram).

(6) BHAKTI : '*Varija Nayana*' Kedaragaula (Prahlada Bhakti Vijayam).

(7) SANTA : '*Santamu leka*' Sama Raga (Tyagaraja).

(8) VATSALYA : Cradle Song : '*Lali Sri Krishnayya*' in Nilambari.

(9) RAUDRA : *Athana*.

If a piece belonging to the sphere of Applied Music is harmonised, then as part of harmony, the notes eschewed by the raga either in the *arohana* or *avarohana* or both, and phrases which do not emphasise the melodic individuality of the raga will certainly come in and these will tend to neutralise the intended emotional effect of the raga. For the same reason modulation into other keys during the course of a composition is detrimental to its rasa bhava, since the interrelation of the frequencies of the notes get affected on account of the change of the Fundamental. Hence the importance of the attendant drone accompaniment in a concert of Indian music.

The possibilities of depicting rasas through the medium of instrumental music have not yet been fully explored in India.

There is a significant object in singing the Madhyamavati raga at the close of a concert. This raga takes the notes which are met with earliest in the cycles of Fifths and Fourths and are highly concordant notes. When a raga taking these notes is sung, a feeling of normality and aesthetic satisfaction is experienced by us.

INDIAN ART AND BENGALI ARTISTS OUTSIDE BENGAL

SUDHIR KHASTGIR, ART MASTER,
DOON PUBLIC SCHOOL DEHRA DUN

MY art training commenced in Bengal, at no other place than the famous centre of art, the Santiniketan. From this it does not follow that I am a great artist, being in no way removed from the common run of artists. What I do wish to assert is that in learning Indian Art I got the right start. It is now nearly fifteen years that I have left Bengal. The first four years were spent in moving about from place to place and for the last ten years I am fixed up in a place outside Bengal pursuing my own work as well as teaching the same. There are scores of other Bengali artists who like myself are engaged in the pursuit of art outside Bengal. Probably, with the one exception of Bombay, all the various art-institutes of India, privately owned or belonging to the Government, are run by artists from Bengal.

The main reason for this is of course a known fact. The revival of Indian art began in Bengal. Ravi Varma of Travancore had previously made some slight efforts in this direction, but he lacked the inspiration to set up Modern Indian Art on any stable foundation. The task fell on the master artist Abanindra Nath Tagore, who with the help of Rabindra Nath and Mr. Havell was enabled to bring about the revival of Oriental art. Among those who learnt from him, non-Bengalis were very few indeed and this accounts for the fact that of those of the disciples and 'grand disciples' of Abanindra Nath who are in charge of painting and the other arts in the various parts of India, almost all are Bengalis. This reinstatement of Indian Art was effected by the hard labour of Abanindra Nath. Modern Indian Art commenced its career basing itself, on the ancient works of Art of Ellora and Ajanta; on the *Rajput, Mogul, Pahari* schools of painting, etc., and the style and technique found in them. No doubt this great task was achieved by Bengal, but it must never be overlooked—and certainly not by the Bengalis—that the credit of this great revival belongs to India as a whole.

In order to link up Modern Indian Art with the lost arts of the country it was necessary to retrace the steps through the centuries and this was achieved by Abanindra Nath. We, his pupils and his pupils' pupils, are merely enjoying the fruits of his labour. To proceed aimlessly in the rapidly advancing world of to-day would be to court failure. The link with Indian culture has been restored and perhaps the time is now ripe for establishing contact with the artists of foreign countries and their art. Fortunately, this is not being neglected by many. For Indian art to boldly march ahead, great strength and courage are necessary, but more than anything else what is required, is a full awareness of its own individuality.

In the modern world of art, I am aware, there is an aspect where all the various arts of the different countries are bound to meet and join hands. In our own country, a new school of painting is devoting itself to the imitation of ancient representations of temple gods and goddesses (Kalighat pat), and coloured wooden dolls and toys of olden days, still found in villages. This is attracting much notice. A great resemblance is observed in the folk-songs and folk-art of all lands. And just as old country tunes like the 'Bhatiyali' or the boatmen's songs easily move the heart, in the same way folk art—say, an old painting of a well-known god—contains a simple appeal readily felt by all. Even here the pioneers have been the revered masters, Abanindra Nath and Nandalal. But it is significant to note that they soon quitted this path. This again seems to be for the same reason that quaint country-melodies are best sung by peasants and boatmen's songs by boatmen as they ply their oars. These may provide entertainment enough when sung in the rich man's parlour, or heard on the gramophone, or the radio. But how thin and poor is the effect compared with the original! Abanindra Nath and Nandalal, in their wisdom of the true artist, saw the distinction. They contented themselves by merely blazing the track. Great art is never beguiled by the counterfeit. It pursues truth alone.

No country to-day wishes to remain isolated and limited within its own culture. Nor is such a course possible. But all the same we must be properly warned that Modern Indian Art is not a thing of long, that the establishment of full contact with ancient Indian Art and Culture is not yet complete. We have to still wait and if we lack that patience we must at least proceed warily well on our guard. In Europe, after the Great War (1914-18) modern experiments created a storm in the world of art; not that a blast or two from there did not reach is our shores. This was enough to prostrate those who had sprung hastily from loose earth and shallow roots, and who termed themselves as 'Progressives', 'Cosmopolitan' and what not. Those who withstood the storm and are still standing erect are the followers of tradition, who had nothing but to gain from the severity of their experience. A blind imitation of Western arts and culture, progressive or conservative, whatever it may be, is possible, by those alone who have lost all sense of individuality or who have never fully realised the richness of Indian Art and Culture. They stupidly imagine themselves bankrupts and set much store by any trifle or trash thrown into their beggar's bowl.

Till just a few years ago—and but for the war it would have still been so—it was customary for art-students of our country to proceed to foreign countries, especially

Europe, to learn Western art and art-technique without first completing a study of their own art. I am fully convinced that this is to receive an entirely wrong training. Such imitation of the technique, style and mannerisms of foreign artists, long before we have allowed our roots to grow deep down into the culture of our own country, will inevitably result in the decline of Indian Art. Of course mutual interchange in a spirit of simple give-and-take is possible and is even desirable but it must be clearly understood that those alone who have enough and to spare can indulge in such civilities. Whistler made numerous paintings after the Japanese manner. He borrowed much—but was not a beggar. He knew how to receive only because his own largesse was beyond any question.

Those who are unacquainted with the true history of this revival of Indian Art are usually heard to complain that Indian Art lacks fire and nerve, that it is still lingering in the Ajanta-age with its tradition of 'thin tapering fingers and elongated eyes'. It is not possible for every artist to originate a new style or create ever fresh visions of Beauty and thus it is that in the main, Indian Art has occupied itself with the repetition and recreation of the mode fixed upon it at the time of its reinstatement. It is for this reasoning that the responsibility lies heaviest with those of the artists who are working outside Bengal. It requires great efforts to avoid the beaten path. The mind and soul must be maintained strong and healthy; the laziness ingrained in our bodies must be shaken down. One must learn to perceive not with the eyes alone but with all the senses and faculties. Only then shall our creations be forceful and original. To plunge thoughtlessly into the vast surging spirit of Modern European art would be nothing short of suicide.

Every opportunity must be taken to observe the work of other artists. Malice and envy course in our very blood but progress will be impossible unless this vicious disease is overcome. It is essential that at least we who are out of Bengal should be free from it. Shortly after I left Santiniketan and while touring about in the Madras Presidency, I received a letter from the revered Nandalal Bose. In it he demanded a strange 'Gurudakshina' from me, the true import of which I did not then realise. These were his words: "Never disregard a fellow-artist. If you but keep this request of mine I shall be amply paid." At this time, fifteen years later, the significance of the warning has become absolutely clear to me. I can now realise what painful experiences must have led him to make a demand for such strange payment from his own pupil. And I am not ashamed to confess that this warning has served me well in many a moment of temptation in my life.

In the other provinces of India, besides Bengal, many artists are becoming skilful masters in Modern Indian Art. Many of them have earned much reputation and fame. We cannot do without their goodwill towards us. Already I find the spirit of rivalry has set in. It will be wrong to adopt an attitude of aloofness or disdain, falsely priding ourselves in the name of Bengal or the Kavi-Guru, of Acharya Abanindra Nath or Nandalal Bose. We must strain ourselves more, also give freely of what we possess. There is no such thing as a trade-secret in the realm of art. In this connection I am reminded of certain incidents which I cannot

refrain from relating here. When I was in Madras I wanted to learn the art of casting and moulding of images in '*Asta-Dhatu*' (Indian Bronze). But though I approached several image-makers I could make no headway any where. And when I was in Bombay last working at marble-carving in the studio of a certain sculptor where I knew that the casting of large-sized bronze images was also carried on, far from being taught any of the technique of casting, I was not even allowed the gratification of casual peeps at it. But the artists of Bengal should not forget that they are just artists and not businessmen as well. This characteristic of a true artist must be preserved even when we are away from Bengal. Above all there must be a generous sharing of experiences—any stinting or neglect here will be fatal to our creative abilities.

EXHIBITIONS

[Below we are reproducing a short write-up on the exhibition of rural industries held in London recently. The main purpose is to acquaint our readers what useful purpose can be served by organising such shows as was done in London. The ordinary craft implement of our country requires constant improvement and this can be effectively done only by periodic exchange of ideas and designs through exhibitions.] ***—EDITORS.***

RURAL INDUSTRIES

Interesting and important things are happening in Britain's country industries. Smiths, saddlers, thatchers, potters and wheelwrights are busy and happy men with new and prosperous careers before them.

An exhibition, held in London recently, which was opened by the Minister of Health, portrayed the remarkable vitality of Britain's centuries-old rural crafts and the helpful contribution they can make towards present-day reconstruction work.

Vivid Reminder.—The specimen of craftsmanship displayed brought to the townman a vivid reminder of the wide variety of skill which are the inheritance of craftsmen now earning their living in the country building industries. There was finished stones, tiles and slates, characteristic in texture and colour of the countries from which they came. Other examples of fine hand-made work were gates and hurdles of oak, hazel and willow, together with about 20 different samples of bricks, which are made in the southern countries of England.

The exhibition had been arranged to demonstrate that the present age of mass-produced machine-made materials was not resulting in the extinction of skilled country craftsmen. The actual position is that there are not enough such men to satisfy the demand for their work.

To remedy this, special vocational courses of instruction have been planned by the Ministry of Labour with the help of the Rural Industries Bureau. This training is keyed in with national needs and is co-ordinated throughout the country through the agency of hundreds of rural Councils. More than 600 regional officers supervise and direct the scheme in different areas to ensure that instruction shall be precisely adopted to local needs, skill and resources.

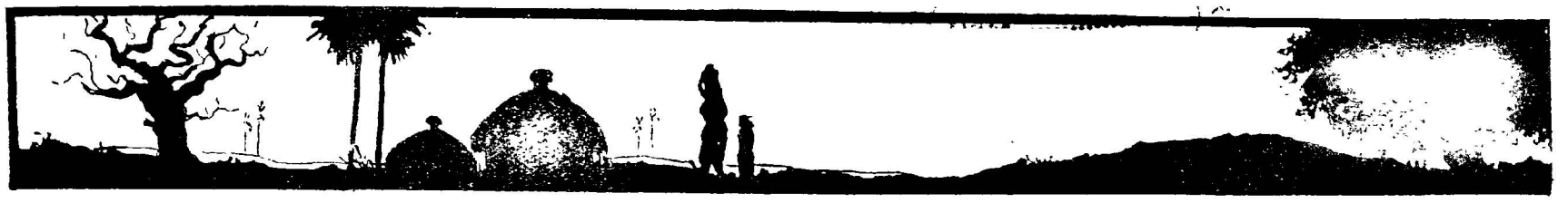
High Priority.—Travelling instructors with well-equipped vans have the special task of teaching village blacksmiths how to repair agricultural machinery, how the internal combustion engine functions and how to use the welding plant. This aspect of the plan is given high priority since the repair work which blackmiths thus equipped can carry out for farmers is of invaluable assistance in the drive for food production.

Equal importance is attached to the encouragement of building craftsmen since rural housing is as urgent a job as the construction of urban homes. More than 400 thatchers are included on the Rural Industries Bureau's official list and there is plenty of work for them all.

Brickyards Busy.—Country brickyards are really busy, too, and most efficient out-put is assured by the services of experts who scientifically test clay to design suitable kilns and provide appropriate drying sheds and plant. Age-old stone quarries are being opened up again.

The same story can be told of the wheel-wright, cart-builder and carpenter who are re-equipping their shops with modern machinery. Saddle-makers are doing first-class business with their fine quality leather goods.

"A MAID IN LIGHT AND SHADE" (Line-Cut) — L. M. SEN, A.R.C.A.



BOOK REVIEWS

ART IN INDUSTRY, Vol. I, No. 2: April, 1947 (Exhibition Number) Edited by Kim Christian. Published by the Indian Institute of Art in Industry, 15, Park Street, Calcutta, 16. Price Rs. 3.

The second number of this newly started Industrial art journal keeps up well the standard of its predecessor. The Editor Mr. Kim Christian has written a very fine fascinating article on "The Wonder of Wood" wherein he has traced in broad outlines the Wood Culture and the multifarious industrial uses of wood together with the artistic utility of this material. "Animal forms in Indian folk art" written by Mr. R. V. Leyden is a nice illustrated article, in which the author has well brought out the part that the animal kingdom has played in the development of our country's folk arts. The illustrated commentary on the 1946 Art in Industry Exhibition held at Calcutta forms the subject matter of another richly illustrated article. Besides these, the journal contains many other useful and instructive articles which are bound to offer sumptuous intellectual food for any one who is interested in any branch of industrial art.

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BURMAH-SHELL NEWS: May, 1947: Issued quarterly. Published by Mr. C. N. Shankarlingam for Burmah-Shell, Madras.

This is a domestic periodical issued for the Burmah-Shell staff and selling organisation, in which the member of this well established concern can exchange their views and also get an opportunity to bring out their cultural attainments, which may not perhaps find a suitable place in their official desks. The magazine has nothing amateurish in it, as it opens out with an article on that lofty subject "Indian Dancing", wherein the author who appears under a pseudonym "C.M.S." has written on the Nritya-attainments of Sri Ram Gopal, the celebrated Indian dancer. Immediately following this, we come to concrete subjects of interest to the members of the Burmah-shell organisation, where domestic affairs like promotions, transfers and so on are gazetted for the benefit of their co-workers. On the whole we are sure this magazine will be read with considerable interest by the numerous members of this great commercial concern and we may suggest that the promoters of this magazine can enlarge the utility of their journal by giving more scope to their members for exhibiting their cultural and artistic talents, like photography.

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THE VISVA-BHARATI QUARTERLY. (Founded by Rabindranath Tagore) Edited by K. P. Kripalani, Vol. XII—Part IV, Feb-April, 1947 issue. Santiniketan, Bengal. Price Rs. 2-8-0.

This issue under review contains the useful complement of well written and original articles, especially like those on "Sakuntala" by C. L. Holden and "Muslims and Indian Sciences" by Bikrama Jit Hasrat. The one subject to which we desire to draw our reader's particular attention is the tricolour frontispiece by Abanindranath Tagore entitled "The New Infectionism". In a note that appears elsewhere in the same issue, the editor has explained the motif of the picture and quotes from a letter written by the artist to Shri Nandalal Bose on 23rd June, 1922 in which he says "Do you know what it is for an artist to take to "cubism?" for Krishna to forsake Radhika and fall in love with Kubja".

This statement made nearly quarter of a century ago has become emphatically true and appropriately applicable to our artists now. Our modern artists have slowly transgressed from the accepted path and have adapted the Western materialistic ideas in the idealistic nature of our country's art. "Cubism"—a fantasy of the West have also caught our imagination and has smudged our culture with patchy insignificent chimeral art. The prophetic advice of Srijut Abanindranath is published just in time and we take this opportunity of drawing the attention of the budding artists of our day to this calamitous pitfall that gaps at the onward march of the indigenous art of our country. As he has wisely put it, should

Krishna, the master of culture, to forsake Radha, the real embodiment of fine and ideal love to Kubja who was after all a representation of intellectuality imbibed through the grace of the Lord.

* * * *

GURUDEV NICHOLAS ROERICH: By K. P. Padmanabhan Tampy—Illustrated. Published by The Booklovers' Resort, Trivandrum. Price not mentioned.

Art is the expression of life and those dreamy moments which we devote to the realisation of this eternal life are the only moments perhaps in which we truly "live". Those who really thus live have in their eyes the glamour of the eternity of life in their emotions a sensitiveness to the sorrow of the whole creation, in their soul a great rapture and in their love an infinite expanse. They are the persons who can find companies in the snowclad mountain peaks and who can share their feelings with the withering leaves of autumn. They also can create Art.

The small storms and tempests of our strife riden world do not reach the Himalayan heights of art. On the heights of the virginal snow clad Himalayas, untrodden by man, the pink rays of the setting sun play hide and seek with the eternally white unblemished snow. In this ocean of beauty, the true artist seeks unison with the unknown power of the creator and realises the *sadhana* of life. Only a few of the human species can aim at this ideal and one such great soul is Nicholas Roerich, who has been successful in pitching his tent at the Everest heights of art. In fact this great artist, poet, thinker and philosopher is now spending his sixties in the *sadhana* of life in the magnificient Kulu valley of the Himalayas. The art of Roerich is universal—having neither the imprint of the East nor the West. The expressive colours and the surprising originality which he has exhibited in his immemorable paintings are incomparable. He is almost a wizard in colours, wherein he has magically welded *Satyam*, *Sivam* and *Sundaram*.

Mr. Padmanabhan Tampy has brought out the creative genius of this great personality very well in his book under review, which contains a well written foreword by A. K. Haldar, the famous Indian artist, and an appreciation by the equally famous artist, Mr. Bireswar Sen of Lucknow. Mr. Tampy has dealt in detail with the universality of Roerich's art and the spiritual magnanimity of his creations. He has also touched on his literary attainments and his yearning for world peace through his famous Roerich Banner of Peace Campaign which began in 1933. The book closes with a well written essay on the artists' attachment to India and closes with a fine summing up of the mission of Roerich.

In this period of Indian Renaissance when art is undergoing the travail of a new birth, the existence of this great universal poet of colour in our midst should be a matter of great solace for us. His creations are pulsating with the throb of our modern aspirations. To know well the great achievements of this great personality we recommend Mr. Tampy's book to everyone interested in our country's welfare. It will give the reader a good insight into the achievements that the great seer was able to attain and make one realise what a great asset Roerich is to our country and her valuable heritage.

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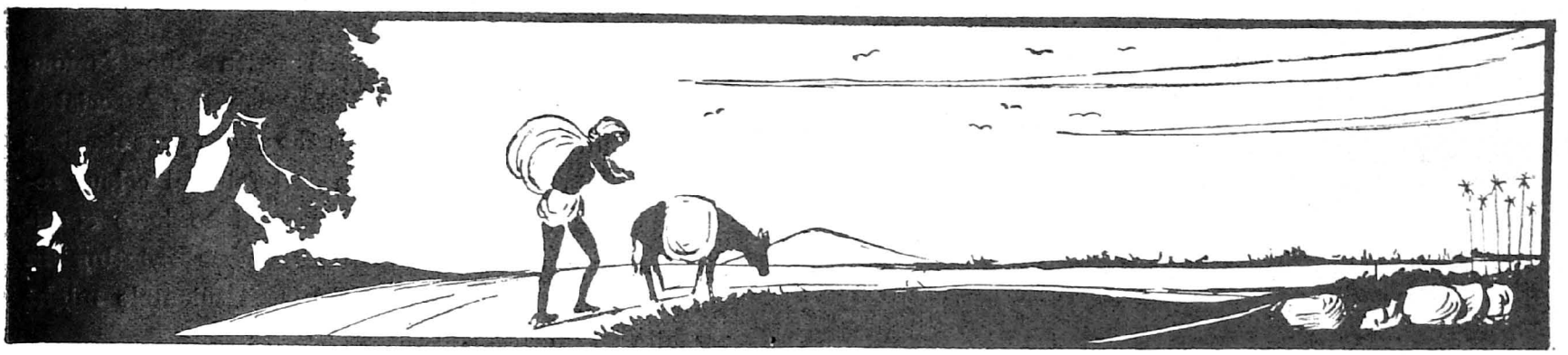
"SOUDAMINI" and other poems: By Puripanda Appalaswamy. Translated from Telugu by Sri Sri Published by Jaya Niketan, Madras, 7. Price Re.1.

In the realm of modern Telugu poetry, the name of Sri Puripanda Appalaswamy stands in the forefront for composing litting lyrics of love and devotion. His lyrics attempt successful, at experimenting in "neo-surrealism". Some of his famous poems have been translated into English by Sri Sri, who has succeeded in keeping up the emotional spirit of the original written in one of our own mother-tongue. The fifteen pieces that go to make up this small book are all individualistic and portray well the magnificance of the themes chosen. The last piece is a political lyric, revealing the throbbing, enthusiastic heart of the youth of our country. On the whole the poems are all highly emotional with subtle pathos in them and we are sure that it will be well received by the intelligentia of our country.



NOTES ON PLATES

"THE PILGRIM" Tricolour Frontispiece

BY YOKAYAMA TAIKWAN.

Readers of SILPI are already familiar with this world-famous artist who was in India thirty years ago and worked with Dr. Abanindranath Tagore. Taikwan San, as he is known in Japan is a student of Okakura Kakuzo who was for sometime Director of the Japanese Academy of Art, which position Taikwan San had occupied after late Okakura took up the curatorship of the Oriental Section at the Boston Museum, U.S.A. years ago.

Taikwan San occupies a unique place in Japan as the Director of the Japanese Academy of Art. Art Academies in Japan are like our religious *mutts* in India with enormous funds and a great following.

Yokoyama Taikwan is one of the foremost artists of the world, whose name will ever be remembered by students of art. Abanindranath and Taikwan are contemporaries representing as it were, the two great nations, India and Japan. They are not only great artists but Messiahs who have led their countries in the field of art.

The painting under review "The Pilgrim" is reproduced in offset from a collotype reproduction. "The Pilgrim" was exhibited in the annual exhibition of the Academy in the year 1936. The picture is on a screen measuring 6 feet by 6 feet folded in the middle. These delicate pictures are reproduced specially by the Academy in collotype in small numbers as these collotype reproductions have to be retouched by hand by the specialists in copy work.

As a rule Chinese and Japanese use very little colour and yet give greater number of shades in each colour by the use of a flat brush which is about six inches in width. In the use of these brushes none can surpass the Chinese but a few artists in Japan have mastered the technique with better results.

"The Pilgrim" is a painting where more than a dozen shades are evidenced in one colour—the 'Chinese Ink'. The other colours though very few are fresh and sparkling. It is customary in Japan to sit before a masterpiece for hours together to appreciate the delicate touches of the artist. In this particular case the undersigned had to sit before the collotype reproduction for a couple of hours with the result that he was lost in admiration. It is difficult to reproduce these super-delicate paintings for publication as most of their charm is gone by poor results of printing process. Yet the general public have to be given a chance to see some of these masterpieces and it is hoped, after the restoration of normal trade relationship with Japan, some of these masterpieces will be got printed in Japan for publication in SILPI.

"AUTUMN" Tricolour Picture

BY SURENDRANATH KAR.

Sjt. Surendranath Kar is one among the second batch of young artists who had his training in painting under Tagore's at *Jorasenko*.

He worked with Sjt. Nandalal and Asit Haldar in making copies of Ajanta Frescoes for Lady Harringham which were later published by her in portfolio and also in copying frescoes from Bag Caves in Gwalior State.

Sjt. Surendranath Kar follows no particular school or style though he has been for a long time under the influence of Nandalal. He is an individualist. He is a great colourist and prefers working in semi-tempera water colour, mostly on Nepalese hand-made paper mounted like the old Pahari and Patna Schools. He is

very careful in drawing human figures. One cannot say that he is a great anatomist. At the same time he is not a pseudo-stylist in figure drawing. His favourite subjects are the domestic duties of middle class women of India. None of his figures can be classed as belonging to any particular school as they bear no distinction of any single type of nationality, either in dress or in type. His treatment is very simple and he invariably gives a pleasing background to his compositions, either a mountainous landscape or an architectural setting. Semi-tempera is a special technique developed by the Tagore's School mostly at Santiniketan. It is a mixture of tempera and wash—a technique which suits Indian themes and such effects are very pleasing to the eye.

The picture under review is a painting in semi-tempera style depicting duties of a house-wife, *viz.*, fetching water, a duty which every middle class woman has to perform in the early hours of the day. A lady in simple attire, lost in a day-dream is standing by the side of a water tap typical of a mountainous village with a very small outlet to fill the pitcher. The picture as a whole is so pleasing to the eye that any one who gazes at it for a while enters into dream land. The warm colouring and its balance against an Himalayan background, the charming lady in her simple attire, and very deep expression is nothing short of a dream.

Sjt. Surendranath Kar has devoted his life to Santiniketan since quarter of a century. He is a very moody painter, and hardly paints a couple of pictures a year and never clamours for publicity or favour. Since going over to Santiniketan he has been taking great interest in developing a new school of architecture and designed many beautiful palaces in India. Among them, Tagore's palace at Santiniketan, Ambalal's palace at Ahmedabad, and 'Vasantha Vihar' at Adyar, Madras are noteworthy. We hope to publish sometime later one of these palaces in SILPI.

"MALABAR BACKWATERS" Woot-Cut.

By F. H. Rauleder.

The name of Mr. F. H. Rauleder is quite familiar to all interested in fine art printing in South India—as he was for some time connected with the famous B. M. Press, Mangalore, and later with the Associated Printers, Madras. Under his aegis the above organisations were able to bring out very fine and faithful colour reproductions which may be rightly said to have considerably increased the standard of colour printing in south India. But very few of his vast clientele might know him as an artist.

We have reproduced in this issue of SILPI, one of Mr. Rauleder's fine wood-cuts. It represents the famous backwater scene in Malabar. Though the scene is quite a familiar one to all those who would have been to Malabar and seen any place from Cochin down to Nagerkoil. The mode of treatment of such a common sight by Mr. Rauleder is something off the usual track. The narrow canal ever humming with life and moving boats carrying cargo, the steep embankment with the main thoroughfare of the locality on its edge, the Mangalore tile roofed houses alternating with old fashined houses with grass covered tops, the thin spring cocoanut trees of which Malabar is famous and the proverbial monsoonish sky are all typical of the Malabar scenery. All the features have been very appropriately brought in the wood-cut and harmoniously blended such that the picture spontaneously suggests the title of the subject.

"A MAID IN LIGHT AND SHADE"

By L. M. Sen, A. C. A.

The lino-cut is very bold and suggestive. The artist has taken such a common sight—that of the Milk Vender—and has succeeded in bringing out very effectively the play of sunlight on the milk maid, which gives a certain amount of high contrast to the picture.

Mr. L. M. Sen is the Principal of the Government School of Arts and Crafts, Lucknow who had his art-training in the same school before he went to the Royal College of Arts, London where he took his degree in Applied Art.

Mr. Sen is a good portrait painter and has exhibited several of his paintings in India and abroad. He was one of the four artists selected by the Government of India to decorate the Viceregal House in New Delhi.

Rajput Prince