

FOLK-MUSIC OF TAMILNĀDU

There have been references to folk music and dance forms in ancient Tamil literature such as the *Tolkappiyam*, the earliest extant work in Tamil, in *Sangam* literature, the immortal poem *Śilpādikaram* (the Story of the Anklet) etc. Many of the forms prevalent today in Tamilnadu can be easily traced back to the forms referred to in this literature. Some folk forms, like the gypsy's song, agricultural songs, *Ammanai* a game with small balls played by girls, have later developed into a set type of literary form like *Kuravañḷi Pradādam*, *Pallu Prādandam*, *Ammanai Pradādam* and so on. This only shows the great vitality of the folk traditions and the writers of those times who did not consider it below their dignity to imbibe such beautiful concepts into their literary compositions.

For practical purposes, the songs can be generally classified as, Occupational Songs, Festival Songs, Recreational Songs and Women's Songs. A large number of folk songs are meant to be sung by groups, for most of the work is the outcome of collective effort. There are some that are sung exclusively by women, others exclusively by men, and one or two by both. The group songs are invariably led by an individual and followed by the group.

Occupational Songs: Agriculture is the most important occupation in Tamilnad. In spite of all the modern technological developments, the various agricultural operations are still laborious. But the rustic folk cleverly manage to relieve the burden of their work and increase their productivity and efficiency by song and chant. This is true even today. Though there may be words directly relating to the work at hand, a large segment of the work-songs have nothing to do with the task. The themes deal with incidents of all types- almost everything under the Sun.

Generally, on all auspicious occasions, the women produce a siren like sound known as *Kulavai*. So also, before getting into slushy field for transplantation, they sing *Kulavai Pathi* (Kulavai song) and invoke the blessing of Lord Gaṇeśa, the elephant-god, and all the other village deities. Transplantation and weeding are tedious operations in the hot Sun when long ballads are sung by the women.

Fields without proper irrigational facilities are watered by means of *yetram* (picotta) which means the lifting of water from a well or pond by two or three men walking up and down along a horizontal pole placed crosswise on a vertical pole. At one end is a bucket which is handled by the singer to bale out water. There is no rhythm but the song records the number of buckets baled out, and may therefore be termed as a cumulative song. There are songs invoking the various gods for rain.

During harvest, both men and women sing while they reap and collect grain on the threshing floor. The grain is then taken in bags to the nearby market-place in bullock-carts for sale when the cart-men sing in order to keep awake and perhaps to keep courage up, too. They thereby keep the bullocks alert and perhaps the poor creatures forget the strain of pulling the load. Such

songs are known as *temmangu* which form has established its own style of rendering.

Fishing, mixing mortar, carrying or pulling loads are other minor occupations with a variety of songs. The fishermen sing often, but only when they are at sea. Mixing mortar (for construction) is a monotonous job but music cuts the monotony. With the advent of cement, both the mortar mixing and along with it these beautiful songs are dying. Load carrying or lifting or pulling heavy things by human labour is made lighter with songs both of rhythmical and non-rhythmical character and which reflect the type of work.

Festival Songs: Village festivals are generally held after the major harvest, starting with *Poṅgal* or the harvest festival in January. It is only during the summer months that the villagers are comparatively free. The happy *Pongal* is a sort of thanksgiving to the Sun god. A special day is dedicated to the birds and animals, particularly the cattle which share the work-burden along with their human owners. The women carry out colourful ceremonies known as *Poononbu* (festival of flowers); in certain districts this is rather an elaborate function- lots of flowers in multifarious colours decorate the baskets of dry cowdung balls kept in front of their houses in the previous month with veneration, and the women perform *kummi* around it. The baskets are taken to the nearby river, pond or well. They offer *pūjā*- including a variety of foodstuffs- to the decorated baskets which are then thrown into the water. After this, the women and children have a good feast on the river banks and return home.

Karagam- a decorated pot carried on the head- is an offering to the goddess Mariamman who is the chief deity to ward off epidemics and other diseases. The goddess is believed to descend on the pots and they are carried around the village to the music of the *naiyandimelam*- a folk orchestral group. Songs are sung in praise of the deity intermittently and the men who carries the pot dances in ecstasy. The orchestral group too dance as the tempo increases.

Kavāḍi is an offering to propitiate **Murugan** (Kārttkeya), the favourite god of the Tamils. Here also the *naiyandimelam* is played for which the devotee dances with the *kavāḍi* on the shoulders. Streams of devotees offer such *kavāḍis* of various types and it is a sight to see all of them dance to music. *Kavāḍichindū* is a popular pattern of folk melody with variegated rhythm and songs on **Murugan**.

Recreational Songs: It is during such festivals that all the other recreational songs and music of the villagers find an outlet. While the women specialise in *Kummī*, *kolattam* (stick dance) and *pinnal kolattam* (a dance with long ropes and sticks-plait dance), the men train themselves in varieties like *oyilkummī* (a rather graceful dance), *kaichilambu* (a dance with anklet-type of instruments in hand), *kalīyal* and *vaindānai* (a variety of *kolattam* by men), *śīlam bam* and *varmanīya ādimurai* (the art of fencing or *dharma yuddha* with drums) etc. There are also ballad-singing groups with a number of folk instruments. *Lāvaṇī pattu* is an interesting musical debate by two persons representing the two different

views of the story of *kāmadahanam*.⁷ The emphasis here is on fluency of thought and expression and the songs are more recitative than musical. *Villūppattū* is one of the richest types of ballad singing with a *villū* (bow-like-instrument) *Kaichilambu paṭṭū* and *kaniyan kuṭu* (which includes music and dance) are popular in some districts. The dummy-horse show or the *Poikkal kuirai* with loud orchestral music draws huge crowds.

Terukkoothū (street-play) and *bommalattam* (puppet-show) are two popular forms of folk theatrical arts. *Terukkoothū* is the most ancient medium of mass communication; it still keeps alive the tradition. Its enactment is considered as typically folk-style, but it fulfills the grammar of drama according to Bharata's *Nāṭyaśāstra*. In some of the Northern districts of Tamilnadu, there is no festival at all without a *terukkoothu* performance. Such all-night shows are the most popular.

Women's songs: One of the glorious assets of Indian culture is the concept of our womanhood. Our women have been a source of inspiration for generations. **They were silent, but not dumb- they were dynamic but not violent.** Even in the realm of folk music, they play a prominent part. Rustic lullabies of Tamilnadu are rich both in their musical and literary content. They feed the growing children with simple, lovely and wholesome concepts of divinity. They have songs for all kinds of play among which the swing songs and ball songs are popular among girls. A number of women's songs could be heard at the ceremony held in honour of the girls coming of age (puberty) and marriage functions. Some of the wedding songs are full of humour sung by both the bride and bridegroom's parties, teasing each other, in a very sportive spirit.

Some communities celebrate nuptials on a grand scale when beautiful songs of an amorous type are heard. Such functions only show how these people had once so thoroughly 'socialised' their emotion that even the most intimate man-women relationship was, or had to be, publicly acknowledged to receive social approval. The songs are given a spiritual slant, by the device of making the address apply to some god or goddess.

There are songs for *masakkai* (a Pregnant women's liking for certain odd eatables) *seemantham*, *valai kappu* (bangle-wearing ceremony). and *poochoottal* (flower-decking ceremony). Ceremonies performed during the period of pregnancy- when the pregnant women is decorate and made to sit while all the elders bless her.

The beggars' songs addressed to the lady of the house contain high philosophical meaning though clothes in simple words. Some of the street cries of vendors are most musical and sing in praise of the goods that are sold.

Dirges (*oppari*) are in praise of the departed. Such singing is believed as protective for the living and as comforting and as propitiating the spirit of the dead. Here, the improvised musical content is not of a very high

Some leading musicologists of the world have pointed out that sophisticated compositions can be traced back to

some primitive folk origin. The well-developed classical system of music (of Tamilnadu) has definitely its deep roots in folk music. Since folk music, an unchartered sea, is purely perpetuated by oral tradition, it is quite conceivable that the melodies have undergone many changes through the ages, suiting the tastes, temperament and capacity of different people. With the general changes in society, music also changed. A few gifted individuals who had the power of more refined conception, lent colour to the crude melodies and gradually there developed a variety with principles, rules, regulations, science, and grammar. Thus we now see both the traditional style of music and the much evolved classical. Karnatak music. During the process of evolution, we reach a stage which could be termed as 'stylised' folk music. This has the characteristics of both the rustic and refined and refined systems, but cannot be classified under either. Living examples of such a stage are the songs sung by the Brahmin ladies during weddings, other ceremonies and *kolatta jāvandarai* and *kummī* functions during *pangal* and *Deepāvalī* (festival of light).

Rāga system, being the quintessence of classical Karnatak music, the *chāyās* or the melodic contour of almost all important *rāgas* of Karnatak music are found in the folk melodies of Tamilnadu. The compass of a folk melody is generally limited to an octave or even less, and it is this fact that is easy. Conversational but confirms to prosodical rules. The songs. Give us a end of knowledge about the history, customs, manners of the people.

Folk-poetry is like a jungle tree with its roots deeply imbedded in the past, continuously putting forth new branches, leaves and fruits. The original composer of a folk song is anonymous. Folk songs vary from couplet to couplet in complex patterns. Met is not deliberate. Language.

It is generally felt that in folk music tradition, music is only incidental to the words. Most of the Tamil folk songs begin with meaningless syllables like *tannane*, *yelo yelo*, *rārī rārī*, etc, with not only from the main refrain of the song but also maintain the rhythmic structure. Different words are sung with slight adjustments to different tunes, only after such refrains. Hence folk melodies are conceived, remembered and expressed musically first and verbally only in a secondary manner.

Another wrong impression is that folk songs revel in erotic themes and are sung by men and women to each other in the fields. This is only a myth and noting more. When folk-poetry is taken into consideration and classified, we may get a classification known as love songs. But folk music is set into the realities of social life of a village, where, the people hardly find any time, inclination or opportunity for such idyllic indulgence. In fact, the women folk never sing in front men. Nevertheless, there are songs with erotic themes sung occasionally, that too, only in groups or alone, perhaps by a shepherd to his beloved in absentia. It is also noteworthy that except the *Pulayārs* of Madurai District. No other community indulges in mixed dances, of both

men and women. Rural romantic scenes are only born out of the fertile imagination of our poets and dramatists which has descended to tragically low levels in the films of today.

The folk music, dance and drama of Tamilnadu had a wholesome influence in shaping and developing the cultural traditions of the people. The people have always had a creative faculty and whenever they were impressed by something new they were inspired by it and did not blindly imitate it. Now, times have changed. They are becoming passive spectators of films as a result of with they merely imitate and try to follow. Their creative faculty is fading and their participation is necessarily passive. This gives them only monetary satisfaction which is positively injurious to them individually and to the community in general.

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FOLK INSTRUMENTS OF GOA

The main instruments used in the folk music of Goa are the *madhiem* and the *gummott*. They are both percussion instruments. The drums known by these two names are of such remote antiquity and are, so to speak, so firmly rooted in the soil that for uncounted centuries. Successive waves of foreign cultural influences have not been able to dislodge them from popular favour.

The bodies of these drums, are made of earthenware. The body of them *adhiem* resembles a *mridangam*. It is shaped like a hollow cylinder about 30 inches long, slightly bulging in the centre. Lizard skin is stretched and fixed on each rim of the two open of ends of this barrel-shaped instrument. The drum-heads are struck at both ends with the hands. A mixture of flour, water and black ash (*siyāhī*) is worked on to the middle of the larger drum-head to lower the tone and make it more resonant. However, the sound is seldom tuned to the desired pitch.

The hollow form of the *gummott* is spherical. It looks more or less like a pear-shaped earthen vessel. The flat side provides a ten-inch circular opening, on to the rim of which is tied the lizard skin. The right-hand palm and fingers usually play on this broad resonant surface. The narrower end at the bottom curls up in to a three-inch open cup. Over the mouth of his cup is placed the drummer's left-hand's palm which alternately presses and releases the resonant air volume inside the drum.

The two commonest folk songs and dance rhythms of Goa are the *dādrā* and the *khervā*. The first mentioned is a six-eight time or the duple compound. It is played either on the *gummotī* or the *madhiem* or both. Its short cycle consists of a *tālī* and *khālī* of 3 *mātrās* each the *sama* is indicated by the Roman figure '1' The other *tālīs* are shown in brackets, and the *khālī* is marked '0':-

This rhythm, however takes on various syncopated forms in the midst of a folk performance. The commonest being the cycle of 6 pulses accented on the 5th *mātrā* :-

1 0 (11)

3 + 1 + 2 = 6 *matrās*

In Goan folk music, the 6/8 *dādarā* folk rhythm is occasionally transformed in to triple compound meter in order to produce the so-called *hemiolā* or *laykārī* effect. by which a ¾ ternary time-cycle is created on the last six beats of the basic metre.

1 (11) (111)

2 + 2 + 2 = 6 *matrās*

When the tune of the folk songs is sung by a performing ensemble in this *hemiolā* or *laykārī* style against the normal 6/8 *dadrā* of the *madhiem* or the *gummott*, interesting patterns of cross-rhythms are created to the great delectation of audience around:

Duple compound 1 0)cross

3 + 3 = 6 *mātrās*)rhythms

Superimposed on 1 (II) (III)

Triple compound 2 + 2 + 2 = 6 *mātrās*)

As the *madhiem* is cumbersome and, hence, less portable, the *gummott*, by popular favour, is mostly used for this rhythm. The drummer often breaks the straight rhythm into *parānds* and *tānās*. Of the two types of drum, the *gummott* is generally used today by *kunbīs*, today-tappers, fishermen and the middle classes for the six-eight rhythm of their seasonal dances, group *bhajan* singing, and the type of folk song known as the *dulpod*.

The *dulpod* faithfully abides by the regional folk-rhythm for, as quickened version of the *maṇḍo*, it is the real progenitor of the latter.

The regional six-eight folk-rhythm begot the *dulpod*, and the latter begot the *maṇḍo*, which is only a slim version of *dādrā* rhythm. The *maṇḍo* is now popular with the middle-class village gentry, and is only 150 years old,

The word *maṇḍo*, meaning an "earthen vessel", is cognate with *aṇḍo* and *baṇḍo*. These words designate the same thing, with a difference only in the size and substance of the vessel.

The real origin of the term *maṇḍo* had long been a matter of conjecture, and ethnographers had in fact attributed its derivation to foreign sources. My own recent investigations, however, have revealed that *maṇḍo* is only a Konkani word for an earthen vessel, *gummott* or drum. Which eventually lent its name to the rhythm of the songs and dance.

That the name of the earthen vessel has now become a transferred epithet given indiscriminately to the folk song as well as folk dance, is evident from the fact that the *mando*, per se, as earthen vessel is itself used as a substitute for the *gummott*. When so used without the lizard skin, the earthen vessel which has only one curled-up cup-opening. Is alternately pressed and released on the mouth by the right-hand palm, thus making the air volume resonate like the *gummott* diaphragm.

There is an ancient Hindu *tāla* known as *rūpaka*, still used in India. Like *dādrā* (3+3) it has six *matrās*, but the *tālīs* are on *vibhāgs* of 2+4.

Now, to come to the second most common folk rhythm of Goa, the *khervā*; this lively rhythm lends itself wonderfully to a lovely Goan folk dance known as

dāknī. It is sent in the common time. *khervā*, with a strong accent on the fourth beat. The *khervā* is also used to beat time for the *dhālo*, a community women's chain-dance and songs.

This folk rhythm is also used at organized night parties to play the central core of Goan folk song known as *bond-lāvanīs* or *bhajans*. These are heard everywhere by traditional groups of folk-drummers, either amongst the *kunbīs*, or today- tappers or sea-farers.

Chroniclers use this rhythm to sing ballads past heroes, kings and saints. They narrate to posterity, from memory, the unwritten record of Goa's social, religious and martial history. The percussion instruments used are the *madhiem* and *gummott*, made of earthen, wooden or brass barrels- and cymbals. Sometimes the *ektār* or *tuntune*, which is usually used by wandering minstrels, is also included.

The *bhajan* session usually begins at night, with the ceremony of fixing the *bond*, a rice- and-charcoal black adhesive attached to the middle of the drum- skins and heated on the central fire round which the drummers are seated. Only *madhiem* and *gummott*, sometimes as many as 10 in number, are usually employed. The percussionists chart out a sort of concerted way of drumming the ensemble, as though joining in for the drummed out chorus of the refrain, every time the leading bard solemnly intones and sings out a verse.

The common time folk rhythm is also used for the colorful song and -dance during the Spring Festival in March, known as the *Intruz*. Somewhat in the *tamāshā* style, the countryside suddenly goes merry and there appear hundreds of round dances of gaily attired boys and men. Dancing the *khel*, in riotous revelry.

Besides the *intruz*, there is another spring festival of Holi, locally known as *Sigmo*, wherein the common time rhythm prevails and is almost done to death. This rhythm is beaten with sticks to a deafening din on huge drums that look like tympani. Copper hemispheres, big and small, are covered with skin and provided with tension-screws and leather braces.

Sigmo parties sometimes march in procession through the main village roads to the sonorous accompaniment of folk instruments like *shing*, *shehnāi* and *dhul*. thus providing much-longed-for amusement and diversion to the people around who follow them. Crude folk-versions of *shehnāi*, are played in pairs, the chanter and the drone alternating with each other. as the players march along in the *Sigmo* procession.

Varieties of transverse bamboo flutes are found among the cowherds and tribals of the Western Ghats. Their primitive songs seem to have a limited compass and descend to a fourth and even a fifth. They sing thirds that are neither major nor minor but neutral, somewhere in-between. Whether by accident or design these 6-hole flutes are pierced for a complete scale. The fourths and fifths are fairly true, but the thirds are indeterminate. It is not known whether their faulty intonation has conditioned the boring, or whether the wrong boring has distorted the musical intervals. The matter calls for investigation.

Behind the corpus of regional folklore that has survived to this day, there has been the impact of Western culture for a period of 450 years. As at folk dance by peasant groups in Europe, so in Goa the violin and the guitar pass off as folk instruments when the villagers' crude fiddling and guitar-twanging provide accompaniment to a country dance.

Besides the folk dance mentioned above, there are other folk songs such as cradle songs, reapers' songs, ceremonial songs, *ovio*, *zotī*, occupational songs, milkmaids' songs and mythological story chants that are sung without the rhythm of folk-drums of the accompaniment of musical instruments.

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FOLK MUSICAL INSTRUMENTS OF INDIA WITH DESCRIPTION.

I would like to make an essay at defining a folk instrument although it is not easy to do so. I consider a folk instrument to be one which is other than accepted one of the concert type of our times. *On account of the currents and cross-currents of time many instruments must have been concert instruments in the remote past which now come under the category of folk varieties. The Vedic Age veenas were concert instruments in that age but now most of them have come under the class of folk instruments.*

I would like to give some example as to how we can utilise folk instruments affecting minor changes in them to suit our purpose.

1. Nedun Guzhal: This is a shepherd's flute about four feet long having six to seven stops for playing at the lower end, as it is played held vertically. At the upper end there is a drone and in the middle of the pipe, wind is supplied by blowing through a small thin conduit fixed with wax. The flute has a limited range and if it could be improved, the instrument could be used for concerts. A device for controlling the wind supply has to be found out for this.

2. Huduk or Uddukai: It is cylindrical small drum with a waist in the middle. Parchment faces are stretched over the two ends being tied by strings. Its pitch varies with the application of pressure by holding it in the middle. A little *syahi* (black paste used over drums) may make it sound better and may also make the sound vibrate longer with the result that it could be used for even slow tempo dances and classical. It could also be used for giving chords and musical effects based on *swaras* apart from its rhythmic patterns peculiar to Indian music.

3. Nagara- Nagaria: These drums are used for the open-air performances of folk drama. Intricate patterns of *tāls* are played in keeping with the mood of the scenes enacted. Being an open air instrument it is very loud. It can be used for concerts and *tal kacheries* by introducing minor changes like the application of *syahi* and a tuning device such as we have in the *tabla*.

4. Rāvaṇastram or Rāvanhaṭṭha: It is said to be the parent of many bowed instruments including the violin. It has a coconut shell for its resonator and a simple of

column of bamboo over which the sympathetic strings numbering seven to ten, run on the left side and the upper side while the playing string made out of horse-tail hair, runs on the right as the instrument is held with resonator up and column down like a violin. This is a very powerful and its musical capacity can be enhanced by putting a finger board and three more playing strings to make it fully concert-worthy.

5. Chikārī or Kingārī: This instrument is of the family of *Rāvaṇastram* with a parchment covered coconut resonator and a bamboo column over which two strings run. With the introduction of some changes we can make use of it as a concert instrument of high musical capacity. Use of violin-like finger-board and four strings can help to make it so.

6. Tuntinā: It is an instrument used by the sādhus and mendicants. It has a small cylindrical wooden resonator covered with parchment on one side to the centre of which a string is attached running through the cylinder; on one side of the resonator a bamboo column is attached, at the upper free end of which the string fastened to a single peg. Rhythm and *swara* both are produced on the string by plucking the string with one hand and bending and releasing the column with other, for producing different pitches. Its resonator can be utilised for bowed and plucked instruments and even for drones like the *tempura*.

7. Khañjarī or Kañjitra: It is the commonest and simplest of the drums used practically all over the country. It has a three to four inches deep and nearly half-an-inch thick wooden rim, covered with lizard or goat skin on one side. Parchment is moistened from inside and the right hand plays on the outer surface while the left hand holds it, applying pressure to produce deep or shallow sounds. This instrument was being used for folk music but in the early decades of the 20th C. the efforts of Shri Dakshina-moorthy Pillai and his *guru* gave to it status of a full-fledged concert instrument by demonstrating that this is capable of almost all rhythmic pattern as the *mridangam*. This instrument can become a concert instrument fit for Hindustani music, only if its sound can be made to last longer, to suit the slow tempo also. Perhaps some *syahi* on the parchment could help us to improve it.

8. Mahuār: The snake charmers instrument but its capacity has been augmented by some cine-artists, making it fit for background music. Such experiments can be made so as to give it more range in the lower octave so that it may become fit for solo performances too.

9. Apart from the above mentioned instruments the *yazh* (harp) as it is known in Tamil will make an interesting and useful study affording much scope for improvement in size and tone. Most harps such as:

- (a) *Villā yāzh*- bow-shaped harp,
- (b) *Perī yāzh*- big harp,
- (c) *Sirī yāzh*- small harp,
- (d) *Makar yāzh*- crocodile-shaped harp,
- (e) *Sakodā yāzh*- board-shaped harp, have once been concert instruments but now they are amongst the best of folk instruments. They need resurrection and

modification to make them useful in the music of the day.

I suggest some ideas which may be useful for the regeneration of our folk instruments.

1. An exhaustive survey of folk instruments is extremely necessary, to acquaint us with the rich heritage that we have in this field. Organisations like *Sangeet Natak Akademi* and **All Indian Handicrafts Board, Ministry of Commerce**, (Government of India) Madras and other such institutions can make a joint effort making the survey.

2. Craftsmen should turn their attention to folk instruments with a view to bringing about a revolution in their field so as to bring neglected instruments on par with the accepted ones, for concert use.

3. The artists both vocalists and specially instrumentalists, should show a large-heartedness in the use of modified instruments and should perform in concerts with these instruments to popularise them. I would appeal to the practicing musicians to shed their orthodoxy and to make a bold use of new instruments suggesting changes to the craftsman if they find anything lacking in them.

4. Music Colleges and Universities teaching music, should not remain behind in this field. They should try to study folk instruments and come out with concrete suggestions regarding their resurrection and improvement.

5. Folk musical instruments are not given any chance for demonstration at so-called **Music Conferences**. It would be well if one of these sessions was devoted exclusively to the demonstration of folk instruments.

6. All India Radio can also encourage the use of folk instruments to a greater extent by utilising them in musical effects.

7. So also, film music directors should make their contribution towards the regeneration of folk instruments by using orchestras composed of a majority of the same. This will encourage the craftsman to explore more possibilities in the development of such instruments as have been neglected.

FOLK MUSICAL INSTRUMENTS AND TRIBAL MUSIC IN MAHARASHTRA

Classical and the regional music existed side by side. It is not unnatural that the regional varieties of folk music and musical instruments should have influenced classical music and the musical instruments in the historical development of Indian music e.g. the *kinnari*-a folk-instrument existing from early times had a few crude frets. From this *kinnari*, the *Kinnari*, described by the Medieval authors, having frets for all the notes, was developed in course of time.

In the folk instruments of Maharashtra also there are many varieties. Out of the musical instruments of four kinds i.e. stringed, wind-blown, percussion and *tala* stringed instruments are not so prominent in folk music. Percussion and *tala* instruments are necessarily present. Wind-blown instruments are also found.

In our village, in the Western part of Maharashtra, on the occasion of the *Jātrā* of the village deity, percussion

instruments and *tala* instruments are used, in the course of the procession. The percussion instrument called *ghumat* is fashioned out of clay and is shaped like an elongated jar. The right head of this drum is tightly covered with a skin and the left head, smaller in measure than the right head, is left open. By employing the palm of the hand covering the left head, air pressure is adjusted so as to produce resonance. The rhythmical beats are produced by striking on the right head with the fingers and palm of the right hand. (Such a drum appears in a Garwāh sculpture of the **Gupta Period** and also in Ellora sculpture.) The rhythmic pattern employed is a simple one. The *tala* used is *kervā* of eight *mātrās*.

There is a variation also of the articulated beats. The *tala* instrument has two rectangular wooden frames on either side of the handle. In the rectangular frames small metallic discs are inserted. The instrument is held in hand at the centre i.e. the handle. When shaken according to the rhythm, the metallic discs produce a jingling sound. This *tala* instrument also is shaken in harmony with the strokes on *ghūmat*, on the first and the fourth *matra*.

Daph and *tuntune* are used in the type of folk music like *Pāwaḍā* and *Lāvanī*. The *daoh* consists of an open circular frame covered on one side with skin. This drum is held in the hand and played with the fingers of the right hand and by a thin stick held in the fingers of the left hand. The pitch of *daph* is rather sharp. (Such a flat and circular drum is seen in the sculptures of Early and Medieval Periods).

The *tuntune* is a one-stringed instrument. It is hollow cylindrical vessel made of wood. A bamboo stick is fixed to its outer side. The bottom of the vessel is covered with a skin. The metal string tied to a small piece of stick passes through the centre of the skin. It is fastened to a peg on the top. The string is plucked with a small piece of stick held in the right hand. *Tuntune* provides drone and also rhythm. (An instrument, similar to *tuntune* appears in a Badami sculpture of the 7th or the 8th century A. D.).

A larger circular flat drum called *ranahalagi* is used while accompanying *Lezim* and *Patta*-sports of vigorous type. It is held by left hand against the stomach and struck by a stick held in the right hand. The Dhangar Tribe has big *dhols* and pairs of large cymbals, producing forceful, vigorous accompaniment.

In the Satpura hills of Khandesh, the Bhils use as accompaniment to their tribal dance and music, the *dhol* (drum) and *pavari* (wind-instrument). *Pavari* consists of a hollow gourd, to the lower end of which a small bamboo-pipe is glued with a particular kind of wax. At the other end of the bamboo-pipe, a horn is fixed. In the upper tapering part, there is a mouth-hole. There are four or five finger-holes to the bamboo-pipe. The *pavari* is blown through the mouth-piece and notes are produced by employing fingers on the finger-holes.

The *dankī* used by the Bhils is a small hour-glass type drum. It is held firmly in front on the right foot by the player in a sitting posture and played by striking with both the hands on the two heads. The large circular flat drum (*ranahalagī*-type) is also used by the Bhils along

with *pavari*. While playing *Lezim* the *dhol*, circular flat drum and *pavari* are employed.

An instrument called *tingarī* is used by the wandering minstrels, who get their livelihood by narrating *Akhayanas* in accompaniment to the *tingari*. It is a stringed instrument. The arm is fashioned out of bamboo. There is a small gourd at the lower end. There are normally two strings fastened to the pegs at the upper end. The instrument is played by a bow held in the right hand.

AUTHOR: TARLAKAR, G.H., *Ibid.*

FOLK INSTRUMENTS AND ITS ASPECTS

When we review the variety of folk instruments in India, we come across a large number of them. But a further inspection reveals that there are only few types, varying only in name in different regions. For instance, the flute is known as *bansi*, *bansri*, *murli*, *pawa*; the *shehnai*, as *shehnai*, *sundri*, *mohri*, *nadeswaram*, and the *turahi* as *turi*, *bheri*, *ransingha*, *narsingha*, *banka*, *tutri*, etc. The *dhols* associated with the regions are known as *Bangla dhol*, *Punjabi dhol* and *dhols* of *Adivasis* with their name, prefixes.

It is noticed with extreme concern that these instruments are disappearing rapidly with the exception of the *shehnai* and the flute raised to concert level. We do not hear folk instruments played with any professional excellence these days. Even two decades back, the *Bangla dhol*, after fulfilling its social function of playing for marriages, used to play in a farewell *mehfil*-concluding meeting-astounding the classical percussionists by the excellent delineation of difficult *talas* to the aesthetic delight of the connoisseur and the layman. *Magahai ojha* of Assam is another example of the virtuosity that can be achieved on an Assam or *Bithu dhol*. *

The reason for the neglect is mainly economical. These instruments do not earn a musician enough money to support the players. Specially since the advent of talkie films with the tendency towards exotic music of the present-day, folk instruments barely find a place where they can be economically utilised except during the filming of a marriage scene when the *shehnai* is used.

Now the question arises as to how to sustain the artistes with their instruments and this very valuable form of Indian music.

The answer is to develop an *ensemble of folk instruments* in all regions of the country. These could be developed and supported by the government and not exploited for a profit motive. This should be considered as maintaining a living music museum. As and when developed, I am sure, such folk musicians will at least partially be able to earn their own keep and rest of the expense must be subsidised. This will lead to another worthwhile and much needed experiment-that of altering some of these instruments to suit the purpose of playing a range of musical notes necessary for an ensemble. In the Soviet Union, the *domra* and the *balalaika* have been developed and raised to a concert level, and are played in ensembles of exquisite excellence.

If we examine the Western orchestra, we find that it mainly consists of 4 tonal variations i. e. the high (soprano), the middle (alto), the mid-base (tenor) and the low (bass), with brass and percussion, each tonal variation sustaining the other. If we gather an ensemble of Indian instruments or even our classical instruments, we cannot get these required variations. The flute, the *sarangi*, the *israj* and various other string instruments will albeit supply some tonal variations, representing the high and the middle range. But we have none for bass and low bass. In percussion we surpass any country of the world in variety, but we have no instruments to represent the mid-bass or the bass excepting the *mandara bahar* developed lately to a small extent. There is nothing to represent the brass section at all which forms a very important part of a Western orchestra.

Now there are a few folk instruments which can be developed to represent brass. These are: (i) the *bhungal* of Gujarat, (ii) the *turahi* of Maharashtra, and (iii) *karnaal* of Himachal Pradesh. Normally these instruments are sounded without producing a definite musical note. The ordinary horn used *sadhush* and the conch used for religious purposes can also be developed to produce a few musical notes. The *bans* from Chattisgarh and the *sarindās* used by U.P. beggars are two other possibilities for alternation and development. Combined with the classical and semi-classical instruments of our country altered for the purpose of ensemble music, these folk instruments will add to the range of an Indian orchestra, producing a new sound, yet completely Indian in character, to give another dimension to ensemble playing.

What we need is a workshop in the real sense of the world for developing these instruments and testing them for their tonal qualities. This can be sponsored by a body like the Sangeet Natak Akademi. This workshop will have to employ the best talent in the field of instrument makers, with a physicist to technically test the tonal ranges, wave lengths, etc., and suggest ways and means to improve the tonal quality of these instruments. When developed, these instruments can be successfully tried by an organisation like the All India Radio Vadya Vrinda (Orchestra).

AUTHOR: MISRA, B.K.; Source: *SNA* No 11. Jan-March 1969. New Delhi.

FOLK INSTRUMENTS (DISAPPEARING) OF INDIA

When we review the variety of folk instruments in India, we come across a large number of them. But a further inspection reveals that there are only few types, varying only in name in different regions. For instance the flute is known as *bansi*, *bansri*, *murli*, *pawa*; the *shehnāi* as *shehnāi*, *sundrī*, *mohrī*, *nadeśwaram*; and the *turahi* as *turī*, *bherī*, *ramsinghā*, *narsinghā*, *bañkā*, *turi*, etc. The *dhols* associated with the regions are known as *Banglā dhol*, *Punjabī dhol* and *dhols* of *Adivāsīs* with their name prefixes.

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AUTHOR: BISWAS, ANIL;Source: *SNA* March 1969. New Delhi.

FOLK-MUSICAL INSTRUMENTS OF BENGAL

Music is closely woven into the fabric Indian society with a tradition of over three thousand years. Just as a culture expresses itself best in what it deifies, in India, apart from birds and animals, the deities are inseparably linked with their musical instruments. Lord Vishnu, the preserver of the universe holds a shankha-conch shell, -in one of his four hands; Saraswati, -the goddess of learning and the arts, plays the veena; Lord Krishna, is invariably seen with his flute, and Lord Shiva with his damrū-a small two-faced drum.

There are folk songs relating to festivals and marriages in our country. Even songs are used for laborious works and cultivating fields, for bratas (rituals of Bengal) and many life-ways in rural India. The songs of festivals weave round the country's joys and aspirations. The *Āgamanī* (songs of welcome) and *Vijaya* songs (songs of departure), *Kīrtanas* (devotional songs) of the Bengālees are excellently interwoven with their autumnal festivities. The *Dohās* of the Gonds and Rawats, radiate the festive spirit of *Dīwālī*, Kerala, during Onam, vibrates with *Vallamkalī*, i.e., boat-race songs. Other festivals too, like Pongal in Tamil Nadu, Gañesh Chaturthī in Maharashtra and Holī have inspired many folk songs like the *Bihū* songs of Assam.

Marriage songs also reflect the warmth and poignancy of human, social relationships and joys of marital life. *Sajanī* songs of the Kol and Baiga portray tenderly a bride's departure from parent's house. Like *Joranam* of Assam, the *Jalbārā* songs and rhythmic grinding songs of Bengal enliven the wedding ceremonies.

'Folksong comprises the poetry and music of groups whose literature is perpetuated not by writing and print, but through oral tradition.' Folk music is the source of all music. Every form of vocal and instrumental music that we find in this world has developed out of folksong, dance and folk music.

Musical instruments play an interesting role in folk music. Folk musical instruments have been grown in India out of Socio-ecological factors, which is the perennial source of inspiration to the people. These instruments help create tonal variations in music.

Folk musical instruments are variegated in nature and are considered to be essential parts of Folk music. Folk

musical instruments may be classified under the following types:

(a) Gān Vādyā (Idiophones) Idiophonic Instruments: clappers, Kāñsī, Jūrī, (cymbals) etc. The shaken type of clappers include Ghunghroo, Ramjhol, Kinkini, Dahara, Gaggara, Andelū, Jhūmrā etc. [Jhūmrā is known in Bengal as Jhūmjhūmī, which is shaken for a rhythmic sound. Cymbals are used in 'Kavigān' and Kīrtan songs]

(b) Avanaddha Vādyā: Membransphonic instruments or Membransphones. Damara, Dakki, Dhak, Dhol, Dhurmsā etc.

(c) Suṣir Vādyā: Aerophonic or Aerophones. Flute, bugles etc.

(d) Tat Vādyā: Chordophonic or chordophones. Ektārā, Ānand lahari, Dotārā, Sarindā etc. Descriptions of the few instruments are given below:

(a) Ek-tārā or Gopī Jantra: it is single string instrument both rhythmic and tonal in character. It is widely used by the Bauls and folk minstrels of Bengal for vocal accompaniment.

(b) Ānand Laharī: It consist of a wooden 'cylindrical Resonator held between a two-piece, fork-shaped flexible bamboo frame with an iron string centrally passed through the underside of the parchment and tied to a tuning peg on the upper end. Tonal variations may be created by this instrument. In Bengal, the Bauls use it for accompaniment to their singing.

(c) Dotārā: Dotara is derived from 'Dota' means string 'Ra' means sound. A tonal sound created by four strings of cotton fibres is usually called 'Dotārā' by the people of North Bengal. A similar instruments is found in Eastern India which is called 'Saraj'. It is a 'finished elongated wooden body with a finger-board, an ecliptical peg box for 4 tuning pegs with bird motif on the upper top.

Round wooden belly covered with skin. Notched wooden bridge a nut. Four strings of gut tied to an iron bar on the parchment and to an integrated wooden extension on the underside. Strings are pressed against the finger-board (Sa, Re, Ga, Ma etc.) and being played by plectrum, used for accompaniment with folksongs all over North Bengal, Bangladesh and Assam.

Dotārā is akin to Dombra--a folk musical instrument of Soviet Russia. Dombra is found in Georgiā and is used by the folk minstrels. Similar type of musical instrument is found in Kābul, Persiā, Chinā.

(d) Sarindā: It is made of three strings like Dotārā.

(e) Khamak: It is also a chordophonic instrument especially used by the Bauls of Bengal for tonal variations.

(f) Kendra: Kendra is a type of chordophonic instrument used by the Santhals. It creates a monotonous tonal sound and is used accompaniment with songs.

There are many simple folk musical instruments apart from the above mentioned instruments, which are frequently used by the folk minstrels of Bengal during their song demonstrations. An attempt for collection, classification and analysis in this direction, may yield good result at this transitional phase of social change in India.

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AUTHOR: CHAUDHURI, DULAL; Source:Sangeet Natak Akademi No 51-54 New Delhi.

FOLK-INSTRUMENTS OF SOUTH INDIA.

The musical instruments used by the people of South India are of a varied character. They are of interest from the point of view of their musical construction and playing technique. They are made of materials locally available. A good number of them consist of drums, castanets and cymbals. The rest consist of wind instruments and stringed instruments. The wind instruments are of the wood-wind and brass-wind types. A few wind-instruments, made of copper are also used.

Stringed Instruments: The plucked, bowed and struck varieties are found amongst the stringed instruments used by rural folk. The *tuntinā* is a single-stringed drone. It is used by mendicants. It is also used to provide the drone accompaniment in the recital of *lāvanīs*. The nodal point of the top of the string is defined by making it pass round the *daṇḍī*-stem-before tied to the peg on the top. By plucking the string in conformity to the rhythm of the song sung, the instrument is used to serve the double purpose of providing both a drone accompaniment and a rhythmic accompaniment.

In the *kinnaram* or conoanot-shell fiddle played with a crude bow, the left hand fingers just glide over the strings. They are not pressed against the finger board as in the violin. The goatskin is used to cover the top of the hemispherical shell.

The *villū*, or the long lacquered bow used in the *villuppattu* provides an example of a struck stringed instrument. Two sticks called *veesukol* are used to strike the long string of the bow. The bow is about 6 feet in length and kept in position on a pot in front of the performer.

The *tantīpanāī* and *jamidikā* provide interesting examples of compound musical instruments. They are stringed and percussion instruments, combined in one. When the face of the pot-drum in the *tantīpanāī* is played upon, the string inside the pot along with the seven gliding rings vibrate and the combinational effect is pleasing. The string of the *tantīpanāī* can be tuned to the required pitch.

In the *jamidikā*, the string inside is plucked to play sequence of *jatisbols*. Off and on, the player also taps the wall of the instrument on the inside. This instrument is used as an accompaniment in the recital of Telugu, ballads like the *Valarāju Kathā*- the story of a Yadava King.

A two-stringed *tempurā* of a shorter length is used in the recital of ballads in some Telugu districts. The head-piece here is shaped like the hood of a snake.

Wind Instruments: Amongst the wind instruments used by the rural folk the *nedunkuzhal* is of interest. The wind is blown into the instrument through a tube

inserted in the centre of the pipe. The wind blown feeds the top part and the bottom part of the instrument. The top part gives the drone note or *sruti* and the bottom part, the music. The finger-holes at the bottom are used to play music. Thus this is a *sa-kala vādyā*. It is a *svara-nadī* and *śruti nadī* combined.

The *magudī* or the snake-charmers instrument is also a *sa-kala vadya*. It has the *svara-nadī* and the *sruti-nadi* both inserted into the bulbous end of the gourd.

The beak-flute made of bamboo is commonly used by the shepherds.

During the festivals of the village deities, crescent shaped brass horns and S-shaped brass horns are used.

The maska titti is a bagpipe giving the single drone note. The story-teller blows into the bag until it is fully swollen. He then opens the end pipe and goes on pressing the bag slowly. The air released thus makes it exit through the drone-pipe and set the reed in vibration during the process. As the drone note is sounded, he goes on singing and narrating the story, conforming to the *sruti*.

Percussion Instruments: In the drums used by the rural folk, we come across all the three varieties:

1. *Atata* i.e. played by hands alone e.g. *udukkai*
2. *Vitata* i.e. played by sticks alone e.g. *damaram*
3. *Atata-vitata* i.e. played by hands and sticks e.g. *tavil* (used in *Naityandi melam*).

There are instruments with onomatopoeic names like the *urumi*, *budubudukai* and *gudugudupai*. The *budubudukai* is rattled and in the process, the knotted end of the string tied at the centre, strikes the two heads alternately.

The *urumi* is an example of an instrument where the drum head is stroked by a stick, slightly bent at the striking end. The curved end of the stick is coated with the milky juice of the seed called *sengottai* in Tamil. This is the marking nut- *Semecarpus anacordium*. Resin is applied to the coated portion. This drum is used by the mendicants, who bring with them a decorated bullock and ask for alms.

Surya pirai (shaped like the Sun) and *Chandra Pirai* (shaped like the Moon) are two complementary instruments. They are tied on to the padded forehead of the person and played with a stick.

The *udukkai* is an hour-glass shaped drum. A thin parchment is stretched over the two faces. The string of twine which passes through the holes along the periphery of the two faces, is held tightly at the centre by the left hand. The squeeze of the string results in the increase of the tension of the drum-heads and a fine effect is produced. A few horse hairs pass along the diameter of one of the heads. When the other head is struck, these hairs in contact with the parchment vibrate and the resulting buzzing effect is very pleasant. These hairs are called *kanni* in Tamil.

The *chakkai* consists of four thin rectangular pieces of wood. They are strung with a thread and held between the fingers of the right-hand and struck. This reminds one of the split bamboo used in South-East Asian countries to provide the rhythmic accompaniment.

The *tatapalagai* used by Tatans or Dasaris is a *kanjira* of about 9 inches in diameter. In the place of the skin, a thin circular and resonant plate of wood is nailed on to the frame. It is this wooden plate that is played upon. This is used in folk dances.

AUTHOR: SAMBAMOORTY; P.; Source: SNA, March 69. New Delhi (Author of Dictionary of South India)

FOLK-MUSIC- PRODUCED

Produced Folk-Music: After Independence, Music-producers of All-India- Radio (AIR) on the staff were instructed to use the idiom of folk music and compose new songs suitable for broadcasting. This special type of music and its listeners are further supported when the AIR started separate program known as *Vividha – Bhārati* by the pioneer poet **Pt. Narendra Sharma**, in 1957 which was the befitting tribute to the multi coloured Folk Music of Indian culture.

The produced folk-music of the A.I.R. or commercial film-music that over flows every where, or the new professional folk musicians described above, are all symptoms of a cultural drift.

AUTHOR: PADMA SUDHI.

FOLK MUSIC, FOLK- POETRY AND FOLK- FAITHS

The word “Hindustan” was first used by Guru Nanak Dev after Babar’s second invasion of India in 1526 A.D. in a poem which Guru Nanak Dev wrote to question and chide God. The Guru did not just use this word as a word that had! never been used by any Indian poet nor by any Muslim writer in prose. He pictured the whole vast homeland as a well-knit whole of at least twelve clearly distinguished plains, hills and mountains, coastal areas or *desās*, as they were called, (vide the *Apabhramśas* or *Des-bhaktas*). He could see and he prophesized before he died in 1539 A.D. that the king of Delhi would be soon the Emperor of Hindustan.

The Comprehensive Vision: Guru Nanak Dev has his own individual mission or commission vouchsafed to him by the Lord God to carry out and he had also his own wisdom about life which had been deduced from his personal spiritual, social and ethical experiences of the entire land of Hindustan. Altogether, he travelled for about 36 years, which means he must have begun his long journeys sometime in 1490 when he was 21. He was then at Sultanpur Lodhi as a store clerk with a wife and two sons, who were about four and two years old, respectively. Leaving his family and friends. Guru Nanak undertook the great task of studying his country and bringing people closer to God and to each other by spiritual enlightenment through music and poetry.

To understand any people in depth is to acquire a familiarity with and insight into their folk songs, folklore, folk tunes, folk poetry, folk heroes, folk mythology, folk spirits, ancestors and folk gods and goddesses. His task was extremely ambitious and yet very hard to achieve as far as exactness and authenticity were concerned. There were no libraries, no *āshrams*, no *vidyālyas*, educational institutions, urban or rural, where

he could get the manuscripts, copies or originals of music, poetry and popular religions. Almost all the literature was in Sanskrit. There was some poetry written to music in the various languages which bore the name of the particular region or the tribe.

Lands and Poets: Although the exact order of Guru Nanak's travels is not known, yet there is some indication that he first collected the poetry of the Siddhas in the hilly area of Gurdaspur, passing on then to Multan where he got the poems and couplets of Masud, Farid-ud-din, Ganjshakar. From Multan, he traveled to Sindh and collected the poems of Sadnā, a butcher. Somewhere in this area, he also gathered the songs of Dhannā Jāṭ. He went down to Gujarat and Maharashtra and included the *abhangas* of Nāmdev and Tirlochan. He also included some songs from Karnataka and visited Ceylon, possibly visiting Cidambaram where the golden image of Natrāj was located. He is known to have toured the regions of Orissa, Bengal, Bihar and UP, where he came across the poetry of **Kabir, Ravidas, Ramananda, Sūrdas, Benī and Jaidev**, the author of *Gītā Govinda*. There are reasons to believe that he knew about the life and teachings of **Shanker Deva** of Assam and **Caitanya** of Bengal. He did not seem to be familiar with the songs of **Mīrā Bai**. Most scholars believe that the work of these saint poets that he obtained were all authentic; although in the original, they did not bear the *rāgās* or *rāginīs* in which they were composed. The Guru, however, did add in each case the musical mode in which the poem was sung.

42 Kinds of Music: A Muslim poet, Alam of Gujarat, wrote a long love poem called *Madhawanal Kamakandla* in the 15th century. He has described the dance of Kamakandla. She sings songs in all the 84 *rāgās* and *rāginīs*. The list with a little editing was put at the end of the *Adi-Granth* and was called *Rāgmālā* by the Fifth Guru. Guru Nanak Dev has used 42 out of these 84 in his poetry. It is relevant to recall that the various *rāgās* are related to: 1) time of day, 2) season, 3) month, 4) specific gods and spirits, 5) a tribe, 6) province or place.

Expertise or Intuition: The Guru not only indicated the *rāgās* and *rāginīs* and sixteen *ghars* (clefs), but also indicated the form of verse and kind of poetry of his own or others for his National Anthology. For instance, he gives the technical names of various stanza formations, *dohā*, *soṛṭhā*, *dūpad*, *tīpade*, *chopadī* *ashipadī* and *vār*. But it is rather, incomprehensible as to how he classified different kinds of poetry under different *rāgās*. For example, he included independent full-bodied poems like '*pattī*' (the alphabet poem), *bārā*. *māh* (poem of Sikh seasons and 12 months), *omkār* and *sidha goṣṭhā*. Perhaps he had a special intuition of music. The most remarkable thing and most original is that he enlarged the number of stanzas, changing the line lengths in the same poem. He also used different metres in the same poem and wrote in blank verse as well as free verse. Guru Nanak not only invented several metres, he utilized mostly folk metres, folk tunes, folk rhyme and folk terms and words.

Higher Hinduism and Higher Sūfism: So far as the content of his poetry is concerned, side by side with higher Hinduism and higher Sūfism, he has represented the ideas, idols imagery, vocabulary and emotions of the more elemental popular Hinduism and orthodox Islam. The Buddhistic doctrine of *sunyata* is there. The Jain doctrine of excessive penitence and penance is there. Bhagvatism is there. The concept of recorded deeds, good or bad and reward and punishment is there. But even more useful is his emphasis on two new approaches: the ethical approach and the substitutional approach, which require dead symbols to be replaced in life by the exact virtues symbolised by the symbol. Here is a National Anthology of poetry representing the dialogues, idols, tunes, words, phrases and simile of the people of 16th century Hindustan.

The Holy Book as Guru: This collection, Guru Nanak Dev gifted to the Second Guru. The succeeding Gurus (3rd, 4th, 5th and 9th) made additions as well as continued the old tradition. The work of about 16 Bhaṭṭs was also included. Guru Nanak's Anthology was completed in 1604 A.D. Interesting enough. pages were left blank in it for the poetry of the Ninth Guru. Sometimes in August, 1604, the National Anthology was installed at the Golden Temple, Amritsar. This sacred collection was given a sanctity, a personality and began to be accepted as being equivalent to the Guru, for it was said that the Guru was the Word and the Word was the Guru. Not for a moment did it occur to anyone that some of the non-Sikh poets might have sung of different philosophers and espoused different ideals.

Yet, in this difference, there diversity; if there is variety, there is also underlying unity. In the words of Kabir, a Muslim weaver, who died about 1449 A.D. "*sabh gur pīr Hamāre,*" (All the Gurus, all the *pīrs* are ours.)

AUTHOR: DIWAN, MOHAN SINGH. Source: Sikh-Review, vol No 347 Calcutta.

FOLK-PAINTINGS OF MITHILA

Mithila, the birth-place of Jānakī or Sītā of the Rāmāyaṇa, is an area in the district of Darbhanga in Bihar. It lies in the Terai, the foothills that divide India from Nepal. The Gaṅgā and the Gandak separate it from Patna and southern Bihar. For centuries it has retained its isolation.

It was **W.G. ARCHER** with his perceptive curiosity who first drew attention to the mural paintings of Brahmin and Kayastha village communities of Mithila. I visited Mithila in the early fifties and was dismayed to find that glory to which Archer referred had seemingly vanished. The bleak dust of poverty had sapped the will and the surplus energy needed to ornament the home. The walls were blank or oleographs and calendars hung in the *gosainghars*. There were only traces of old painting here and there fragments that bore testimony to the existence of powerful streams of inherited knowledge of colour, form and iconography.

I spoke to some fair, lean-faced women. The frugality and austerity of their lives were reflected in their hands and faces. The seeming drying up of the artistic stream

left me anguished. Through the years I sent artists connected with my work to Mithila and they brought back a few coloured drawings on paper which in turn became the inspiration for the Madhubani printed silks that have had such a phenomenal success.

The drought in Bihar and the desperate need for organising light labour schemes for the women of area encouraged me to start a project to provide these women with handmade paper on which they could paint. The planning and execution of the project would not have been possible without the compassionate understanding of craft traditions so deeply rooted in **Shri U. Maharathi** of Patna and devoted energy and love and understanding brought to the people of Mithila by **Shri Bhaskar Kulkarni**, a young artist on my staff.

I visited Mithila again in May 1968 when the project had been in operation for five months. It was a period when the conditions of drought were at their toughest. The landscape was harsh, grey cracked and desolate. The heat was remorseless. The dust and the sun, the absence of water and the disappearance of green from the landscape left a monstrous tonal uniformity. The need for the worship of fertility of water, of tree and sap, became understandable.

As soon as I entered the village of *Madhubanī*, meaning forest of honey, the landscape changed. There were a few dust-heavy trees, a total absence of running water but the courtyards of the huts were freshly plastered and colours flowed in streams from doorways. Old women, Young women, girls were bent over paper, painting with bamboo twigs and rags. The colours scarlet, pink, yellow and black were laid out in little bowls on trays of *sikkī* grass.

In the paintings I had seen at the start of the project, the line of the drawings was hesitant. Years of abstinence, of poverty, of dreary monotony had cramped the style, and eye and hand had to be freed of the years of sterility. But within five months the situation had changed. A sense of pride and joy had already permeated and transformed the women of Mithila. One could see in them now a simple dignity, a poise and a supreme self-assurance.

The paintings varied from village to village, from woman to woman. The signature of some of the women painters came through with power. As the work increased, some of them started writing their names- Maha Savitri Devi of Rathi village, Sītā Devī from village Jitwarpur. It was individual work, recognizable by style and character. In a few of the paintings, vertical and horizontal space arrangements were used to divide the work, indicating a keen awareness of the rural stage where incidents separated by time and space are portrayed at the same moment, one episode leaping into action and movement while all movement on the rest of the stage remains frozen.

A Maithil Painting of **Sāthī Jī**.

1. A Maithil Kayastha **Sāthī Jī** (Painter). The goddess of child birth and the sacred triangle establish her with the sign of serpents and her sacred presence.

2. Portrait of stylised tiger, decorated with every hair in place.

3. A Maithil Brahmin painter. *Manasā Devī* in characteristic bright colours.

4. A lyrical expression of the theme of Krishna and the gopīs.

Devices used in miniature painting to convey vastness by placing minute figures of man, animal or bird in juxtaposition with towering forms, so suggesting and establishing scale, were visible in these paintings of Mithila. Though drawn on the scale of miniatures, some of the paintings had the spatial quality of frescoes. There was in these paintings a total absence of the tragic end of *angst* which is the central category of the contemporary situation. And this was in the midst of the grim tragedy of drought.

In Mithila the women of all communities paint. But the paintings of the women of the Brahmin and Kayastha communities are unique. The colours used in the Maithil Kāyastha paintings are grounded in an earth palette of subdued browns, yellow ochres, dust pink, tones of turmeric and harda-myrobalan, madder red and black. I was told that before bazaar colours started to be used, the black was prepared from burnt *jowar* or *kājal*, yellow from turmeric or from chunam mixed with the milk of the vad tree, orange from the *palas* flower, red from the kusum flower and green from a leaf which I could not identify.

The line in the Maithil Kāyastha paintings is firm, confident in movement. The central figures are drawn, in thin, energy-filled lines and in flat planes against a background of muted colour. The line tells the story and determines the mood. Nothing is static. Birds fly and flowers burst into bloom. The serpent is taut, The sun-coloured bride, fragrant with turmeric and saffron, auspicious in body and resplendent with ornament, a living symbol of awakening desire, hurries to the eager bridegroom. The bamboo pierces the lotus. All the symbols used as *alañkāra* to enrich poetry and painting are here- the parrot, the fish, the tiger, the serpent, the *kadamba* fruit. These elements appear on the paper, fill empty spaces, surround the central figure and create the auspicious environment.

The paintings take their themes from the Purānas and the Epics; Krishna and Rādhā, Shiva and Gaurī, Ganpatī, Rāma, Sītā, Rāvaṇa, the ten Avatārs, the Sun and the Moon.

The focus is on fertility- the marvelously intricate diagrams of the Kamal ban, the Purain and the forest of bamboos are, as pointed out by Archer, maṇḍalas and diagrams of generative organs- the lotus is female, the bamboo male. The Purain drawn in the Khobar Ghar, the bridal room, has seven heads of the bride with nose-ring, inset within a circle of lotuses. The heavy stem of the bamboo divides the circular forms. Surrounding the circle are the marks of the auspicious to bless the bridal couple- the pride in a palanquin, the sun and the moon, the *nava grihas*, the Sathi, a diagram of the lowering bamboo, the banana palm, a *citra bandh* showing the single leaf Aripān- all drawn with great precision and fineness of line. The bodies of the figures of the gods and goddesses in the Kayastha paintings are foreshortened and at times distorted.

With every painting the goddess is born anew. She springs to life, filling the earth and the sky in a hundred forms.

In one of painting of the goddess as Vindhya Vasini Durga drawn in sombre brown ochres and blacks, she explodes on to the paper and penetrates all point of space. Serpents encircle her. She is many armed, incandescent, the source of all colour and the form of no colour. "Moonlight is she and sunbeam; she is the colour of the two twilights.

The two rampant tigers that are her vehicles leap into the air, every hair of their bodies taut and electric with the mark of the goddess.

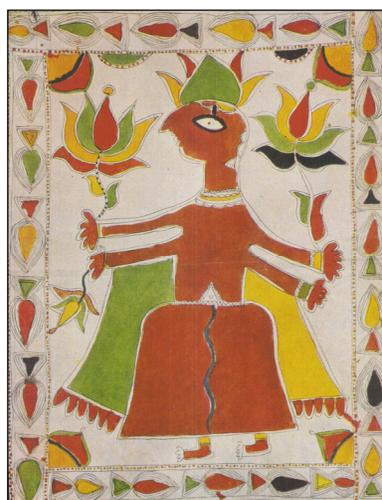
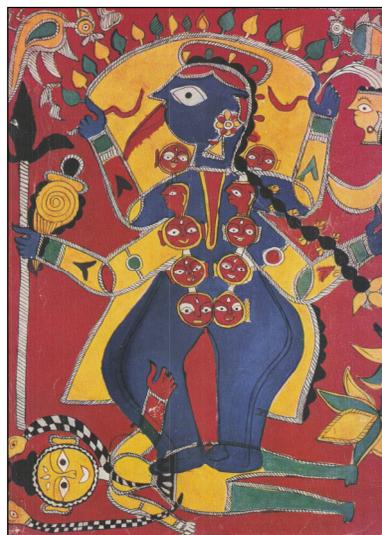
In the paintings of the Maithil Brahmin women, the quenched ochres and earth colours are replaced by vibrant scarlets and yellows. The line of paintings is static, unimportant and subordinate to colour. Energy and passion find expression through the use of red and yellow as monochrome washes over large surfaces of the paintings. Colours create the mood, establish the pulse and tempo, divide the space and provide the background. The use of deep pools of red concentrates energy and acts as a coalescing factor binding together various elements.

Paintings very often illustrate stories from the Bhagvat Purāṇa. A theme of great lyrical beauty which is treated again and again is that child Krishna caressing a calf. In other paintings Krishna steals the cloth of the Gopis leaving them naked and vulnerable, subdues and dances on the serpent in the water, steals milk and curds, dances with Rādhā in the mystic Ras Mandala. Vidyā-pati's lyrics singing of the loves of Rādhā and Krishna drench the countryside and provid the lyrical mood for many of the painting of Mithila- Rāma and Krishna.

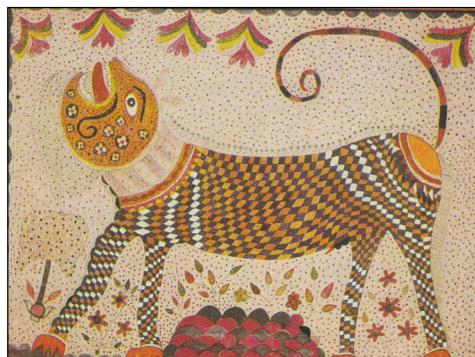
Animals symbolising power and fertility the elephant, the fish, the tortoise are drawn with extreme care. The tiger decorated with stripes, chevrons and stylized floral forms, emerges from bowers of flowering trees. Minute lines are drawn to delineate the hair on neck and tail of the animals.

The rural arts of Mithila are unique for they combine a comprehension of Sanskritic learning and culture, its vocabulary and iconography, Tantric ritual and magic and the distortions and robust vitality herent in the perceptions of village folk.

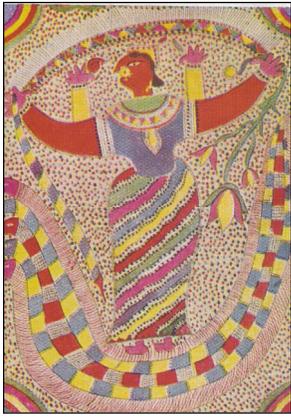
A maithil Painting of **Sāthī Ji**.



1. A maithil Kayastha **Sāthī Ji** (Painter). The goddess of child birth and the sacred triangle establish her with the sign of serpents and her sacred presence.



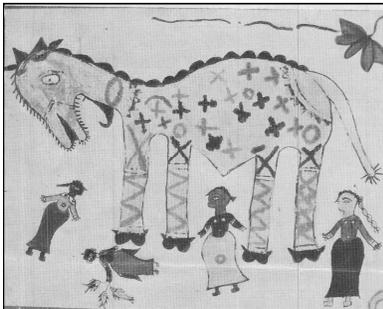
2. Portrait of stylised tiger, decorated with every hair in place.



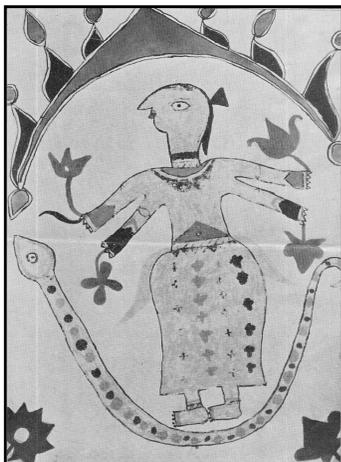
3. A maithil Brahmin painter. *Manasā Devī* in characteristic bright colours.



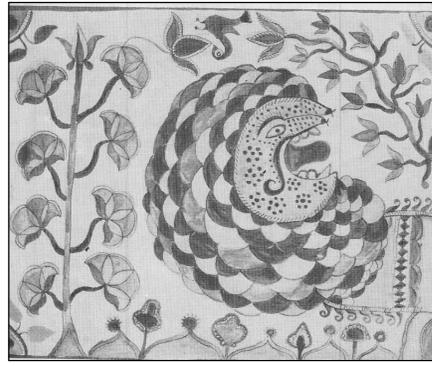
4. A lyrical expression of the theme of Krishna and the gopīs.



5. A mythical animal, characteriseby the freshness and naivete of rural art.



6. Another painting of *Sathi*, the bird-nosed mother, holding flowers in her hands and standing on a serpent, symbol of fertility.

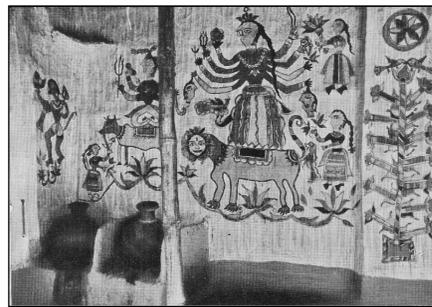


7. The head of a tiger, the force of the roaring beast emphasized by the plants that surround it.



8. Another stylised tiger snarls back at shikaris.

9. Krishna thanked by gopīs stands on the upward sweeping tail of kālīa the serpent.



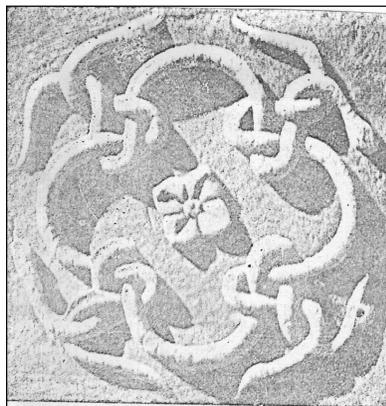
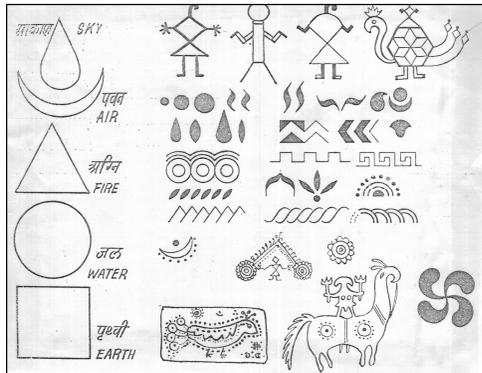
10. A gigantic figure of Kali radiating many-armed power, stands over the body of the prostrate god.



11. Interior of a Maithil brahmin home, walls enlivened by paintings.

AUTHOR: PUPUL JAYAKAR; Source: Times of India Annual 1971.

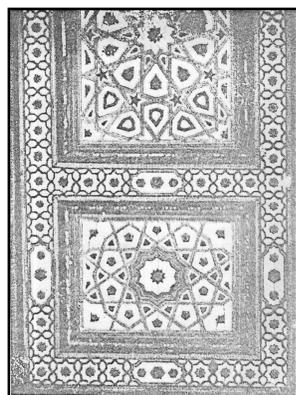
FOLK – SYMBOLS AND THEIR COMBINATIONS. (Basic)



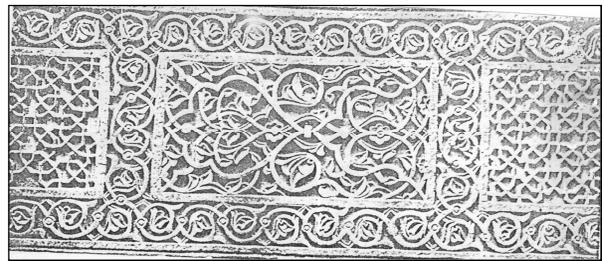
40. Stone carved symbol, Punjab.



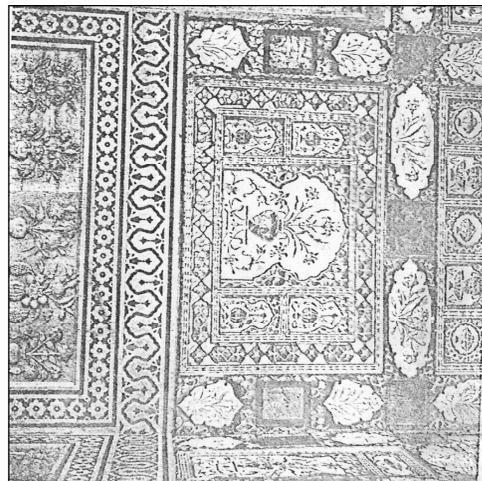
41. Exquisite stone carving, Helebid.



42. Ivory inlaid geometrical design from Tehran Museum, Iran.



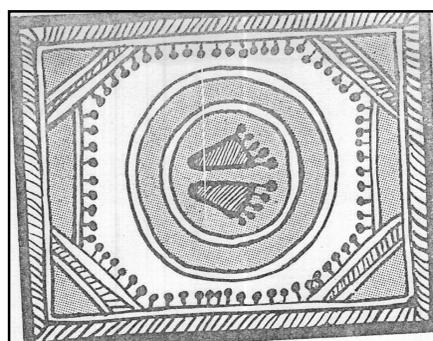
43. Exquisite stone carving. Fatehpur Sikri.



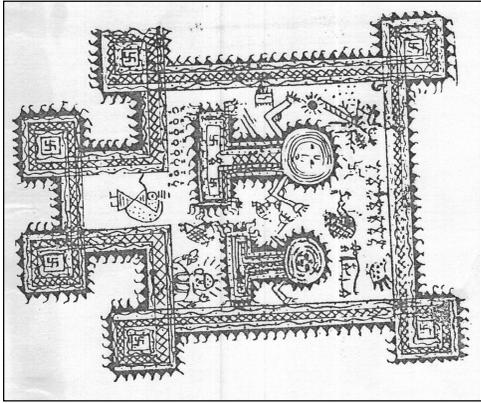
44. Mirror inlay work (Gach work) on the walls of Amber Palace.



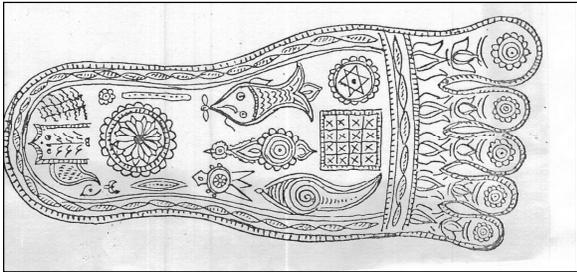
45. Coins with horoscopic images, Akbar period.



Sanjhi



Saihi



Foot-Print of Lord Viṣṇu

Aryan, K.C. *Encyclopaedia of Indian Art* New Delhi. 1989.

FOLK-THEATRE OF INDIA

According to the *Nāṭya Sāstra of Bharata* 'Nāṭya' means play production and in Sanskrit a play is called 'Rūpa' or 'Rūpaka'. When the word reigns supreme, the play is called a *Rūpaka* and when music and dance predominate, it is called an *Uparupaka* or minor play. Bharata has classified *Rūpakas* into ten varieties like *Nāṭaka Prakaraṇa* etc. depending upon the text. During the Periclean age of Sanskrit drama, poets like Kālidāsa and Bhavabhūti wrote plays which rank among the master pieces of the world.

Regarding folk theatre, the author observes When after the tenth century, the classical Sanskrit languages splintered into vernaculars and took root in the form of regional languages, the Sanskrit drama-petrified for many centuries was replaced by the growing folk theatre. In this way the tradition flowed not from the folk to the classical but from classical to folk.

Balwant Gargi, the author, is a renowned playwright, director and novelist from Punjab and has a first hand knowledge of the theatre masters of the East and West. He is a well-known authority on the folk-theatre of the different regions of Indian and the present work is the magnum opus of this many-sided scholar.

Every region in India has developed its own folk theatre with a tradition of a few centuries behind it. The Jātrā (Yātrā) of West Bengal, the Nauṭāṅkī of Uttar Pradesh, the Tamāshā of Maharashtra and Rāmlīlā of Benaras are rural theatrical forms with the flavour of the respective soil. The Bhavai of Gujarat, the Rāslīlā of Brindāban, the **Therukoothu** of Tamilnadu and the

Yaṅṅagāna of Karnataka are similar performances with different traditions of their own. The *Chhāu* of *Seraikella* is a peculiar kind of dance drama in which the faces of the actors are covered with masks. The author has toured the respective areas in the company of local experts and has collected first hand material from actors, singers, costume makers and dancers thus making the book an authentic and definitive treatise on India folk theatre

Like most other folk plays the Jātrā of Bengal originated as an associated ritual of religion and became a part of the emotional life of the people. **Sri Chaitanya** (16th century) found in the *Jātrā* a unique vehicle for preaching *bhakti* and love. But it soon deteriorated and was looked down upon as a degenerate form of entertainment for the lower classes. But the Jātrā never really went under and in recent times it has become increasingly urbanised with raised platforms, lighting and loudspeakers. The author has analysed this in great detail.

Nauṭāṅkī as an operatic drama, is performed in U.P., Punjab and Rajasthan. It evolved out of ballads and the recitals of bards. Famous Nauṭāṅkīs are historical plays like **Tippū Sultān**, **Prithviraj Chauhan** and **Rani Durgavati** and religious ones like Ram Vanvas. Women's roles are acted by men and Munshiji, the clown, is a key character in the Nauṭāṅkī.

The *Bhavai* of Gujarat was started in the 15th century by a Brahmin and had a religious background. Later it turned secular at its roots. It is an inherited art with the **Trigula** community as the chief preservers of its dramatic beauty but the economic conditions of the actors are deplorable.

The *Tamāshā* of Maharashtra is a powerful medium although the government had to pass a law banning vulgarity in it. The *Lāvanī* a narrative poetical composition expressing love, is the mainstay of this form. During the Maratha period in Tanjore *Lāvanīs* were composed, the best Writer being **Lāvanī Venkat Rao** (died 1882) who also composed the 72 *Melarāga Malikā* in Marathi.

As opposed to this, the Rāmlīlā of North India is a purely religious form in which a cycle of plays based on Rāma's life is enacted with great fervour. The Maharaja of Benaras heads the Rāmlīlā procession every year and the Ramnagar pageant is a spectacular production. The Rāmlīlā represents Varanasi's passion for music, acting, poetry and showmanship.

The Rāmlīlā is its counterpart on the Krishna theme. In the Braj are around Brindaban the *Rāslīlā* is a highly developed form of dance drama. The *Naukā-Līlā*, describing Krishna's excursion in a boat on the Yamuna in the company of *Gopīs*, was probably the inspiration for **Tyāgarāja's** music play the 'Naukā Charitram'.

The *Therukoothu* of Tamilnadu, which has a long tradition and a superb dramatic form, has faded into the background to day. It has power in its operatic songs and reveals theatrical shrewdness.

According to **Shivram Karanth**, the Jnanpith Award winner the stage conventions and preliminaries of Yaksagana are described in a work dated 1621 A.D. The

art is mostly confined to North Kanara and uses about 150 rāgas including Dvijayanti and Ghaṇṭā.

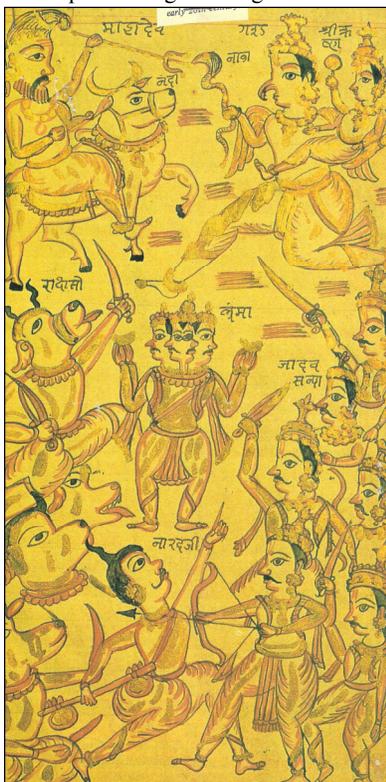
The other theatrical forms like *Naqal* of Punjab, *Veethi Nāṭakam*, *Burrākathā*, and *Kuchipudi* of Andhra and the *Bhāgavata Melā* of Melatur are prevalent to-day even. The exponents of the last two forms may object to their art being included in the folk theatre.

AUTHOR: GARGĪ, BALWANT.; Source: *Panorama of Indian Folk-Theatre*, Calcutta, 1990.

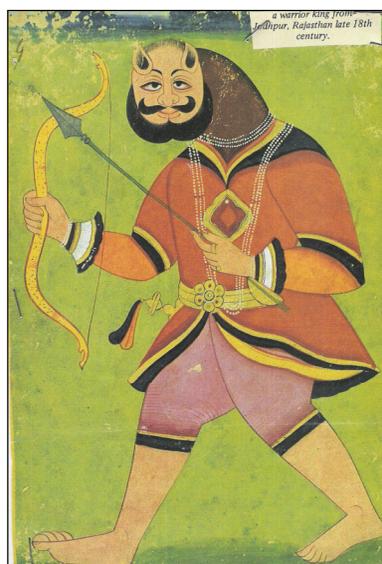
FOLK-PAINTING STYLE PATNA (BIHAR)



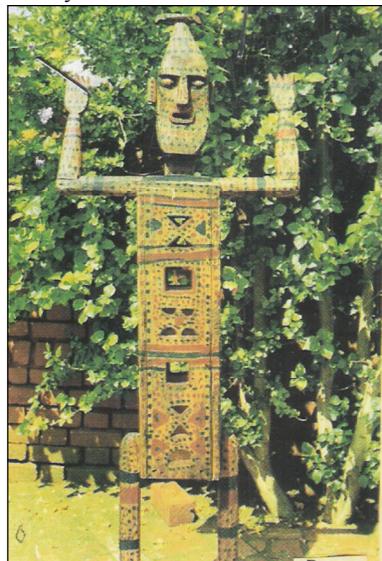
A folk painting showing animals . Rajasthan 18 th Century.



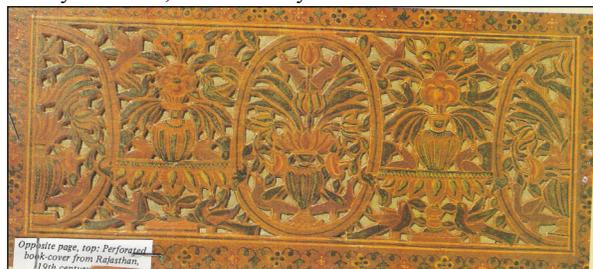
Gods battling with demons. Maharashtra early 20 th Century



Vishal-Dev, a warrior king from- Jodhpur, rajasthan late 18 th century.



Dr.Aryan's latest acquisition of a marriage post, Baster, Madhya Pradesh, 20 th Century.



Opposite page ,top: Perforated book-cover from Rajasthan, 19 th Century.

FOLK-DRAMA, CONTEMPORARY

The *Nāṭyaśāstra* of Bharata provided guide lines to our classical Indian drama, but said very little about the folk forms. Only some reference to popular folk drama like *Rasaka* and *Charcharī* are made. They were considered as elementary and undeveloped, because of their limited number of characters and the total dependence on music and dance. The Classical Indian

drama, because of its association with temples and aristocratic families remained cut-off from the mainstream of Indian life, whereas folk drama, on the other hand, was mainly oral and enjoyed the patronage of the common man. Their increasing popularity, however, earned the contempt of the aristocratic and sophisticated classes of society.

The only rightful place folk drama received was in Jain *Śāstras* where they were vividly described in the context of ceremonies and festivities. The Jain priests spoke the language of the masses and became one with them. They took an interest in all aspects of their life and therefore these folk forms received their utmost attention.

The Classical Sanskrit drama began degenerating from the 10th Century on because of uncongenial social conditions while folk drama received greater attention by the interest of the masses. The rise of Vaiṣṇavism in the 15th Century gave an impetus to folk drama and folk forms, such as *Rāsleelā*, *Rasdhārī* and *Aṅkiyanat*, depicting the life of Kṛṣṇa were its outcome. The influence of *Chaitanya Mahaprabhu* in the 15th Century could also be seen in the dance-forms of Manipur and the singing and dancing squads of Bengal, later known as *Jātrās*. In the 16th Century the Tulsī *Rāmāyaṇa* came into existence. The *Rasdhārī* folk drama of Rajasthan was perhaps the product of 16th and 17th Century which, though totally different from the *Rāmleelā* and *Rāsleelā* of U.P. was definitely influenced by the Rāma and kṛṣṇa cults.

The kṛṣṇa *cult* which initially influenced the *Rāsleelā* also, lost its spiritual depth in due course of time and became an instrument of youthful expression as evinced in Kathak and other forms of dancing prevalent in the courts of the Nawabs. The *Jātrās* of Bengal and other *Leelā* forms of North India also could not escape this influence. They gradually stepped down from their high pedestal of devotion and acquired a social base. The *Khyāl* of Rajasthan, the *Bhavāī* of Gujarat, the *Tamāshā* of Maharashtra, the *Swāṅg* of Haryana, The *Bhāṅḍ-Jaśan* of Kashmir and the *Māch* of M.P., though initially inspired by these devotional folk forms got inspiration from social and other themes, touching the day-to-day life of society. In the 18th and 19th Century. These forms became so popular that they enjoyed their sovereignty in the region in which they were firmly rooted. In the beginning of the present Century, the Parsi Hindi drama flooded the urban audience of the Hindi speaking areas of India but could not last long because of its diversity from other popular forms.

The *Bhavāī* folk play of Gujarat, the *Jātrā* of Bengal and the *Tamāshā* of Maharashtra are still receiving patronage from the masses and are popular even today. The *Khyāl* of Rajasthan, though static in growth has retained its originality and vigour to a great extent. The *Māch* of M.P., as compared to Rajasthani *Khyāl*, has shown better prospects and is becoming popular in the northern region of that State.

Experiments in modern theatre are being conducted in several parts of India but in very few cases is folk technique being properly used as a source material in the

development of modern drama. It is, at present, mainly deriving its inspiration from the west, with the result that it is tending towards extreme intellectualism and showing an utter disregard to its thematic value. It is totally cut off from the Indian tradition and lacks in emotional appeal. Its audience is limited and it is still unable to catch the imagination of the Indian masses. It is in its infancy and is looking for a stable base.

Regional character of Folk Drama: Folk drama is regional in character and has its roots much deeper in the Indian tradition and so is appreciated by all. Folk forms have their stable patrons and their audience too is emotionally attached to them. Those folk plays which are still in their community form are fostered and nurtured by the people themselves. Both these professional and the community types of troupes, therefore, have not suffered because of their close affinity with the people and the family-like patronage they receive from them. Some of the modern theatre enthusiasts, today, consider themselves much nearer to the folk tradition and claim to be inspired by them. In several seminars of a national and regional level this point has been stressed and its relevance for modern use has come in for much discussion. Many experts believe that if the modern theatre has to develop, it has to derive its inspiration from the folk tradition. Some of the modern street-play enthusiasts consider themselves much nearer to the folk tradition. The free expression of movement and word, as common in folk drama, and the tendency to become 'earthy' to express a deeper meaning seems to have inspired most of the 'absurd' drama players today. All these tendencies and assumptions have to be examined very thoroughly and we have to see whether they have in any way assimilated the spirit behind a folk play. Mere absence of stage settings, curtains, and light effects and the informal ways of acting, singing and dancing do not make street play folk-based. The traditional folk drama is not a stage play alone. It is a way of living and a partnership between both the performer and the audience. Economic gain and earning of prestige are not its ultimate aim. They are its logical conclusion.

The folk drama germinates and flourishes in a regional language and in regional ways of living. Once we try to dislocate it from its region and take it to a place uncongenial to it, it is bound to fail. The spoken word is not its only medium of communication. The dance, the song, the facial expression and the varied bodily movements are equally potent instruments of communication in a folk play. Modern drama on the contrary depends solely on its spoken word which is invariably an outcome of intense and varied mental activity. Before it is used as a communicative media it has to undergo a process of strict selection and intellectual examination. Every word is so carefully selected that there is no scope for alteration or replacement afterwards. If the performer, while performing misses a word, the whole link of the drama is seriously disturbed and his counterpart on the stage feel terribly embarrassed. But in a folk play the performer has the fullest freedom to make additions and

alterations not only in the spoken word but in musical and the thematic content also. The performer has his counterpart not only on the stage but in the audience also. He has to be a man of extraordinary guts, proficient both in dancing and singing. Even in his personal life he has to be friend and a loving object for all. Can we conceive of this in modern theatre? Can we avail of such an all round performer having the guts to speak and sing as the situation demands?,

Folk drama and the modern theatre are opposed to each other in regard to the principles involved in each of them. If the folk play is altered to such an extent that the performer has absolutely no freedom to improvise or behave in an informal manner, will it be accepted by the audience as a folk play?

Intimate Contact: The intimacy of the folk performer with the audience is not limited to the stage alone. It is a life-long process and earned through love, understanding and constant contact with the people. The folk performer has never to face the problem of his food and other comforts while he is on his performance tours. The place of his performance is familiar to him and the people too take pride in entertaining him in all possible ways. Even when he happens to come to that region in the off-season, he receives the same affectionate treatment from them. This very intimacy and lovable familiarity puts the performer and the audience in a most favourable position and gives colour, depth, and charm to the show. Because of his familiarity and intimacy with the people of the region, the performer is aware of the problems and knows perfectly well as to who can be a target of his improvisation when the show is on. This awareness makes the show lively and gives the performer an opportunity to comment on the problems of the region and give a realistic colour to the show.

This is also true of the audience. There are many such occasions when the audience craves to see the performer in his off-the-stage-personality, percolating through his stage personality during his performance. In *Amarsingh Rathore Khyal* of Rajasthan the **Hādī Rānī** stops her husband from going to the Moghul court and enters into a lengthy dialogue with him and the audience is terribly bored. At that very opportune moment **Hādī Rānī** removes his veil from his moustachioed face and gives a little wink of the eyes to the audience. This creates instantaneous laughter and removes the boredom in no time. The audience is clever enough to discriminate between these two phases of **Hādī Rānī**. It ignores the moustachioed image of the queen and accepts the one which moved the audience to pathos, even though for a short while. Such situations arise several times in a folk play. That is why a folk drama keeps the audience busy throughout the night and does not bore them in spite of its unusual length. If this technique is adopted in a modern play and the performers are allowed to improvise and show their off-the-stage-personality off and on, will it be accepted by the audience?

The theme and the dramatic content of the folk play provides a basis and in no way is it everything for the performer. It provides only an outline and the details are filled in by him. In this process of filling in details,

several new compositions in the form of songs, dances and wit spring up and are gradually absorbed into the play. The performer and the audience both have a big role to play in this process. Every moment they are contributing something or the other. This freedom, allowed to the performer and the audience, gives rise to several imaginative compositions and gives a perfect shape to the play. Sometimes the play gets stuck to a single episode and song, after song is sung for hours together, both by the performer and the audience. Everybody is spellbound and takes pleasure in this joint venture. This is why a folk drama never gets old and the audience always feels fresh and keeps itself engaged all the night.

But this experience is reversed in a folk play. The public is never tired and can see it again and again, because each time it is performed, a tradition behind it is being created. Like a rivulet it starts with a scanty stream which gets broader and deeper every day by joining with several other streams. Thus the interest is sustained for days and months. *Rām Leelā* is performed today and was performed one hundred years ago also. The *Bhartrihar* play of Rajasthan is being enacted for more than 200 years and it is still fresh. The main reason is that they are being recreated and revitalized every day and the nourishment they receive makes them ageless.

Folk drama is essentially a personality-centred-drama while modern drama is problem centred. The folk-drama has to move round a spectacular and conspicuous figure of extraordinary merit. He may be a deity, a hero, a lover or even a dacoit. But in a modern drama it is not so. The "personality cult" is not at all important. The wishes of the playwright, his whims, his ideology, his views about certain problems form the "personality" of the play and the performers have to move around it. Thus, the play often lacks in visual representation. It has to depend solely on the subtle expression of the performer and his delivery of speech and acting. The audience in the modern theatre too has to adapt to all these subtleties.

The spoken word in a modern play is the most powerful medium of expression. The sound and light effects add to this effect but dance and song have no place. It can be made as simple as possible. Stage settings, the sound and light effects and other formalities of presentation in it may be left out. It can be performed in streets and *chaurāhās* without any raised platform or a formal auditorium, but still it cannot be accepted as a folk play. Many such experiments are being conducted in our country. The performers suddenly emerge from a crowd. They speak their dialogue at the top pitch of their voice. It appears as if some quarrel has sprung up. Hundreds of passers-by collect out of sheer curiosity. The whole mystery is revealed in a moments' time and people start realising that it is a sort of a drama, and not a quarrel. They see this extraordinary and off-the-routine- show out of sheer curiosity but the play has almost no impact on them. At that very movement a few *Bahurūpiās* in their varied costumes are seen in the market moving from shop to shop. They act and sing and pass witty remarks and go on. Hundreds of passers-

by collect round them and create a problem for the traffic.

There are those traditional artists who visit the city annually to perform for their usual patrons. They are masters of their art and are best at dancing, singing, and mimicry. They are great improvisers and can fool a man at any time and can make him laugh at all odd moments. They accept money only on the completion of their month-long-assignment and that too from their patrons alone. These traditional performers are well known and their annual visits are anxiously awaited by their patrons. They are loved and honoured and are never considered as a burden to any one. Their dramatic presentation leaves a memorable impression. But on the contrary the modern street plays have almost no impact and are some times considered a nuisance to the traffic police.

Symbolic Character: The logical development of a theme or a character in a folk drama is not essential. It is also not necessary to place all the episodes on the stage and place before the audience all that happened in the case of a particular person. If a child is born it is not necessary to show all the phases of his growth. He is immediately shown as a fully grown youth leaving all the intermediaries to the imagination of the audience. Instead of showing all the situations, which make a good man bad, he is straight away shown as bad. The stage of renunciation from the stage of worldly bondage in the case of a saint can come up abruptly. Love, and hatred can be depicted in a single person all at a time, without entering into its psychological details. A bad man in a folk becomes good in no time and vice versa. The joyous situation can be brought in immediately after a death scene. All these discrepancies make a folk play lively and interesting, whereas they would be a set-back in a modern play. A character in a folk play lying dead on the stage can immediately get up and slip out without creating an impression that he has come alive. Rāma while discoursing with Sītā can pick up a *beeḍ* and start smoking. A male performer can cover himself with a *chādar*, and become a woman. Lord Rāma along with Sītā and Lakṣman can traverse a few steps on the stage and cover the distance from Ayodhya to Chitrakoot in no time. Crossing of rivers and climbing of mountains can be shown by giving a few jerks to the body and lifting the clothes a little.

All these situations may look childish and amateurish to the modern eye but it is not so in the case of the patrons of folk art. Their technique and intricacies of presentation today has attracted the attention of several scholars and experts and have become a subject of intensive research. It is, therefore, unkind to consider a traditional play 'rustic and undeveloped' as in our Classical *śāstras*. All these amateurish situations may seem so to a casual reader but when we go deeper into these plays and see them in their proper context all these extraordinary situations become significant. The Rāma smoking a *beeḍ*, then will cease to be looked upon as Rāma at that particular moment. The man with a *chādar* on his head will appear a beautiful woman. Rāma going

to Chitrakoot while crossing the stage will appear as though penetrating through dense jungles.

Will modern drama be able to create mental illusions? In a folk drama all these inconsistencies are turned into logical ones by creating certain psychological reactions in the minds of the audience. These illusions are created in the habitual rural audience because of their emotional attachment to such plays and their performers. The most important psychological factor is that these plays and their characters do not evolve on the stage but develop on the mental and emotional plane of the audience. They do not speak in words alone. They speak through dance, music and rhythm.

Can a modern play create such an emotional plane? Such a form does not have unlimited scope. It is limited to a particular type of emotionally integrated people of a particular region from where the particular folk play is evolved. It has close links with a people having uniform beliefs, uniform language and uniform cultural traits. This is why the folk play has regional affinity and regional characteristics. It evolves in a particular region and caters to a particular type of audience mostly belonging to that very region. That is why the *Jātrā* of Bengal cannot flourish in Rajasthan or Punjab. Even in the same state the regional character of a folk play has a very prominent part. The *Shekavaḍī Khyāl* of Rajasthan cannot be popular in Mewar and *Mewar Rasihārī* is unknown to Bikaner and other regions. There are some forms, which on account of their maturity and patronage received from modern enthusiasts have enlarged their regional and cultural dimensions. The *Tamāshā* of Maharashtra is one such striking example. It has given up its regional links because the State itself has developed into one powerful cultural and linguistic unit, unlike Rajasthan, U.P., and M.P. The different folk forms of Rajasthan, therefore, have very little in common. The *Rāsleelā* and *Rāmleelā* of Uttar Pradesh have also the same regional links. They are popular in western U.P. but not in its eastern part. The *Māch* of M.P. too popular only in Malwa and is almost unknown in Mahākauśal.

The above aspect of folk drama is to be kept in view while producing a folk-based modern play. In whatever language this experiment is conducted this aspect has to be kept in mind. If Rajasthan is chosen for this experiment, the use of Hindi will not be helpful. In the same way Hindi drama can never be popularised in Maharashtra, Gujarat and other non-Hindi speaking States. Though Hindi has been accepted as the spoken language of Rajasthan, U.P. and Haryana, it is not their cultural and regional language. And that is why all the folk plays of these states are not in Hindi. All experiments in modern theatre based on folk theatre, therefore should be in the regional language and not in Hindi.

Female Roles: The female roles in most of the Indian traditional forms are done by males, not because of social and other reasons, but because of their robust and vigorous nature. There is no distinction between a male and a female character in a folk play except in their costume. The dialogues of folk drama are mostly lyrical and are accompanied by complicated dance patterns.

The performers' voice has to be sharp and high pitched because of the enormous audiences and the way they are spread out in the place of performance. The sound propulsion, in folk drama through mechanical means, is highly detrimental. If the performer, in a folk drama, delivers his dialogue in a localised position as in the case of the modern play, the audience sitting all round the stage will feel ignored. It is, therefore, necessary that a folk performer should have a thunderous voice. This can alone create an impact on the audience. These voices behave like a shining sword in the initial stage and become sharp and pointed arrows towards its end. Due to the high pitch and the range of these voices the accompanists have to change their basic notes often. The accompanists have to pick up the changed notes instantaneously, because the performer starts singing on which ever note he is inspired to sing from. That is why the final selection of a performer in a folk play is done through the process of elimination in which the fittest survives and the rest have to quit. The feeble voices of women and their delicate physique and inborn shyness are the main factors debarring women from participation in folk plays.

In a Rajasthani type of *Bhavaī* play, the performer, doing a female role has to create his own dance-patterns at such a terrific speed that female participation becomes out of the question. The improvisational nature of the folk play and its acrobatic dance-patterns make several demands on the performer. He has to create his own dialogue wherever need to be and react favourable to the queries made by the audience when the play is on. Several delicate and embarrassing questions are asked and several exciting jokes are exchanged between the performer and the audience, with which a female could not cope. Even if a woman is brought on the stage for a role the audience would feel dejected at the very outset and a strange gloom would spread all over.

In a U.P. *Nauṭāṅkī* a very interesting thing happened. An actress was brought on the stage for the first time with a view to attract larger audiences. She was to do the main role in the famous *Nauṭāṅkī* play *Siaposh*. But at the very outset the audience reacted in a very strange manner and created a revolting situation. The lady has to quit and the popular *Ghaṇṣyām* was brought to do 'her' usual role. The colour and the glamour of the play, lost due to the entry of the lady, who was turned back in no time. The writer of this article was also present on that occasion. This boy *Ghaṇṣyām* had a sharp and melodious voice, feminine movements and a capacity to dance like lightning for hours together. He had the guts and insight to give proper eye-gestures to the audience whenever required.

The audience of a folk play views the performer in a quite different perspective and refuses to see him in a realistic manner. In a modern play the realistic presentation of a character is a must. But in folk drama the audience wants to see the performer first in his worldly personality and then in his dramatic one. These two aspects of a folk character, jointly create an impact on the audience and are each other's components. *Rājā Harīshchandra*, for example, has two aspects when he

does his role in a Rajasthani folk play. His worldly personality is put in action when he smokes a *beedī* on the stage but when he asks for tax from *Tārāmātī* for performing funeral rites of her son *Rohitāśva*, he is looked upon as *Rājā Harīshchandra*. In a modern play this worldly glimpse of the performer is unimaginable. The audience of a folk play knows that a particular person, doing a female role, is not a female. He is the same man who eats and plays with them every day and knows that he is doing a particular role. The manner in which he creates the illusion of a woman, through his false breasts and illusory voice is all praise to him; but in the case of an actual female performer this possibility is almost zero and the audience-performer relationship is totally lost.

Any performer, while fighting with a real sword in a folk play, is ridiculous. Its imitative or symbolic presentation can alone be effective. But in a modern play if sword-fighting is not realistically done it will have no effect at all. Hill climbing in a folk play can shown by a little jump on the ground, where as in a modern drama hills are to be created with stage settings. A beggar, in a modern play, has to be made up like a beggar with torn clothes and clumsy looks, but in a folk drama any character holding a begging bowl will be taken as a beggar. This symbolic feature of the folk character alone impresses the audience. Creating an effect of a sword, without a real sword, looking like a woman without being a woman and presence of hills in the absence of actual hills are the characteristics of a folk play. If the characters are presented in their realistic manner and the stage-settings are symbolic, the expected effect will be totally lost.

Personality of a Folk Character: The folk character thus has two functions. One is to emphasize his dramatic personality through symbolic representation and the other to peep through his worldly personality whenever the need arises. This very blend of realism and symbolism is the life of the folk play. It is because of this fact that a folk play never looks like a drama to a modern eye. Anybody doing any thing within the frame work of a folk play any where in a street or a village-*choupāl* will attract huge crowds. Such a massive impact of a folk play is still not understood by modern drama critics.

Religious characters like *Rāma*, *Kṛṣṇa Sītā*, *Yashodā* are attached to the audience more through the performers who represent them on the stage than the religion which creates a sort of an awe for an average man. These characters are honoured by the people even when they are not on the stage and are worshipped like deities. Even evil characters like *Rāvana*, *Kaṇsa*, *Duryodhana* and *Dushasan* are given all respect because of their superb performance on the stage.

If some salient features of a folk drama are to be adopted to modern play a thorough study of folk tradition is to be made. The folk theatre as for example, has no formal stage. It has many exits whereas the modern drama has few. The actor working on a folk stage has to move like birds to be able to be visible from all sides. The dialogue, songs and mode of movement in

a folk drama is never rigid. The actors are free to act, speak and sing and move whenever they feel like doing so.

The performers have to sing and dance on the demand of the audience when the show is on and make the play colourful and interesting. These improvisory situations lend new life to the folk drama. All these characteristics of a folk drama should find place in modern theatre if experiments are to be conducted in right earnest. The theme of a folk drama is loose elastic. The climax is generally never achieved. The characters are sometimes left undeveloped and several situations are left to the imagination of the audience. The audience too is a participant of the folk drama and shares its merits and demerits as an equal partner.

In a folk drama it is not difficult for the audience to understand the time lapse. Miles distance can be covered by traversing a few steps on the stage. Years are covered through narration of the clown. Only a vigorous jump on the stage can be taken as crossing the seven seas by Hanumān in quest of Sītā. But in a modern play all these situations and time lapses are shown through the miracle of lights and dimmers and the use of heavy and complicated stage crafts. Can the modern drama adopt these folk devices?

The informal acting and the wide stage coverage of a folk play can well be utilised by a modern performer. The sets used can also be made simple and symbolic. A branch of a tree can be used as a full fledged tree and a portion of a wall should be sufficient to represent a fully constructed house.

Contemporary drama is word-oriented while folk drama is dance and music oriented. The folk technique can be adopted for creating modern opera or music-based drama. The use of various locations as prevalent in some folk plays can also be tried out in contemporary theatre. Several locations can be constructed or improvised at one place in such a way that they are visible to the audience from all sides.

A traditional Indian play is an intergrated form of opera and dance drama. A contemporary experimentalist can produce an integrated drama involving all these forms. Folk drama can be of immense help in this. Such a production will not be a simple and cheap but it will be worthwhile as an experiment even if it is sophisticated production.

While producing folk-based modern-plays one has to take precaution against presenting them as folk plays. We may be able to acquire all the qualities of a folk play but still it cannot be placed in the same category.

It is very often said by several drama experts that the *Tamāshā* of Maharashtra and *Jātrā* of Bengal have given up their tradition and still have remained extremely popular. This requires a through study survey. We have to find out whether their themes are still traditional. Are they popular only cities or in rural areas also? Have they utilised traditional artists or new ones? Is the emotional and conventional attachment of the masses with them still in tact? Are they part and parcel of the rural life? Do they carry their audience with them

in all their difficulties? Does the audience consider itself participating unit along with the performer?

Some enthusiasts undertook an experiment with a Gujarat *Bhavāi* some time back. Their main theme was National savings and life Insurance. They used the *Bhavāi* technique in all its aspects. It was a fairly successful production for an urban audience. But when it was performed in a rural area before traditional *Bhavāi* lovers it could not succeed.

Several new *Kṛṣṇa-leelās* have produced in India but in spite of their sophisticated production they are not able to catch the audience as the traditional one does. The same has happened with a modern *Rām-leelā*. They are not able to arouse the devotional sentiment of the audience. The performers are unknown to them and have no personal relationship. They are suited to a modern theatre with modern accessories and modern audience but are most unsuited to a rural audience, emotionally and devotionally attached to these forms.

Traditional plays do change and acquire new forms as society advances but the process is so slow that the change remains almost unperceived. It is like a natural stream which flows from a mountain and joins hands with several other streams to become an integrated one. This is an effortless process which goes on for generations.

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FOLK INSTANT THEATRE

One way of categorizing genres in folk arts is by applying the norm of sensory perception. All art forms, in such a case, could be divided into three areas: (i) auditory (ii) auditory, visual and (iii) visual. There are very few pure visual forms in folk arts (such as mime, folk painting etc.) Further, one may find that the auditory-visual forms take a precedence over the mere auditory ones. That the visual forms are more effective with the audience, especially the unlettered village folk, needs no emphasizing here since even the communication experts lay greater emphasis on the visual than on the mere auditory. While such an insistence on the relatively greater impact of the visual form is based on the experience of audience over centuries, a close scrutiny of the folk theatre forms reveals that they have consistently failed to keep their forms and contents intact and continuous changes are brought into them to keep pace with audience response. Since change is fundamental to all folklore, this is itself is not a serious case for study; but what makes changes especially noticeable are their fragmentation and performer's functional approach that necessitated such fragmentation.

By 'fragmentation,' I mean any shortening of an existing content component; or, by extension, any concise capsuling of a possibly lengthier episode/episodes to suit audience acceptance. This fragmentation, I believe, is necessitated either due to the performer's awareness of the utility of the changed,

fragmented form or, negatively speaking, their awareness of the futility of the old forms to achieve a predetermined goal. Either way, it is the functional necessity that must have promoted the performers to seek, and establish new forms. That the folk artistes are very conscious of the perceptible changes in audience responses is evident from their contemporizing the forms from time to time, incorporating and interpolating new references or episodes of topical interest. In a genre study of the folk theatre forms, this fragmentation of the episodes and their functional importance should be taken into consideration, especially while dealing with the sub-forms of a particular genre.

Calling out an episode from any traditional myth or legend and, either presenting the episode independently or mixing it up with other folk forms in order to bring home a metaphysical truth or a political expediency is common in all the countries. The **Ludruk** a Japanese folk shows *Surabājā* incorporates elements of traditional Japanese shadow plays, *Maduresse legends* welding these and other elements into a five hour show featuring skits, dances, songs, and drama. By a regrouping method the Japanese performers, in the *ludruk* show, reassemble fragments of different folk items in order to entertain a present day audience. The variations brought upon *Jātrā* performances for political ends is by now a common experience. There are other varieties, which, without changing substantially, incorporate new elements. But the two most common elements seen in such remodelling attempts are: fragmentation and functionalism.

The form chosen here for substantiation is an interesting *Telugu folk theatre* form called *Pagati Vesham*. It must have emerged, in the form it stands today, in the late nineteenth or early twentieth century, though it has many suggested antecedents.

Vesham in Telugu means costume; by extension of meaning, it would suggest 'behaving in a way that you hide your natural self'. Suppose you say 'Nāku Teliyadu: I do not know (what you are asking)', I might reply 'Antā Vēsham' it is false; you are feigning; you have put on another's role; and so on. If we extend the same terms to theatre terminology, we can say:

He has taken up a Vēsham (role) in that play
(Vādu Vēsham Vēstunnādu)

I did not like his Vesham (role; role-playing)
(Vādi Vēsham nāku nachalēdu)

The second sentence-*Vādi Vēsham nāku nachalēdu*- in day to day conversation, would mean that I did not like his peculiar behaviour; or his role-playing. So *Vēsham* means role or role-playing; to assume another's role, hiding your own. *Pagati* means 'during the daytime' (from pagalu: day) *Pagati Vēsham*, then, would mean a person assuming another's role during daytime'. *Vesham* is a near equivalent of *bhūmikā* and it can be safely assumed that this role-playing is not substantially different from the same man's role-playing in a traditional drama during the night time. Looking at the term from a traditional performance point of view, it sounds a paradox since to theatrical role-playing is envisaged during the day time and, conversely, no

entertainment shown during the day time could be termed as role-playing. However, the term not only defines the form but also suggests its prominent connotations.

It is interesting to note that the form is usually referred to in its plural *Pagati Veshalu*, because it is not a single performance, but a series of performances, consecutively presented for a number of days, depending upon the repertoire of a particular actor/troupe and/or the response of a village. Two or three actors take up different roles each day and present their 'show' at the doorsteps of every house in a village. On the last day, they resume their original *Vesham*, go to each house for collecting suitable remuneration. The performance may extend to its full duration- which is a half hour- or, it may end abruptly on the summarily summoned orders of not-to-enthusiastic lord of the house:

A tentative list of the most celebrated *Veshams* included in the repertoire of the different groups would indicate is catholicity and variety. About sixty common *Veshams* are noted, out of which the following are more prominent:

1. Bairāgī 2. Budabukkala 3. Somayajulu- Somidevamma
4. Dhashtikam Pantulu 5. Dasarī 6. Tahsildār 7. Bogam
8. Pamulavādu 9. Erukala 10. Dommara 11. Koya
12. Fakir 13. Jarpama 14. Satani 15. Pathān 16. Komatī
17. Paduchu Pellam Musalī Mogudu 18. Gayyalī Pellam
19. Revenue Inspector 20. Atta - Kodalla Sarvādam
21. Lambādī 22. Gollabhāmā 23. Mandulā Vesham
24. Bhatrāju 25. Liṅga Bālīja 26. Shakti 27. Dudinamma
28. Ardha Nārīśvara

A thematic categorization of these character- types would yield a three-fold division: (1) Those based on traditional mythical/legendary types (such as Ardhanāreeswara, Bhetāla, Shakti etc.), ii) character-types based on contemporary caste-clan-social position (majority of these come under this group), iii) Types of pure farcical interest (Mondibana Vallu, & Singi Singadu etc.).

The second group, as I just mentioned, is the most prominent one. The characters portrayed here are of contemporary relevance. The performers go to these communities and show a portrayal of their own character-types, which indicates that the types are drawn so broadly and so genially that even those that are directly affected by it would not take it amiss. In fact, the people of the Communities honour the performers for their careful understanding and flawless imitation.

The list of character-types would also exemplify three major aspects of fragmentation, especially if we compare the characters and their style of rendering with the traditional dramatic forms:

(1) As against the development of a plot with different characters seen in the traditional forms, this form endeavours to present an in-depth character study of a particular type. (2) As against a full night's performance (roughly about eight hours, sometimes extendable to several nights), a single *Pagati Vesham* 'Performance will not exceed half hour. But if we take into account the continuous process of its repetitive performances,

moving from house to house, the total time that will be taken by the performers to cover a fairly large village of about five hundred houses would be four to five hours. (3) As against numerous characters required in a full length folk theatre presentation, this performance usually needs one or two characters, accompanied, occasionally, by a harmonist and a percussionists.

Such single actor's performance are not altogether absent in ancient Andhra folk tradition. Palkuriki Somanatha's mention of such role-playing disguised in the characters of Gandharvas, Yakshas and Vidyधारas is one of the earliest reference to a single person's multiple role-playing. But that is a night performance and in the precincts of a temple during a festival and so is occasioned by a ritual; whereas no ritualistic background necessitates a Pagati-Vesham performance.

Three different ancient forms seem to be akin to *Pagati Vesham*: viz: *Bahurupam*, *Kalāpam*, and *Vālākam*.

Bahurūpam: As the word indicates, Bahurūpam is a form in which a single actor takes up the roles of different people at different times. In later years, this is described as a *nritta* form which indicates extempore action, speech and costume.

Kalāpam is a dance form in which a single actor's predicament is exposed through songs, dance and expressive emotions. *Bhamakalāpam* is one such. But there are other *Kalāpams* such as *Chodigan kalāpam* and *singi-singadu* which reveal a greater sense of realism both in content and form.

Yet another folk form which goes nearer in presentation is *Valākam*, a one-man's extempore exposition of a matter topical interest, mainly presented on ritual days.

Pagati Vesham has something of all these forms in it, but it is basically different from others since it is a diurnal performance and not a nocturnal one. It is more realistic than *Kalāpam* and less ritualistic than *Valākam*.

It may safely be surmised here that in spite of a variety of ancient forms which have resemblances to *Pagati-Vesham* either in form or content, it has a unique of its own. As no other theatrical form has envisaged to do, the *Pagati-Vesham* is presented only during the daytime. As the wandering minstrels go from door to door singing ballads of Yore, these performers go from door to door presenting a dramatic 'item,' which consists of characters in action and a 'plot' through which the characters are interpreted to us.

In doing so, the form has to obey certain self-imposed rules. These rules go a long way to categorize the form as 'dramatic'; they are costume, make-up, speech and mannerisms that would befit the character-types. Great care is to be taken in costumes and make-up since it is a daytime performance. The actual likeness of the roles is to be established, firstly through *āhārya*.

Secondly, since these *Veshams* are all character portrayals contemporary people who form a part of the audience to which the show is presented, the performer's 'characterization' should be realistic. The performers take a considerable amount of care to achieve this character identification, not only by *āhārya*,

but also by *Vāchika*. The speech rhythm and dialect variations are so minute from one caste character to the other that the performers must carefully incorporate them in their presentation of the characters.

Many items of the repertoire lay emphasis on the *āhārya* and *Vāchika* aspects of *abhinaya* alone. In a few of them *āṅgika* is predominant (Bhetāla, Shakti etc.) and rarely do we come across a *Vesham*, in which *sattvika* is dominant. There is only one *Vesham* which insists on such emotive expressions-the *ardha-nareeśvara Vesham* originally presented only by the '*Kuchipudi*' performers.

The absence of *Sāttvika* aspect of *abhinaya* in the presentation of the *Veshas* is an indication of the form's reliance on a realistic interpretation of character, for in stylized theatre forms in India- both classical and traditional, *sattvika* plays a dominant role in symbolising the characters, which is more on particularizing the character, though there is limited attempt at universalizing it to be a type. *Sāttvika*'s absence in *Pagati Vesham* is also necessitated for two other reasons: through the *sāttvika bhāvas* presented in the *abhinaya* of stylized characters in regular folk performances, aesthetic distance is maintained between the actor and his audience. Since such distance is not maintained in *Pagati Vesham* performances due to the character's physical nearness to the audience and the realistic style of presentation chosen, only such portrayals are selected which do not need much of emotive expression for a proper interpretation of character. This is perhaps so, since the presentations are required to be understood even by common, not very literate, folk who would have found the intricate gesture-language difficult to follow.

Another characteristic that specifically helps the *Pagati-Vesham* to gain currency among the village folk is its unbiased approach, to each character type. This is done by giving a sly, humorous turn to the sketch, taking the one from the board behavioural peculiarities of each type. Humour, in fact, is the real sustaining principle in all these performances; humour, both in *āṅgika* and *Vāchika*. The performer goes to the extent of mildly reprimanding some of the characteristics of these character-types. In this way they serve as great correctives. Good humour without a stink of malice is responsible for the genial response this form gets from people.

Finally, the most important functional aspect of *Pagati Vesham* is its ready availability to the audience at their own door-steps. Instead of the entire family making a trip to the central place of the village during the night time, inconveniencing themselves, it is the capsuled form that is presented to them; and those few minutes they are the royal guests in their own homes.

Further, such a form becomes 'instant' theatre, because when once the *Vesham* is on, speech befitting the character comes to the performer automatically and those four or five hours, he lives in the role; most often he does not come out of his role until the complete 'dramatic' tour of the village is over.

It becomes 'instant' theatre because the form is presented, not on an improvised stage as a traditional

drama is enacted, but in the wide court-yards of the rich people, in wide open places where four roads meet, on the muddy roads, narrow by-lanes, in short, wherever the folk audiences are found.

Such presentations are almost 'instant' because they start off as vigorously as they are put off, almost suddenly, according to the demands of an environment. They are 'instant' in yet another sense. They get to the content of the performance directly without elaborate preliminaries as seen in the traditional folk theatre forms.

Finally, the functional importance of *Pagati Vesham* topsyturves the entire performer-audience relationship. While the traditional dramatic forms are performance oriented (that is to say the performance is the fixed entity and all requirements such as audiences, content, style of presentation etc. are to be geared to promote such a performance), the *Pagati Vesham* is receiver oriented.

Thus fragmentation of the form, of the thematic variations viable with different sets of audiences and fragmentation in time have become necessary for the performers to launch almost a new form which takes drama to the door steps of the common people by very innovative and wandering theatre groups.

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FOREIGN CULTURAL CENTRES IN INDIA.

Foreign Cultural Centres in India: In 1970 the Govt. of India had taken a decision that the Council would manage foreign cultural centres/ libraries in those places in India where the concerned foreign missions did not have an office. Accordingly, the Council administers nine **British Council Libraries** at Ahmedabad Bangalore, Bhopal, Hyderabad, Lucknow, Patna, Pune Ranchi and Trivandrum; the **Max Mueller Bhavan** offices in Bangalore, Bombay, Calcutta, Hyderabad, Madras and Pune; the *Alliance Francaise* offices in Ahmedabad, Bangalore, Bhopal, Bombay, Calcutta, Chandigarh, Goa, Hyderabad, Madras, Pondicherry, Pune and Trivandrum. The House of Soviet Culture in Trivandrum is directly managed by the ICCR representative in Trivandrum who is also its Honorary Director.

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FOREIGN AND INDIGENOUS INDOLOGISTS ON INDIAN ARCHITECTURE

The amount of material published in the field of Ancient Indian Art and Architecture is so immense that no single person can or can even hope to compile a complete or a near-complete bibliographical amount. The fields are also now more and more specialised. What could be profitably done, therefore, was to take stock of the situation as far as the main trends and developments are concerned. Also useful would be a review of the progress made in the solution of some problems posed by previous researches. The researches published till 1960 are generally taken note of, although in some places slightly later publications are referred to for their uncommon value.

1. Some important periodicals devoted to the subject:

For detailed bibliographies the reader is referred to the *Annual Bibliography of Indian Archaeology* published by the **Kern Institute Leyden**.¹ The latest discoveries are reported as usual in the mouthpiece of the **Archaeological Survey of India** viz. *Indian Archaeology-a Review*.² Half a dozen of the most important journals dealing with this subject could be mentioned in this connection. They are, **Mārg**³ *East and West*,⁴ *Lalit-kalā*⁵ *Roopalekhā*⁶ *Artibus Asiae*⁷ and *Art and Letters*⁸ In addition, periodicals published by various learned societies and some of the universities discuss from time to time the particular topics with which they happen to be dealing.

2. Contribution of Cunningham and Burgess: The year 1885 marks the end of an epoch as far as the field of archaeological investigations is concerned. This date has to be brought down, however, by some five years when one is speaking of the work in the direction of architecture and art. While the former date saw the departure from the scene of the truly titanic figure of **Cunningham** the latter marks the withdrawal from active service of **James Burgess**.

These two men had brought together an immense mass of information. It was promptly presented to the students in the form of a processed treatise of often as raw data. The volume of this work was so great indeed that the contention of **Burgess** that the Survey could be wound up within the foreseeable future seems to have come perilously close to reality. These two and their assistants like **Beglar, Cousens, Rea, E. Smith**, were responsible for detailed surveys of so many parts of India that one is tempted to say that this contention came not only from a very limited perspective of archaeology, but also from sheer ability.

That the task was far less easy was conclusively proved within lifetime of **Burgess** itself. He had to retire from service mainly because he had in arrears material worth twenty more volumes. He had to stop collecting more information about more topics, if he was to do justice to what he already had. An architect by profession and training, he had as much fascination for monuments as for other types of finished works- especially well illustrated exhaustive studies.

Cunningham had certainly a wider notion about content of archaeology, but to **Burgess** archaeology was

but the history of art, and during his times architectural studies received greater attention than before.⁹ He brought forth exhaustive volumes on the cave temples of Western India, the monuments of Ahmedabad, Amaravati, Bidar, Northern Gujarat, Ellora, Kacch and Kathiawar. **Rea, Smith Beglar** studied the monuments of Agra, Madras, Mathura and South India.

In fact a glimpse at the list of the publications¹⁰ of these people leaves one wondering about the scope they left for future investigators. At least one of the most capable of these had to declare in exasperation, 'because of their finality those publications often tended to stifle rather than to stimulate further researches in the particular paths trodden by their authors.'¹¹

These fears, however, did not come true. People continued to exercise their minds over the fields and problems touched by these giants. A very brief outline of the achievements of these new students is presented below, and a comparison between their achievements and approaches is made at the end of the paper.

3. Studies pertaining to history of Architecture: It has already been noted that the survey and study of monuments of the past was a highly developed aspect of Indological studies during the last century. In the period under review, quite a good deal of work is done in various branches pertaining to the history of architecture. In continuation of the regular explorations of the earlier scholars, hitherto unknown areas were searched for the remains of ancient monuments. Some of the areas surveyed have proved to be extraordinarily rich in this respect, and helped materially towards reconstruction of the history of architecture.

4. Some of new sites of architectural remains: The thick jungles of Madhya Pradesh around Jhansi contained a number of temples, especially Jaina shrines dateable to the Gupta period¹². Approximately of the same date are the temples from the border areas of Gujarat and Saurashtra. At Alampur¹³ in the Mehbubnagar district, was discovered an interesting group of temples nearly contemporary with or slightly later than the structural shrines at Badami and Pattadakal. Pallava rock-cut shrines have come to light through patient surveys.

In addition, individual temples of various dates and stylistic affinities have been brought to notice from time to time. Notices of these have appeared with more or less precise records in *Indian Archaeology-a Review*.

All these together have certainly added to the richness of our knowledge. The data available is abundant and is helpful in a greater elaboration of earlier conclusions.¹⁴ However, he would be a bold man who would assert that the discoveries from surface explorations have revolutionized or materially altered the style-time concordance originally worked out by **Fergusson**¹⁵ and later on elaborated by **Percy Brown**¹⁶

5. Excavation of some Buddhist & Puranic sites: In another direction efforts have been much more rewarding. Well known Buddhist sites and Purāṇic places have been excavated. These certainly have materially added to our knowledge on the subject. Especially in respect of Buddhist architecture and

sculpture the role played by excavations cannot be overestimated. The same is to a certain extent true of Kushāṇa and Gupta art. Among these large-scale excavations could be counted the ones at Ahichchhatra, Nālandā, Nāgarjunakoṇḍa, Pahārpur, Rājgir Rājghāt, and Taxila.¹⁷ These have uncovered a number of stupas, monasteries and temples, all dating back to the early centuries of the Christian era.

The whole complex of Buddhist monastic architecture has been brought to light only through this source e.g. the apsidal chattras, the spoke-wheel based stupas, the quadrangular vihāras as at Amrāvati and Śāñchī.

6. Defence arrangements of Ancient Indian cities: Also exposed by the excavations were defence arrangements in ancient Indian cities. It is highly interesting for the student of military architecture in India to note that not one major city of the ancient times is without the protective girdle of mud-brick, mud, or burnt-brick ramparts, in many cases complete with screened gateways, towers, with loopholes and moats. What a grim and strong aspect these fortified cities must have presented and how would it have fired the imagination of the poets and the artists! Indeed, till now our knowledge about them largely rested on depictions in sculpture or literary descriptions. The former were (especially at Śāñchī) dismissed as continuation of foreign traditions whereas the latter were branded as results of idle imagination. The excavated remains of places mentioned above have proved that it was neither, that it was plain, simple truth.

7. Some important clearance operations: Somewhat less severe in procedure are what are known as clearance operations. These have exposed a number of rock-cut caves whose existence was either forgotten or not even suspected. In this category fall some caves at Ajanta, Ellora, and Aurangabad and a number of rock-cut shrines of Pallava period. The most significant, however, was the clearance of the Pitalkhora¹⁸ caves in the Aurangabad district.

8. Changing trends of researches in architecture: All these, it might be emphasised once again, are an addition, in many cases substantial, to the data or information regarding the various styles and periods. They have, however, added little that is absolutely novel. It might thus appear that the value of all the discoveries in this field is of limited importance. But this belief is not entirely true. Researches in the field of Indian architecture have been, indeed, very much fruitful during the last seventy-five years. The only thing is that their direction has changed. It has taken a different turn, new dimensions have come into play. All this is quite in keeping with the logic of the development of these studies. A few aspects of vital importance may be noted here.

9. Percy Brown's architecture: Better understanding of the formal aspects of the structures, their sculptural depictions and so on is the most elementary field of study. Research in this field has led to a slight reshuffling in the chronology or the stylistic labels of some monuments. But a stage has now arrived where the formal aspects have been investigated and interpreted to

a near maximum stage. Mention of the masterly work of **Percy Brown**¹⁹ is inevitable in this context. Basing himself largely on **Fergusson's**²⁰ analysis, Brown has utilized all the new data that has been brought to light and rearranged the monuments and styles. He is thus able to show to a better degree than before the generic growth, a more logical picture of the rise and decline of the various styles and their idioms.

10. Contribution of Temple survey projects: The steps taken in the direction of advance are various. One of the most important of them Temple Survey Project. The Archaeological Survey has in operation for some years now a separate section known as the "Temple Survey." The sub-division of this project into northern and southern circles is quite significant in itself.

The work (of the Survey) is in progress for about a decade or more and the results till now achieved have been embodied in several monographs. One, by Krishna Deva²¹ deals with Khajurāho, while the Pallava temples and the rock-cut shrines of Pallavas have received attention at the hands of **K.R.Srinivāsan**²²

If the published works of the Survey are any indication of the work of the Survey, of its aims and objects, it seems that a major place is given to precise elaboration of the stylistic and chronological affinities of various monuments or groups of monuments.

The efforts made by the Superintendent of the Northern circle to indentify the *Pratihāra* style and its various ramifications, among the group till now passing under the general denomination 'Indo-Aryan' are most noticeable.

11. Problem of genesis of Hindu temple: So also the problem of the genesis of the Hindu temple, of the structural and formal aspects, seems to be receiving considering attention. The early temples Saurashtra, of North Gujarat and of South Deccan (Aihole, Bādāmī and Pattādkal) have been inspected again and the tentative conclusions arrived at have been published in the following manner: "The study of the last named group of monuments (Aihole, Bādāmī, Pattādkal) undertaken jointly with the Superintendent, Temple-Survey-Project,

Southern Region, has provided evidence for the derivation of the Southern and Northern styles from common, sources and the gradual crystallization of the peculiarities of the respective style in course of their diffusion through time and space."²³

What are the factors that have helped the investigators to arrive at this conclusion has not been mentioned-the notice is too small to do it. The discussion could not, in fact, end here. If the origin of the Indo-Aryan and the Dravidian styles is to be traced to a single ancestor, the causes of their division have to be made clear. Again, the fact is not without its significance that once the basic division occurred, each group developed its own idioms but retained its individual identity-there was no further fragmentation. It would have to be explained why the division through evolution froze at a particular point and did not go further-a logical thing to expect. The efforts of the Temple Survey might provide the answer to this and other ancillary questions.

12. Some important problems connected with formal aspect of architecture: Studies in the formal aspect of architecture have not solved all problems. Especially the question of the origin of the so-called original form of a temple structure has continued to elude the formalists.

Then there was the problem of uniformity so very apparent in Indian architectural tradition. Groups and sub-groups could be marked out but the feeling of continuity never disappeared. The only explanation could be tradition and that tradition too in a written, codified form. These treatises on architecture present numerous problems. In the first place, their exact meaning and connotation had to be properly understood. Then their dates had to be ascertained, and as a concomitant of this the later interpolations had to be marked off.

13. Reseraches in treatises of Ancient Indian architecture: The first exhaustive study based mainly on texts could be attributed to **Acharya P.K.** who edited and translated the *Śilpa-sāstra* of Mānasāra²⁴. In its wake came several studies of different *Śilpa-sāstras* the most noteworthy in recent years being *Dīpārṇavā* by Sompurā.²⁵ Previous to these Ram Raz²⁶ had published a study of Hindu architecture based on texts and monuments.

Other texts of a regional nature or dealing with particular aspects have also edited, to cite, the publication of a treatise on woodwork of the 13th century by **P.Shah**²⁷

These texts, valuable as they are, present certain problems to which scholars have not given attention that they deserve. The regional prevalence of a particular text, the likelihood of difference of regional connotation attached to various terms during various periods of time, all these are not given their due share of study and thought. The absence of linear drawings of definitions in detracts the value of a work that has something to do with a visual art. This fact is not properly appreciated. The time priority of practice and precept is not always properly understood. And lastly, the separation of the scientific principles and the religious injunctions has not been perfected. In many cases, instead of the former the latter aspect is given more prominence.

If only it is fully understood that in all ancient societies, everything from social and political organization to pure scientific knowledge required the sanction of religion if it had to attain any permanence or authority, the balance would be restored. The form certainly was that of a religious doctrine, but the substance was or could be scientific. This realisation would bring the whole literature on this subject into sharp focus.

14. Correlation of Ancient texts and monuments: A much more revealing line of investigation would be that of a correlation of the texts and monuments. This was to be done without reference to the philosophy involved and had to refer mainly to the various structural and decorative features. Not much work is done in this sphere.

Dutt in his *Town Planning in Ancient India*²⁸ has made a full comparison of the textual prescriptions on

the one hand and the actual remains of the olden cities on the other. Their relationship, if any, is slender, either because the texts present too idealistic a picture, or because successive rehabilitation and modification have altered the original plans of the towns beyond recognition.

The most recent, in respect of time and also in respect of trends of thinking, is the work on the ceilings of the temples of Gujarat by **Dhaky** and **Nanavati**²⁹. Here, the authors have collected a large number of examples of sculptured ceilings from medieval temples, analysed them and explained them with reference to various texts on *Silpa-śāstra* like *Samarāṅgaṇa Sūtrashāra Pramāṇmañjari*, *Jayāprcchā Viśvakarmā Vāstśāstra*³⁰ etc.

Texts have been used much earlier in dealing with architecture, the treatise by *Kramrisch* on the Hindu temple being one of the most important.³¹ However, the approach there is highly subjective; its points of reference fall beyond the scope of art history proper. There is every reason to believe that this particular line of investigation, that of correlation of texts and monuments, would now attain more importance, thus bringing theory and practice together. This in its turn means a better understanding of Indian architecture.

15. Question of Foreign influences: The question of foreign relationships and influences still continues to exercise the minds of scholars. The attributions might vary in case of details, some figures or motifs, but their un-Indian character continues to be emphasised.

There developed in its wake, in the early decades of this century, a school of thought that would shun any idea of foreign contact or influence, but would put forth a sort of counter offensive. Either chronology could be altered or literature interpreted or philosophical aspects emphasised. Extremist tracts of little scholarly value found their way into respectable journals³²

But this was a temporary reaction and today the general writings are much more balanced, non-partisan. The realisation that foreign motifs have been transmuted and assimilated, some times beyond recognition, in better artistic forms has been a stabilising factor. Here one cannot help stating that Smith's³³ views on this question happen to be the most balanced even after so much fresh ground has been broken.

16. Some Ancillary Studies: All these relate basically to the origin, growth and decline of various architectural forms. Some studies that might be called ancillary have also come forth. Instead of drawing conclusions about itself, but about the cultural conditions in which it had its about architecture, they glean information from architecture, not origin and growth. The studies are by no means novel. Nalanda,³⁴ Taxila³⁵ all have received their fair share of attention.

A recent and very interesting study comes from **Sarkar**³⁶ on the excavated remains of Nāgārjunakoṇḍā. The author has demonstrated how the sectarian and ritual characteristics of the various Buddhist sects that made Nāgārjunakoṇḍā their home, are faithfully reflected in several excavated structures. The

Mahāsāṅghikā have left their mark as indelibly on the place as have the Apara-mahāvīna seliyas.

17. Researches in domestic architecture: Domestic architecture is more prominent because of the relatively small attention paid to it. Original specimens are certainly non-existent, either because of destruction following every political and military victory, or because of the fragile nature of the materials used. In any case, the result remains the same. Alternatively textual descriptions or excavated remains might be expected to fill in the gap. Depictions in sculpture and paintings would be yet another source.

All these sources have been tapped severally. Ajanta³⁷ paintings have been analysed. Nāgārjunakoṇḍā³⁸ has been studied, whereas Sanchi sculptures are receiving attention in a monograph that is in press.³⁹ Works by **Agrawal**⁴⁰ like *Harshcharita* or by **Puri**⁴¹ like *India in times of Patanjali* have taken note of whatever information on this topic could be gleaned from these books. Majumdar⁴² in *Indian culture* has elucidated a number of details. **Sankalio**⁴³ in his "Houses and Habitations through the Ages" has collected and correlated much information from excavations.

However, with all these, no comprehensive picture of the domestic architecture in ancient and medieval India has emerged.

18. Researches in Military architecture: About military architecture⁴⁴ which was an important feature of the ancient Indian landscape, nothing except the sketchy idea as gained from the excavations noted above and those in Ujjain, Śīsu-pālgarh etc., is to be had. Certain sculptural representations like those at Śāñchī do indicate the general aspect whereas the texts on *Silpa-Śāstras* or texts like *Arthasāstra* give valuable information on the science of military engineering. Here also no complete study exists so far.

Sculpture

19. Research publications and on sculpture: The amount of research papers and publications on sculpture would easily sink into insignificance that about the other branches of art. From the point of view of substantial or significant contributions to the entire field of the study of Indian sculpture upto the end of the first millennium A.D., only a part of this literature could be really useful, at least for the purpose of this review.

20. Main divisions of research publications on sculpture: The entire literature on this subject could be divided into some broad groups. The first one concerns itself with the philosophical or iconographical aspects of sculpture. In this class fall the writings of authors like **Kramrisch**, **Coomaraswamy**, **Zimmer**, **Havell** and others. Also pertinent in this context are some papers by **Leyden**, **Sarasvati**, **Moti Chandra**.

More especially the recent work of **Alice Boner**⁴⁵ could not be ignored at all. This work is worthy of an independent and detailed review for its own sake. Unlike other authors who have approached the questions of form and substance with a certain bias in favour of either, **Boner** takes a very balanced stand and seeks for a coordinated understanding of these two elements with reference to Indian sculpture.

Another group mainly consists of notices of sculptures and images till now not known. As a corollary to the notice which is the chief object of these papers, their place in stylistic and chronological order is discussed often ably. The articles and papers by among others, **R. C. Agarwal** happen to belong to this category. He has brought to notice a very large number of plastic works, especially from south-east Rajasthan. Notices pure and simple have always found their place in Annual Reports or Journals generally treating Indology or Archaeology.

The third group rests largely on the second. It is a more critical examination of various pieces of sculptures, attempts to fit those pieces in the stylistic and chronological picture already there; but mainly aims at introducing certain changes or improvements in the suggestions already made in this respect. All these aspects were discussed in detail by the earlier authors and discoverers who have introduced and finalised the scheme of art history we know to-day.

The fourth group of papers consist of very elaborate studies mainly based on inscriptional references dated images or minor stylistic differences. All these chiefly aim at rearrangements and modifications in particular 'Period' or 'school' groups. As an elaboration and the exactitude knowledge therein, these papers serve an important purpose.

The last group consists of general surveys of the entire range of particular style of sculpture. Many of these are more noteworthy on account of the pictorial or photographic representations, the size and quality of which is often remarkable, **Smith's 'history of fine Art' in India and Ceylon**, **Goetz**, **Havell**, **Coomaraswami** **Śivāramamūrti**-all these scholars have contributed their very exhaustive analyses on Indian sculpture.

Goetz⁴⁵ following the now common custom, cites the Indus pieces as the early examples of Indian plastic-art. The next phase is Mauryan, afterwards Gāndhāra, Mathura, Andhra or Sātavāhana, Gupta and so forth. Additions in information by way of discoveries of statues around Patna, Rajasthan etc. do not alter the picture materially. His suggestions regarding Roman influence had been anticipated by **Smith** the only point of difference being that **Goetz's** suggestions are more pointed mainly due to the discovery of Roman and **Roman Alexandrian** objects in the excavations at several sites in the Deccan and some other places like Begram.

The work of **Saravati**⁴⁶ is a business-like survey and is not only a logical and up-to-date arrangement of information, but also matters pertaining to foreign influences, symbolism, the influences of Indian spiritualism and so on. It might be stated that this book looks like a slightly compressed and very dilute version of **Kramrisch's**⁴⁷ arguments, with the addition of a few details here and there.

The work by **Śivāramamūrti**⁴⁸ has stretched the idea to its logical extreme and he has assigned a separate style, if not a style a school, and if not a school, at least an idiom to practically every important dynasty that ruled over parts of India. These are general surveys,

taken by people who mainly rely on the formal and stylistic aspects of the subject matter.

21. Contribution of Havell, Commārasvāmy: In between these works and to a certain extent along with them, come works by a separate school of authors consisting mainly of **Havell**⁴⁹ **Coomaraswamy**⁵⁰ **Kramrisch**⁵¹ **Zimmer**⁵² and a host of others. The latter often lack the deep perception and keen sensitiveness of these stalwarts and their works therefore happen to be full of clichés and phrases, in place and out.

Leaving these inferior attempts aside, the contributions of this school have a sterling value. For, although they have not been able to change chronological or stylistic grouping or revise in its entirety the relationships so long postulated they have definitely explained why Indian sculpture is Indian. In other words, these authors have shown that although the process of the spread and borrowing of ideas, motifs and influences was quite an important active factor in the moulding of Indian art, the aspect of their assimilation or Indianisation is all important in any discussion.

It is due to the efforts of these people that today one knows that Indian sculpture is not a mere assemblage of plastic elements derived from various sources, foreign as well as indigenous but that it is a complete entity in itself. This has been fashioned out of numerous elements but following certain principles and ideals that are thoroughly Indian, having their roots in Indian tradition and thought. This particular aspect is in many cases over-emphasised. But the overall effect is healthy. The main contribution of this school is that it has lifted the investigations from the field of pure form and taken it to the plane of the consideration of substance.

It has been shown that the Indian ideal of beauty was quite different than the one entertained by the Occident. It has treated any objects as beautiful only if it expresses a sublime conception, irrespective of such technical aspects as relief, proportion, formality and so on. These points are elaborated in detail at a later stage in this paper.

22. Mention of individual sculptures: It was a fashion only a few years ago to state that artist or sculptor in India preferred to remain incognito. However, as more epigraphic evidence has become available it is now known that he was not of so self-effacing a nature. Like artists all over the world, he liked to, in fact was eager to, claim credit for what-ever his handiwork was. Not only, that but literary and inscriptional records show that often he was egotistic to the hilt, and tried to outdo his father or teacher in the profession.

A very exhaustive analysis of this information is made by **Śivāramamūrti**. Utilizing epigraphic, literary and stylistic evidence from all over India, he has shown that the artists were aware of their 'selves' from early periods. The **Śunga** period has left a few names of sculptors on the pieces they carved. One such name comes from one of the most celebrated pieces they had carved, viz. the Yaksha from Parkham near Mathura. It was the handiwork of one Gomitra a pupil of **Kaṇiṣkā**. Then onwards, a number of other names belonging to various regions and periods have been recorded.

Śivarāmamūrti has also noted scenes depicting a studio where a sculptor is busy with his chisel, while his pupils are observing his methods.

The existence of guilds in various trades is well known. The same was true of art. Especially in the field of architecture and sculpture, several guilds find mention in inscriptions.

All this information imparts a new life to the study of Indian art. Previously it was treated as something impersonal; flowing, flourishing and growing without reference to any person or individual. The account by **Śivarāmamūrti** helps in dispelling this idea at least in part. 'In part' because the number of such mentions is comparatively small.

But there is every likelihood of a growth in the amount of information of such nature. This is a clearly interesting field of research, for it is going to show how, even in a tradition-bound society individuals could impress the stamp of their personality on works of art.

23. Researches in Portrait Sculpture: This concept of the self-effective or impersonal nature of Indian art had found an echo in another direction. It was at one time thought that portrait sculpture was not common in Indian art.

The earliest sculptures in the Deccan, those of the Nanaghat reliefs are portrait sculptures and to clinch the issue labels have been added to them. The Pallava monuments have preserved such portrayals. Late works in Rajputana have numerous portrait studies, especially from *Nāgarī*.

A comprehensive study of portrayal through stone as practised in South India, especially in the late mediaeval period, comes from Arvamuthan.⁵³ His period falls out of the scope of this review, but his approach and the direction he has given is pertinent to our period also.

However, whether all these were portraits in the real sense of the term or were idealised or generalised human forms has not become clear. In other words, there are likenesses of a person is not clear.

Until then, **Coomaraswamy's** dictum that the traditional conception of ideal portraiture envisaged 'a distinction between the looking glass image and the veritable spiritual essence of the man' would stand. He further informs that this distinction has been enunciated by the Chāndogya-Upanishad (VIII 8.5).⁵⁴ investigations in this respect would help much to bring out the man as an individual into something which is a human creation.

24. Researches in Polychrome sculptures: That sculptures were painted over with colours in Ancient and Mediaeval India is widely known. All books on sculpture and many on paintings also refer to the existence of this practice. The *Śilpa-Śāstras* give details of the colours and their iconographic significance.

Some papers have brought to light such information as the pigments used in ancient times, their various uses and textual prescriptions regarding them.⁵⁵ However, it is rather surprising to note that hardly any writer has dealt with the aesthetics of painting the sculptures. It is the belief of the present author that the entire aspect of a piece of sculpture created with polychrome paintings is vastly different than that monochrome pieces. And since

our analysis of Indian plastic art is based on sculptures in monochrome, their colour having been washed off through time and weather, our conclusions are likely to be fallacious. They are based on insufficient data. Any idea of the aesthetics of sculpture could be had only if they were studied in their original form, polychrome, painted statutory. No student has taken note of this aspect.

25. Summary of researches of period under review:

To sum up, the data available is enriched through explorations and excavations, but not to such a degree as to alter the basic framework already known. The contributions of this age are a realisation of the proper importance of the multifarious forces and factors that have moulded Indian sculpture, that have made it Indian.

Terracotta

26. Researches in Terracotta objects: Objects of clay-burnt clay, either hand-made or prepared from moulds go under the common denomination of terracottas, irrespective of their purpose or period. These represent an extremely interesting phase of the plastic art of India. The subject matter treated here is of a wide variety and the range of the chronological and geographical distribution is wider still. In terms of artistic merit, all stages, from objects of the crudest workmanship to those of the most refined craftsmanship and taste are available. As far as their interpretation is concerned, however, the study is not quite satisfactory. It cannot be said that the significance of some of the more important varieties has become clear, even after all these years. Since there is no single work except **Das Gupta's**⁶⁰ (which is out of date today) a gist of the information gathered during all these years has been given below.

27. Sites where Terracotta objects are found:

Although terracotta objects were found from the protohistoric cultures of *Jhob*, *Kulli* and almost all the *Indus Culture* sites, and although terracotta objects represent to a great degree the plastic art of those cultures, large quantities of terracottas have come out from the excavated sites in the Gangetic planes like Ahichchhatra, Kosam, Mathura, Patna and Rajghat (Varanasi). Bengal has yielded large quantities of terracottas, the ones from Chandraketurah being most noteworthy. The Indo-Greek or Gandhara centres like Taxila have to offer their own share in this field. Of all these, especially from the Gangetic planes and Bengal have been assigned to, from the late Mauryan to the Gupta period, mainly on stratigraphic and stylistic grounds. The largest, most varied and artistic concentration being described to the *Śuṅga period*.

28. The Gāndhār Terracottas: The *Gāndhār terracottas* mainly consist of pieces of Buddhist images and due to their artistic affinities form a separate group by themselves. Their complete treatment is to be found in the reports of the excavations at Taxila, and also in the notices of discoveries appearing in the Annual Reports of the **Archaeological Survey of India**. The objects going back to the protohistoric period and the early historic period could be grouped as follows:

1. Bird or animal figurines, either having some religious significance as in the case of the bull, or toys like whirls

fashioned after the shape of an animal or bird, or toys like horse-carts etc. 2. *Toys* like carts.

3. *Human beings*, male or female, images, multiheaded cult objects represented singly. 4. *Mithuna plaques* of all types, representing couples in various postures, pairs standing near each other, in various attitudes of dalliance to intricate erotic postures. Some plaques represent mythological or day to day life scenes.

5. *Moulded bricks*, representing various scenes, mythological and secular, meant to decorate brick structures. These are mostly assigned to the Gupta period, some as at *Devnimorī* in Gujarat go back to the Kushāṇa times also.

29. Mode of production: Most of the objects of the early historic period were fashioned out of moulds, but very few moulds have been discovered yet. These objects were treated with monochrome with slip and wash or were painted over with a brush in a highly realistic manner. In addition to colour, especially in the protohistoric period, methods of decorating like pinching, incising of appliqué were used.

30. Terracottas representing Mother goddess: These objects have been studied from various angles. Some of the more common and important lines of investigation are indicated here.

The objects like the full breasted and broad-hipped 'mother-goddess' had an unmistakable connection and cultural connotation.⁵⁶ They were the local representatives of the mother-goddess cult prevalent throughout the ancient world. Most of the Indian examples come from the protohistoric cultures. Some of the more noteworthy forms being accurately dated to about the middle of the second millennium B.C. come from the Chalcolithic levels at Nevasa⁵⁷ and Chandoli⁵⁸ Especially the one from Nevasa is the most primitive, yet the most eloquent statement of the theme.

31. Terracottas for decoration of walls: As indicated earlier, the use of terracotta for the decoration of walls, mainly of brick structures was quite well established in various regions of this subcontinent. Amongst these, those from Central India and Bengal are the more well known. All these generally belonged to the *Gupta* and the post-*Gupta* periods, that is, from about 450 A.D. to 900 A.D. Some good specimens are recently discovered from Devnimorī and they are dated to the Kushāṇa period.

The temples at Bhītargāon, those at Ter and Chezrala and the one at Pahārpur are known for quite some time, especially the terracotta plaques from the last named place have formed an interesting group. Other centres like Nagari in Rajasthan had also utilised moulded brick decorations on a large scale. A late comer in this group is Kashmir with its later Gāndhāra (6th-7th cent.) Buddhist establishments.

32. Contribution of Fabri to Terracotta researches: Taxila had already given terracottas but there stucco predominated as at other Gāndhāra centres. Ushkar or Baramula and Akhnur have yielded large amount of terracottas

Fabri⁶⁴ who was mainly responsible for the proper appreciation of these terracottas gives their stylistic and

chronological place in Indian art. Artistically they represent, according to him, the baroque style characterized by accentuation of all the features organic and decorative. In terms of technique the Akhnur terracottas confirm what Taxila had indicated. The temples of Central India and the Gangetic basin used moulded bricks. First they were moulded then fired and then placed in the wall. In the case of the Kashmir examples, the method is reminiscent of the stucco workers. Here the entire surface forming one frieze, is patted out in wet clay, complete in all details, against the rubble or brick wall and then it was fired *in situ*. It thus is a school of terracotta production artistically and technically independent of other Indian traditions. The date assigned to this school by **Fabri** is the first part of the eighth century.

33. Objects like votive tanks and lamps: Some of the other objects like the votive tanks and lamps, the origin of which could be traced to West Asia or even to the region around the Mediterranean have served as excellent reference points.

34. Figurines and plaques: The figurines and plaques have been treated as a source of information regarding ancient costumes, coiffure and ornaments prevalent. The wealth of these details is astounding in the terracottas of the Śūṅga period. These plaques and especially the moulded bricks represent religious or mythological scenes and as such are a source material.

Apart from these inferences from the objects, inferences about the objects themselves, their styles, method of manufacture, periods etc. have of course received close attention from students. It may not be too much to say that it was this aspect to which more attention was paid. The relation of terracottas with sculpture and with the evolution of the various plastic arts has also been studied.

35. Study of Terracottas from Ahichchatra: The study of the terracottas from the excavations at Ahichchatra⁶⁵ could certainly be considered as a really all round and near complete examination in all respects. Its classification is such as would be applicable to any future and it has taken into consideration all the aspects, stylistic, chronological, religious artistic, social, that the terracottas represent. Till now this is the only exhaustive study of terracotta. Literature on this subject consists of notices of discoveries through exploration or excavation. These are published in the **ASI-AR** or **IA-R**, or in journals connected with archaeology or art.

36. Difficulties in the study of Terracottas: However, it would be pertinent to point out here a difficulty in the study of the terracottas. Almost all the terracottas have come out from regular excavations and as such they are in the custody of the various institutions, departments or authorities who had conducted the excavations. It is an unfortunate fact that in India it has not been possible for exhaustive excavation reports to keep pace with the excavations themselves. Hence an immense amount of material, including terracottas remains idle, unstudied and unknown. A still more pernicious thing is that very few museum authorities are really willing to throw open their doors to outside students who could study and deal

with material. And for what-ever reasons, the museums themselves, as pointed out earlier, do not produce much by way of studies. The author of this review had an occasion to visit some museums recently and the terracotta collection with some of them is of astonishing wealth and value.

Of the numerous aspects noteworthy in this regard is the rich collection of Śūṅga plaques depicting erotic scenes. Their bearing on the larger question of Indian erotic sculpture has not been noticed in any appreciable degree.⁵⁹ This is of course one aspect, may be one of the most important ones, on which terracottas could throw fresh light. It could be said in conclusion that neither in the field of data nor in the field interpretation is our knowledge of Indian terracottas complete.

Erotic Sculpture

37. Riddle of Erotic Sculpture: Erotic sculpture on many of the temples of our country was too conspicuous to escape notice of the early students. Fergusson and others did notice them but avoided any descriptions, not to speak of illustrations. As late as 1910 Smith⁶⁰ merely mentioned that there were some very obscene sculptured representations on the walls of the temples at **Khajurāho** and **Koṅārka**.

The attitude of the scholars in the thirties was not much different. Mehta, discussing the miniature paintings using the Rādhā-Krishna motif as a symbol remarks, 'No amount of symbolic interpretation can explain away the amazing grossness of the sculptured walls of Khajurāho or Bhubaneshvar temples and the unabashed pornography of the so-called pictures of **Kāmasūtra**...!' His further comment might stand to reason even today. after all the explanations and justifications that have been put forth. 'But symbolism which rests on fundamentally incorrect and what are generally considered immoral relations is dangerous for the masses, the men of flesh and blood, and no amount of esoteric explanation or philosophic interpretation will diminish the quantum of blame attached to this pernicious doctrine so far as its grosser results in art literature and in the life of the people are concerned.'⁶¹

This attitude is today branded as 'prudery.' Denunciation of any opinion with which one does not agree as 'outmoded' or 'old fashioned' is quite common. But it does not touch the heart of the matter. Anyway, we do not any longer remain prudes. We enjoy the display of the frank statement of sexual relations in these sculpture, and claim to have understood the underlying philosophy.

38. Hypothesis of Alain Danielou: This intellectual fashion or movements of interpretation of erotic sculpture has come into its own mainly during the last twenty years or so. A practically complete discussion has been published by **Mārg** in Volume 2 (1948).⁶² In this article, the author **Alain Danielou** has discussed all the possibilities of the situation. Starting with the idea that the union of a man and a woman represents the symbol of creation, he comes down to the probability that these sculptures might have been intended to attract the attention of the non-pious. Within this span of a sublime metaphysical concept on the one hand, and a

very practical worldly consideration on the other, **Danielou** presents a series of hypotheses. All of these he presents as tentative explanations, there is nothing dogmatic about it. It would not be far off the mark to say that all that has appeared afterwards is more or less an elaboration of one or another of his suggestions.⁶³

39. One more Hypothesis: The idea that they were an expression of the feelings or the mental attitudes of a debauched feudal society is not accepted by most of the scholars, although the necessary preconditions for such an artistic outburst certainly do exist in a feudal society.⁶⁴

40. Comparison with Ancient Mediterranean erotic art: More important still is an exposition of the common points and contradictions between the ancient Mediterranean and Indian erotic art, that **Julius Evola**⁶⁵ gives in *East and West*. In addition to India the author has taken into account products from the Far Eastern countries also. The whole of the ancient 'Fertile Crescent' of course, is in the picture. Thus the erotic symbolism would stand out to be common heritage of this ancient culture. The emphasis might change but the basic concept remains constant. If later philosophical encrustations are removed the core might still have some common characteristics of that older lineage.

The difference in chronology between the Egyptian or other early civilization is considerably reduced when one takes into consideration a rather late discovery. That discovery, as is pointed out earlier, is that of the vast amount of **Śūṅga** terracotta plaques bearing erotic scenes. If they are properly interpreted the whole sequence would be clear, and the present element of conjecture or guesswork in our explanations would be reduced greatly.

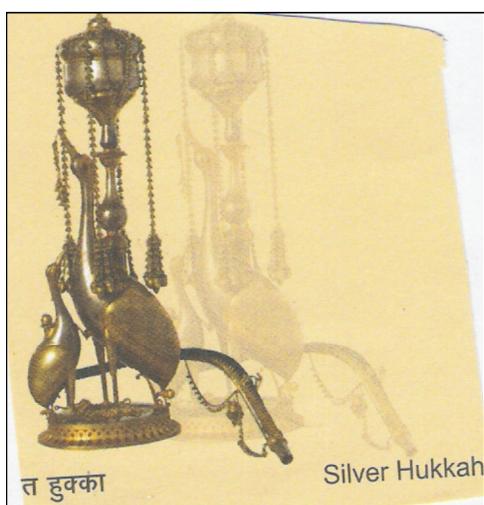
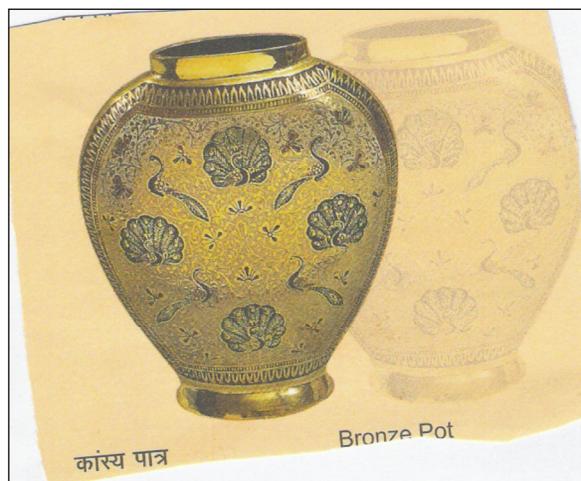
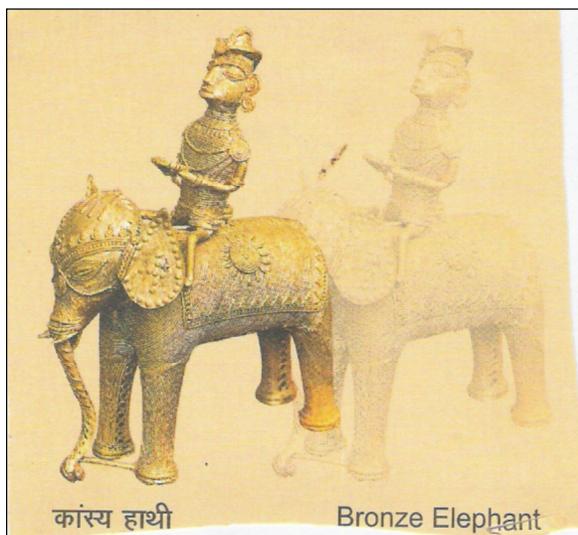
41. Explanations still unsatisfactory: As it stands today, the explanations are not fully satisfactory. For, they fail to explain the widespread occurrence of such sculptures and also their huge chronological span. Then they do not show why the sculptures that **Fouquet** describes as a crude parade of eroticism came into existence at all. 'Copulation, sodomy, fellatio, fondling and titillation are elaborated in a frieze of carnal pleasure, a gallery of pleasures, a triumphant orgy'.⁶⁶ Various scenes showing animals enjoying themselves also occur.

All this leads to the inevitable conclusion that our explanations are insufficient. That in turn seems to be to non-appreciation of all the data available, our attention being mainly focussed on the more artistic pieces. The works today available are more literary than investigative. A change in the latter direction might bring full knowledge.

Metal Sculpture

42. Problems of researches in metal sculpture: The word 'bronzes' is used rather indiscriminately and hence the term 'metal sculpture' as suggested by **Kar**,⁶⁷ is adopted here as being more appropriate. The story of the study of metal sculpture has several turns and twists not found in the case of many other objects because of their nature.

Most of these pieces have long back left their original or intended homes and have involuntarily chosen habitats not very much to their taste. These are



sometimes spotlessly clean, airy, spacious museums, but very often the dingy cells of some antique dealer. Unless the images are very lucky they may not see the light of public notice ever again. Since metal sculpture was generally of smaller size and as such very much portable, (indeed, it was meant to be so), it could be transported easily. Ancient literature contains reference to life size metal images, but most of the surviving specimens are much smaller, barring some from South India.

These travels of the images had a twofold effect. In the first place their discovery became a matter of pure chance. Knowledge about them was at the mercy of some jealous individual. Systematic data collection was not quite easy in these circumstances. Secondly, the images were torn from their ritual and geographical context and so their interpretation became rather difficult. And hence exact knowledge of one of the arts in which Indian craftsmen had achieved great proficiency from very early times was sketchy and shaky.

43. Chief sources of research: Excavations as at Taxila⁶⁸ or chance discoveries of hoards as at Śīrpur and the very recent ones at Akota or patient search of some museums and private collections became a source of our knowledge. Images preserved as in the case of South India in the various temples was another source. In spite of all this one cannot assert that everything worth knowing is known.

44. Instances of metal sculpture in India: Instances of metal sculpture in India go back to very ancient times. Leaving aside the bronze dancing girls from *Mohenjo-daro*, the gold repousse from **Lauriah**, the *Śiva-Pārvatī* plaque from Kukrihar (Pataliputra) and probably the *Pāśvanāth* in the **Prince of Wales Museum** at Bombay all go back to the Mauryan; and post-Mauryan periods. The first to the fourth centuries find representation in the Taxilā (Gāndhāra) and Brahmapurī (Kolhapur) metal objects. Both these have been adjudged to have drawn their inspiration and even techniques from foreign lands, they might be of foreign workmanship even.

From the Gupta period onwards the sequence of development is continuous, with a probable break (at least for North India) between the Gupta period and the beginning of the *Pāla-Sena* supremacy.⁷ Henceforth, the entire continent was continuously producing metal images of various sizes and religious denominations. In the North the art came to a sudden end due to Islamic conquest, though it continues to flourish in Nepal till today; where-as South India reaches new heights in this art in the late medieval period.

Thus, the entire range of metal sculpture is divided into so many schools, Gupta (A.D. 450-600), Pāla-Sena A.D. (750-1000), and Nepāl and Tibet, contemporarily with the Pāla-Sena school. This is for North India. For the South, some pieces have been recently recognised as Andhra, 'on stylistic grounds', which at present seem to be meagre. And in the same vain Bādāmī *Chālukyas*, *Rashtrakūtas*, Later *Chālukyas* all have got credit. Whether it is chronological or stylistic is really obscure. *Pallavas*, *Cholas* and the later dynasties together, (*Hoyaśālas*, *Yādavas* and Vijayanagar) were individually responsible for encouragement of this art and the development of separate idioms.

45. Some important contributions to metal sculpture research: The most precise exposition in respect of chronology, techniques, schools etc. till then known has been made by **Kār** in his small but valuable work on Indian metal sculpture. Metal sculpture from South India has received attention from **Gangoly**⁶⁹ and very recently from **Śivarāmamūrti**.⁷⁰ brief overall survey has been taken by **Thapar**.⁷¹

46. Researches in Jain metal sculpture by Shah: Among the more noteworthy studies during the last decade, that is those that follow chronologically **Kār** and **Gangoly** are to be counted the ones connected with the metal sculpture of Western India and of Brahmapurī. The first comes mainly through the efforts of **Shah**. Starting from some pieces in the *Prince of Wales Museum*, he has discovered a large number of Jaina metal images from *Vasantgarh* and Akota⁷² Although previously some bronzes⁷³ had been noted from these regions, nothing in the nature of a separate school or idiom had been recognised.

The sequence **Shah** has built covers a span of nearly eight hundred years from A.D.450 to A.D.1200. There are two points in this study that deserve mention. The so-called **Western India School** is for all practical purposes a Jaina School. A vast majority of images presented by **Shah** are of Jains faith. Other varieties like *dīpalaṅgmīs*, *incense-burners* etc. are extremely few in number. This leaves one wondering why a geographical denomination is used when the existing facts enable us to give a more precise term 'Jaina School of metal sculpture in Western India'. The non-inclusion of any Buddhist or Brahmanical or secular bronzes would justify this suggestion.

Another interesting fact is that the references to the **Gūjara-Pratihār**, influence or the Gupta influence, are vague, there is no indication as to the precise characteristics of these. It is a defect common to all our discussions on art and aesthetics, one chooses to be

ambiguous rather than precise.

Saha's, study gives an excellent summary of metal sculpture of North India from the earliest times to 1200 A.D. and he has also presented in a very copious manner all sorts of literary evidence-references to metal works in literature as such as well as works on metal sculpture. Sarasvatī's was a similar attempt antedating **Shah's**.

47. Hoard of bronzes at Brahmapurī: Khaṇḍalavālā⁷⁴ discusses a large hoard of bronzes from Brahmapurī in Kolhapur. A figure of Poseidion was excavated and identified by **Saṅkālīā** as far as 1952.⁷⁵ The hoard is of a multifarious nature, consisting of pots, tools, statuettes and so on. All these are of Roman or Mediterranean origin. Roman influence on early Andhra art, at least Roman contact is now a well established fact. Apart from the re-examination of the excavated evidence from Kolhapur, and a detailed study of Roman antiquities with reference to original Roman works the paper does not elaborate any points that would indicate Roman influence on Indian art in general.

48. Summary of metal sculpture research : A score of articles by way of notices of pieces of metal sculpture of iconographic import or in the nature of portrait sculpture appears in the art journals mentioned earlier. None of these, however, has such significance as to introduce a new trend or alter the direction of the existing ones. To sum up, the most important aspects of the study of metal sculpture are the elaboration of the schools, idioms etc. of the Deccan and Western and Southern India.

PAINTING

49. New trends in researches in Indian painting: Painting is the one topic which had not received much attention from the nineteenth century scholars. And hence a good deal by way of new discoveries has come about after 1875. Once it was realised that a great artistic tradition existed in India, the attempts at filling in the gaps were intensively undertaken. As a result it is now possible to narrate a near-continuous story of painting on this sub-continent.

50. Some important paintings from ancient times: The earliest remains of paintings from the historical period come from the rock-cut shrine at Bhājā. Almost all the Buddhist chaityās and probably virhāras in the Western Ghats were also painted. The earliest of the Ajantā caves bear traces of paintings. All these could be dated back to the first century B.C. These paintings depict the Jātaka

stories, and technically and stylistically are the precursors of the highly refined products of the *Gupta-Vākāṭaka* age. These latter treat the same subject matter, but with due regard to the changes that had by then come about in Buddhist Iconography, especially with the predominance of the *Mahāyāna* sect. A gap of about two to three hundred years is discernible between the Sātavāhana and the *Vākāṭaka* paintings at Ajantā. Paintings have been noted in the *Bāgh caves* in Central India and also some caves in *Saurashtra*.

51. Paintings at Ellora: As in the case of architecture, Ellora carried forward the tradition of Ajantā regarding painting also. Pieces of painted plaster in some cases

superimposed, have been noted in the Kailāśa⁷⁶ temple and also in some of the Jaina-temples there. The discoverer feels that although the techniques is the same, the skill and imagination of these artistes was far inferior in order. The point he wanted to emphasize was that there was a continuity of tradition, quality apart.

52. Paintings at western three Chālukyan centres :

Contemporary to these are the various structural and rock-cut monuments of three Western Chālukyan centres of **Aihole**, **Bādāmī**⁷⁷ and **Paṭṭāḍkal**. At the second viz. Bādāmī, paintings were noticed in Cave III that was excavated in 578 A.D. These are presumably the earliest Brahmanical paintings so far noted. Especially a scene depicting the betrothal of *Śiva* and *Pārvatī*, is quite well known.

53. Paintings of Pallava period: The paintings in the cave temples at *Sittanavasal* were noted as far back as 1923⁷⁸ According to the first notices, their technical processes were similar to those adopted at Ajantā. A very recent paper in *Lalit Kalā* makes an appraisal of their aesthetic merits⁸⁰ Other places like Tirumalaipuram and Kāñchīpuram preserve fragments contemporary to the ones at Sittanavasal, and all of these belong to the *Pallava period*. A connected account of the *Chola*⁸¹ paintings has also been published. Unlike the Ajantā paintings these are executed in the tempera process.

54. Paintings belonging to 8th century and later: Fragments of 8th century paintings existing in the Travancore area, indicate, according to the discoverer a subtle *Chinese* or *Javanese* influence⁸² *Tanjore* has preserved some paintings but neither as flowery as at Ajantā nor as technically perfect. It is likely that the next evidence is to be found in palm-leaf illustrations rather than in architectural context. The palm-leaf illustrations come mainly from *Gujarat* and *Bengal* especially under the *Pālas* in the case of the latter.

It can be deduced from actual evidence of the paintings as well as from the literary or textual references, that colour formed a very important aspect of structural ornamentation and also that it mostly the form of mural paintings as at Ajantā.

55. Some important researches regarding subject matter, style etc.: Apart from the discoveries of paintings of various periods, papers about their subject-matter, their techniques styles, etc., have come forth in substantial numbers. Of these, apart, from the large number of paper published in *JISOA* or *Mārg* and *Roopa-Lekhā*, some books could be mentioned as important.

Brown⁸³ has given a short but really exhaustive account of Indian painting. **Havell**⁸⁴ has his own contribution to make especially regarding the various conventions followed by the artists as well as the symbolism implied in their work. **Kramrisch**⁸⁵ has established a cogent picture of the development of art in the Deccan. The credit for reproducing most faithfully and with annotations the Ajantā frescos goes to **Yazdani**⁸⁶ A more recent survey of Indian painting comes from **Rawson**.⁸⁷

56. Studies of culture as depicted in ancient Indian paintings: The handiwork of the painter has received

attention not only on account of their aesthetic value, not only from the place they hold in the field of the history of art in India, but also as a very good source of information that would enable one to reconstruct the culture of the societies in which they grew. The paintings, at least at Ajantā, are not portrait paintings, that is their scope is not limited. They are narrative paintings and as such contain numerous details. Each picture is in fact an *Encyclopaedia of information* regarding the material culture of contemporary society. As early as 1930 **Codrington** had classified certain information. But the studies were by no means exhaustive. Some topical studies like the women of the Ajantā cave paintings had also come forth. Very recently **Dhavalikar** has critically analysed the entire Ajantā material.⁸⁸

A large number of commercial publications on this subject could be omitted although some of them are quite well known and well produced.

Rock Paintings

57. Significance of Indian Rock paintings :

Rock paintings represent the more sophisticated versions of the art of the painter. There is an aspect which is more primitive. Rock paintings generally fall within the sphere of the prehistorian rather than that of the art historian. They are usually treated as yet another aspect of the remains of prehistoric man, significant for tracing the various phases of the development of his culture.

However, they cannot be ignored by any one interested in art, if art means expression through significant form. May be, the means at the disposal of the artists and the techniques they have adopted are crude. All the same they remain visual expressions of human ideas and thoughts. Secondly, Indian rock paintings range over a period of nearly three thousand years or more, starting with neolithic and coming down to a date that is more or less contemporary or even later than the Ajantā paintings.

58. Some interest sites of Indian rock paintings:

Active interest and conscious attempts at the discovery and interpretation of rock shelters and paintings are not a very old phenomenon. In fact, rock paintings by themselves attracted attention of the scholars only during the last decade or so. Previous to that, they were taken note of by students of prehistory as one of the several factors of their investigation about prehistoric culture.

The **Kaimur range** the **Mizapur** area and the area round the **Pachmarhī** hills were known for the occurrence of rock shelters with paintings in them, from the early years of this century. Chance discoveries continued to be made till some twenty-five years ago, particular regions of this subcontinent could be easily marked off as the areas most likely to bear paintings

In terms of states or provinces, the following could be mentioned; Andhra, Bihar, Karnatak, Madhya-Pradesh, Punjab, Orissa, Sind and Uttar Pradesh. In addition to the cultural context in which they have been found, the geology of these regions is not without its significance. The hills in these areas are susceptible to wind action

leading to the formation of natural crevices and shelters with over hanging roofs.

59. Rock paintings at Hoshangabad-Pachmarhi region: Of all the areas, the *Hoshangābād-Pachmarhī* region has attained great importance today, on account of the attention scholars have devoted to it, as also the importance the entire valley has achieved in the field of prehistoric researches.

60. Rock paintings at Raichur-Bellary region: Lately there are indications that the Raichur-Bellary region of the Andhra and Mysore states may attain more importance. This is mainly due to certain factors. In the first place more and more of them are brought to light and secondly there is a yet undefined association of these paintings with *South-Deccan Neolithic cultures*. So also there is a greater technical variety in the *Raichur-Bellary* area.

61. Some important researches in rock paintings: These paintings pose a number of problems and perhaps their most comprehensive study has come forth **Gordon**⁸⁹ His earlier discoveries and observations are, so to say, rounded off in the chapter on rock paintings in his work on Indian prehistory. Earlier authors to dwell upon this subject at any length were **Ghosh**⁹⁰ and **Mitra**⁹¹ notices of discoveries being published by the discoverers from time to time. In very recent years investigators from Madhya Pradesh area, especially from Saugar, have undertaken a good deal of field studies. **Pande** and **Varma** may bring forth some studies in the next year or two.

62. Contribution of Wākañkar: Amongst the recent workers in this field the most note-worthy however, is **Wakankar** of Ujjain. **Wākañkar** is an artist by profession and an archaeologist by interest. He has not only been responsible for the discovery of a large number of rock shelters, but has also copied and recorded most of the paintings in these shelters. The most important aspect of his work however, is the excavation he had undertaken on behalf of the Madhya Pradesh Government at the site of Modi⁹² Here a painted rock shelter or rather the debris in the rock shelter were systematically excavated. His conclusions have been recently published.

The paintings are of various types, from stylized to completely realistic. They have, at least in the later periods used a variety of colours, although in the earlier phases white and red ochre predominated.

63. Researches in rock engravings: Apart from paintings proper, engravings are a common phenomenon, especially in the Indus region, as also the Bellary area. About the appearance of these two varieties, **Gordon**, says, 'Rock engravings are on the whole much more widespread than rock paintings. With very few exceptions the paintings are all in the rock shelters, and where there are no such shelters, they are unlikely to be found. Engravings on the other hand appear on any smooth rock surface and it is likely that they will be found eventually in most of the regions.⁹³ A milder variety of these engravings is what are now known as bruising.

64. Subject matter of rock paintings: All these, whether paintings, bruising or engravings present a highly varied array of subject matter. Animals, animal hunts, dancing parties, sophisticated processions with caparisoned and bedecked horses, warriors with bows and arrows and harpoons and spears, in some cases even erotic scenes or rather abduction scenes have found a place in these paintings. A large variety of unrecognised symbols also occur.

Apart from the style and the super-imposition of various layers of paintings, the material equipment represented in the paintings is a factor in determining the dates and the cultural level of the authors of these paintings. **Gordon** has laid a good deal of emphasis on this aspect and **Wākañkar** also treats it as a major factor.

65. Chronology of Indian rock paintings: The rock paintings of the *Mahadeo hills* of Madhya Pradesh have been used as a representative phenomenon and **Gordon** treats them as a criterion or a point of reference in relation to which other paintings were to be examined, classified and dated. He ascribes 700 B.C. as the earliest date. With reference to the painting of a rhinoceros hunt, in the **Ghormanpur Cave**, the date given is 800-500 B.C.

For the bruising and paintings in the **Raichur-Bellary** area, a general date of the first millennium B.C. is given, mainly on the basis of the neolithic association of these rock shelters.⁹⁴ It has been pointed out by him that the later superimpositions depicting highly sophisticated cultural stages may reach upto the tenth century A.D.

Wākañkar⁹⁵ however, has tried to establish about 1500 B.C. as the date of the earliest paintings of the *Modi range*. The basis of this dating is some similarity between the paintings of the rocks and the motifs on **Chalcolithic pottery** excavated from these shelters. Whether such a correlation could be established from the point of view of the science of pottery and also from the point of view of the development of art, is a factor of some doubt. The present author feels that this brings together two different traditions, a thing which is not scientific. However, the solution would become more and more apparent when further researches in this direction are carried out. An excavation undertaken by the *Archaeological Survey of India* near the Adamgarh hills does not seem to have been useful in this direction.⁹⁶

66. Purposes behind rock paintings: The author of this note had an opportunity of seeing some rock bruising in the Bellary region and some of them are surprising specimens of the facility of line and sense of composition they display. They certainly have an aesthetic value of their own. This brings in the next question about their purpose. Whereas the earlier authors chose to ascribe, even for European paintings spiritual or sorcorial motives, today it is out of fashion to say so. **Gordon** declares unequivocally, 'only a few of them had the slightest religious significance.⁹⁷ But is not able to give any other hypothesis of his own, except

a suggestion, more implicit than explicit, that the aim was recreation through painting.

Here again **Wakāñkar** and other might add something after their investigations of the M.P. hill shelters are complete. Till that time the question remains open.

67. Points of criticism against Indian theory of art: The points of criticism against this theory are now few, However, many of them are directed against the various corollaries flowing from this theory rather than the main body of the argument. In the first place, utilization of idealised forms is not a thing peculiar to Indian art alone, most of the art traditions of the world do have some sort of symbolism or idealised forms. In Indian art tradition, the basis of this idealisation is not the perfect specimen of the particular type, as in Greek or European art in general, but it is the reflection of the inner qualities of soul in particular that has been responsible for the idealised form.

The whole line of reasoning adopted could be understood, as **Leyden**¹¹² has aptly pointed, only if one is well versed in Indian Philosophy. In other words, it shifts the discussion from the plane of art criticism based on formal considerations and takes it to the sphere of metaphysics. In the case of the former, a logical sequence with reference to forms, periods, styles etc. could be traced; in the latter, their place is taken by revelation.

Secondly, the idealised forms may not be the results of divine revelation, but of a very close observation of nature, and by a strict process of elimination of the unessentials and the addition of the essentials these ideal forms could have been arrived at. In addition, the outright negation of what is called *Māyā* or external appearance, removes the whole process of observation, understanding and learning by experience from an important human activity. And that is something fallacious, underestimating the various powers of the human being.⁹⁸

68. Rediscovery of Indian principles of art : The main contention of the Indian school is that it has served as a corrective to the earlier criticism and given impetus to the rediscovery of Indian principles of art.

69. Summary of researches in the field of Art & architecture: To sum up, a few trends in the methods and in the conclusions, could be pointed out as the contribution of the last seventy years. An important source of knowledge, excavations, is now open to investigators in this field. With new methods bringing more and more accuracy in the dating of the excavations, the question of relative chronology of would be simplified.

Secondly, architecture, sculpture etc. no longer remain curios; they are being interpreted as the expressions of the culture of the societies producing them.

Thirdly the relationship of ancient texts and the actual works of art is being investigated.

Lastly comes the important development—the evolution of a theory of Indian art, in other words, a basis is being created for the proper appreciation of that art.

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FOREIGN TRAVELLERS, CONTRIBUTED TO INDIAN ART AND LITERATURE.

Early Greek And Roman Accounts.

Herodotus and Sennacherib, pioneer chroniclers: From times immemorial India has attracted the attention of the outside world. **Herodotus** (Circa 481-431 B. C.) told his people of the marvels of India where “they do not grow wool on sheep as we do. They grow their wool on trees.” Herodotus further states that in India “they don’t get their sugar from bees, they grow their sugar in reeds.” Indeed the world for sugar in all Indo-European languages is derived from the Sanskrit word *Sharkarā*.

India, which produced “wool that grows on trees”, was known to outsiders, even before **Herodotus** mentions

her, and the Assyrian Emperor **Sennacherib** (705-680 B. C.) describing how he has gathered rare plants and herbs for a garden planned by him, mentions with much admiration that for this garden he had got from India that amazing plant that grows wool on it. Both **Herodotus** and **Sennacherib** were referring to Indian cotton which we may infer, was India’s gift to the world. **SCYLAX OF CARYANDA—early explorer of the coast of Sind:** India’s contact with the outside world goes much further back than the period of **Sennacherib**. But travellers’ accounts of this early period, if composed, are not available. **Scylax** of Caryanda was one of the explorers of the coast of Sind, when about 510 B. C., under orders from **Darius** the Great, he sailed down the Indus river to its mouth and made his way to the Red Sea. **Scylax** followed the old route of the Phoenicians, and account of his adventures was most probably used by **Herodotus**.

Pythagoras of Samos: Pythagoras of Samos was born about a hundred years before **Herodotus**, and his biographer **Lamblichus** records that he had travelled widely “studying the esoteric teaching of the Egyptians, Assyrians and even the Brahmans.” **Pythagoras** believed in the transmigration of the soul. **Herodotus** traces this to Egypt. But “it is more likely that **Pythagoras** was influenced by India than by Egypt. Almost all the theories, philosophical and mathematical taught by the **Pythagoreans**, were known in India in the sixth century B. C., and the **Pythagoreans**, like the Jains and Budhists, refrained from the destruction of life and eating meat, and regarded certain vegetables, such as beans as taboo.¹” We do not know whether **Pythagoras** left an account of his travels, but his teaching and philosophy show distinct Indian influences.

Ktesias of Knidos: **Ktesias** of Knidos who was physician to the Achaemenian king of Persia, **Artaxerxes Menemon** for twenty years (418-398 B. C.) collected travellers tales about the wonders of the East and wrote a tradition India. Such of its fragments as survived were translated by **McCrimdill** in the *Indian Antiquary*, Volume X (1881), and this translation was also published separately at Calcutta in 1882. **Ktesias** is now not noted high and **Vincent Smith** considered his account as “of very slight value²” **McCrimdill** himself within three years of his publication of **Ktesias**’s. *Indika* described it as “full of old wives tales not to be trusted.³” It was the followers of **Alexander** the Great, who compiled the early accounts of India, which give a reasonably accurate picture of such portion of the country as were then known to them. It is known that the conqueror carried in his train scholars and scientific men, primarily to chronicle his achievements. These men later produced memories relating to India such as those of **Baeto Diognetos**, **Nearchos**, **Onesikritos**, **Aristoboulos**, **Kallisthenes** and others. The accounts of India compiled by them are all lost, but they are used by later writers like **Strobo**, **Pliny** and **Arrian**.

Account of Megasthenes: The most important of these early Greek writings on India was the account of **Megasthenes** who was sent on an embassy to **Chandragupta Maurya** by **Seleukos Nikator** of Syria.

This work, the famous *Indikā*, no longer exists, but in its time it was considered as of great authority, and it formed the principle source for information about India to subsequent writers. **Dr. E. A. Schwanbeck** has assiduously collected all the fragments of the *Indikā*, **Megasthenes** that have been anywhere preserved, and in his introduction to his edition published in 1846, he tells of the knowledge the Greeks had acquired of India before **Megasthenes**, and this is followed by an examination of the passages in ancient works from which we derive all the information known to-day of **Megasthenes** and his Indian mission.

Among these ancient writers **Dr. Schwanbeck** enumerates **Eratosthenes, Hipparchos, Polemo, Mansoes, Apollodoros, Agatharchides, Alexander Polyhistor, Strabo, Marinos** of Tyre and **Ptolemy** among the Greeks, and **P. Terentius Varro** of Atax, **M. Vispasianus Agrippa, Pomponius Mela, Seneca, Pliny** and **Solinus** among the Romans.

Dr. McCrindle's contribution to study of Greek travellers: **Dr. McCrindle** had made use of all these earlier works and by his scholarly efforts, has given us a full picture of all that was known of India to ancient Greek and Roman writers. The significance of these early writings about India particularly that of **Megasthenes** is made clear by him, and it would not be out of place to quote here one of his footnotes to his edition of **Megasthenes**.

"There discovery that the **Sandrakottas** of the Greeks was identified with the **Chandragupta**, who figures in the **Sanskrit annals** and the Sanskrit drama was one of great moments, as it was the means of connecting Greek with Sanskrit literature, and thereby supplying for the first time a date to early Indian history, which had not a single chronological landmark of its own."

Of course much new data has come to light after **Dr. McCrindle** did his pioneer work. It is not here necessary for us to enumerate the works of other scholars on Greek and Roman writers on India. **Dr. McCrindle's** books listed at the end of this section give all information about these. **The Loeb Classical Series** has published excellent morden translations of some of the successors of **Megasthenes** (**Strabo**, 1919 **Arrian**, 1929; **Diodorus**, 1933; **Pliny**, 1942 etc.).

Dr. Majumdar's edition of McCrindle's Megasthenes: **Dr. R. C. Majumdar** in his edition of **McCrindle's Megasthenes** has given useful footnotes, where the new translations show a divergence from **McCrindle's** text. **Dr. Mujumdar** has also shed lustre on Indian scholarship by bringing together all this early body of knowledge about India in one volume entitled "*The Classical Accounts of India*" published in 1960.

Periplus of Erythraean Sea: The *travels of Apollonius of Tyana* (Circa 43-44 A. D.) and the *Periplus of the Erythraean Sea* by an unknown writer are two important travel accounts about India done at the beginning of the Christian era. **Apollonius** if he at all visited India, moved in north-western India. "He had correct information on certain points, which has been confirmed by morden researches."⁴

The importance of the *Periplus* is far greater. Indeed it is a source book of unmatched information for the trade of the Indian ocean, and for the economic history of ancient India. The author of the *Periplus* was an Egyptian Greek engaged in trade who had personally made the voyage to India, and had visited the western coast and also parts of the eastern coast. His record thus covers far more portions of India, than the records of his predecessors not excepting **Megasthenes**.

The value of the *periplus* consists in the trustworthy account of the trade of the Indian Ocean and of the settlements around its shores, of the ports of the Indian Coast, and the glimpses it gives of political, social and economic conditions prevailing there, concerning which very little was known till this valuable source book came to light. The text was first printed and published in 1333. English, German and Italian translations appeared in the eighteenth and nineteenth centuries. The translation most in use today is that by **Schoft**.

Christian Missionaries in India: In the early centuries of the Christian era, some missionaries visited India among whom the most prominent was **St. Thomas**. It is not necessary to go into the legend of **St. Thomas** here; that he preached in India and carried his mission to the South is by no means impossible. An exhaustive study of this problem is made by **Placid** in the Proceedings of the All India Oriental Congress, Ninth Session, 1937 (709-772). An earlier investigation of this tradition will be found in *The Connection of St. Thomas the Apostle with India* by **W. R. Philipps** in *The Indian Antiquary* XXXII, 1903, 1-15, 145-160.

The first certain evidence of Christian activity in India is provided by the *Christian Topography* of Cosmas **Indicopleustes**, a Syrian monk of the 6th century, who has given us an account of his travels and adventures. He refers to churches in Malabar and Ceylon presided over by Nestorian priests, who had a bishop at Kalliana identified by some scholars with modern Kalyan near Bombay, and by others with Cochin. It is these missionaries that were responsible for spreading the Christian doctrine in South India.

First record of Englishman visiting India: It would be interesting in this connection to refer to the first record of an Englishman visiting India as given in the *Anglo-Saxon Chronicle*. There we are told that in 884, **King Alfred** sent an emissary to visit the tomb of **St. Thomas** in India. "It is pleasant to picture the English cleric,...telling the *Cholā-King*, Through Arab and Tamil interpreters, of **King Alfred's** battles with the Danes, and **King Alfred** several years later, listening to the envoys account of the wonders of India and sampling the rare spices of the Tamil land."⁵

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Chinese Travellers

Earliest contact of China with India: Buddhist missionaries from India are said to have made their first in the Chinese capital about 217 B. C. under the Tsin dynasty. In the early stages of this contact between India and China, the movement was more from India to Central Asia and China. With Buddhism catching the imagination of the Chinese, many scholars from China looked up to India for Spiritual guidance and religious knowledge, and wended their way towards this "western land", which was the term most often used by the Chinese for India.

Chinese traders from South-West China and Central Asia had been doing business with northern India at least from the first century B. C., if not earlier, and it is also possible that during this period the Chinese from south-east China were exploring the possibilities of a sea-route to India via Sumatra and Malaya. Echoes of this early contact are but faint in Chinese and Indian sources. **Hiuan-Tsang** tells us about certain Chinese Princes, who were sent to Kanishka as hostages after he had defeated the Chinese in Central Asia. Certain territories were allotted to these princes for their maintenance, which came to be known as *China-Bhukti.*

Hiusan-Tsang records his visit to this place, which is to-day identified with a village called Chiniyari near Amritsar. These Chinese Princes were responsible for introducing in the Punjab two fruits, the peach and the pear; and **Hiusan-Tsang** tells us that in the Punjab peaches were called *Chinani* and pears were called *Chinarajputra*.⁶

Chinese traders coming into India by way of Central Asia brought us many articles of commerce. It is from this contact, that we got our word *Chirāmshuka* for silk, which was one of the most prized commodities in India. Vermilion or *Sindur* is also from the Chinese word *tsim-tung* or “China Red”. For bamboos growing in the hills there is Chinese name in Sanskrit—*kichaka* derived from the Chinese *Ki-chok*.⁷

Shi-tao-an’s travels to the Western Lands: Chinese scholars started visiting India for purpose of study, and for paying reverence to places sacred to Buddhism from the third century onwards. It is reported by I-tsing in the seventh century, that twenty Chinese monks had come to India in the middle of the third century by the Yunan-Burma road. But nothing further is known about any travel accounts that may have been left by them. In the fourth century a scholar by name **Shitao-an** (d.385) wrote a work of his travels to the “western land” (an expression used denote India), which is supposed to be lost.

In 1948 His Excellency **Chia-Luen-Lo** read before the Delhi session of the Indian Historical Records Commission an interesting paper⁸ on *Chinese Sources for Indian History* in which he refers to an essay by **Prof. liang Chi-Chao** entitled *Chinese Students going abroad 1500 years ago and Afterwards*. This paper should be instructive and informative, but the present writer was unable to lay hands on it.

Chinese scholar-pilgrims who visited India: **Prof. Liang** in his *Study of Chinese History* tells us something about visitors from China to India. He says, “It has long been my endeavour to trace out the ancient cultural relations between China and India; and to discover a stream of these Chinese scholar pilgrims who went to India to cultivate such relations. **Fa Hsien** and **Yuan Chwang** are, no doubt, well known names. But my final findings among historical records and individual biographies cover 105 scholar-pilgrims, whose names can be established and 82 others whose names are in oblivion. Anyway, for all we know, as many as 187 of them visited or attempted to visit India at different times⁸

“At first we confined our research to Hui Chiao’s *Kao-Seng-Chuan* (Biographies of Eminent Buddhists), and I-Tsing’s *Ta-Tang-His-Yu-Chiu-Fa-Kao-Seng-Chaun* (Biographies of Westward Pilgrims), and I was overjoyed when we had collected therein the names of 67scholar-pilgrims. My continued efforts in several months brought the total to 187, who we classified according to their respective periods, place of birth, routes they took from China to India, scholastic achievements, and so on. These findings, we believe, will serve to throw some light upon Sino-Indian

relations in the olden days, and the interactions of the Indian and Chinese arts, literatures and philosophies⁸

Two important Chinese works on India: **Prof. Liang** further tells us that of these 187 scholar-pilgrims from China to India, two came in the later part of the third century, five in the fourth and as many as sixty one in the fifth century. In the sixth century the number was fourteen, in the seventh fifty six and in the eighth thirty one. Quite a few of the large number number of these Chinese pilgrims did write books, many of which later perished.⁹ **The Encyclopaedia Britannica**¹⁰ mentioned two Chinese works on India. *The Itinerary of Fifty-six religious Travellers*; compiled and published under Imperial authority in 730, and *The Itinerary of Khi-Nie*, who travelled (964-976) at the head of a large body of monks to collect books etc. Neither of the above two have been translated from the Chinese.

Hwei Chao’s Wan-wu-Tieu-Chu-Kuo-Chun: Many scholar-pilgrims came from China to India to spend some time at Buddhist seats of learning like Nalanda or Valabhi, and to visit places sacred to their religion like Sarnāth, Bodh Gayā or Kapilavastu. Though some of these visitors left no records or reminiscences, quite a few of them did write books, many of which later perished. One such account, considered as lost, was discovered in the Cave of the Thousand Buddhas, Tuan Huang, Kansu Province, when a sealed chamber in that cave was opened by Sir Aurel Stein of the Archaeological Survey of India. This was **Hwei Chao’s Wan-Wu-Tieu-Chu-Kuo-Chun—Travel in Five Parts of India** written in early eight century.

The most famous of the scholar-pilgrims from China known in India are **Fa-Hsien** or **Fa-Hien**, **Hiuan-Tsang** or **Yuan Chwang** and I-tsing. But accounts of a few other Chinese travelers are also available in translation.

Travels of Fa-Hien: **Fa-Hien** came to India by way of Central Asia in 399, and returned in 414 by sea from Tamralipti via Ceylon and Java. His journey the Chinese to India was full of hazards and Very thrilling. Passing the Great Wall, he crossed the “River of Sand” or the Gobi Desert, that home of “evil demons and hot winds”, where the only way-marks were the bones of the dead, where no birds appeared in the air above, no animals on the ground below.

Arriving at Khotan, the traveller witnessed a great Buddhist festival; here, as in Yarkand, Afghanistan and other parts, later so thoroughly Islamised, **Fa-Hien** found Buddhism prevailing in great strength. In India **Fa-Hien** visited all important centres from Peshwar to Patna. He refers to India as Jambu-dvīpa, and this name occurs also in the accounts of **Hiuen-Tsang** and I-tsing. According to Hiuen-Tsang the Chinese knew India variously as *Tieu-chu*, *Sheu-tu*, or *Hien-tu*. I-tsing states that the natives called their country *Arya-desa* or *Madhya-deśa*.

Travels of Hiuen-Tsang: **Hiuen-Tsang** left for India in 629 via Central Asia and the Hindu Kush. He first arrived in Kashmir, where he studied for two years. From there, he went on to *Mathurā*, *Thāneshwar*, *Kannauj* and various other places. He spent two years at the Nālandā University, studying and copying sacred

texts. After fifteen years of stay in India, he returned to China by way of Kabul in 645 A.D.

He became a friend of Shri Harsha of Kannauj, about whom he writes with much admiration. His account of Harsha is one of the main sources for the history of that Emperor.

Fruits and food-crops mentioned by Hien-Tsang: He tried to give a general account of India, and he frankly confesses that "it is impossible to enumerate all kinds of fruit". But he specially mentions the Mango, the tamarind, the wood-apple (Kavatha in Marathi), *Amalakas of many types, the Udumbara*, the myrabolan, the cocoa-nut, the jack fruit, the plaintain and various other fruits. Pears, peaches, apricots and grapes he found in Kashmir, and he records pomegranates and sweet oranges as growing all over the country.

He also gives us interesting information about food-crops. There is much rice and wheat and ginger", he tells us, also mustard, Melons Pumpkins and Kunda. Onions and garlic are little used, and people who eat them are ostracised". **Hiuen-Tsang** indicates the areas cultivating sugar-cane, barley, wheat and rice.

I-testing also tells us about the food-habits of the people. "In the north wheat is abundant; in western district, baked flour (rice or barley) is used above all; in Magadha wheat-flour is scarce but rice is plentiful Ghee, oil milk and cream are found everywhere.

Travel of I-Tsing: **I-Tsing** arrived at *Tāmraliptī* on the mouths of Ganges by way of Java and Malacca in 673 A.D., and returned from the same port in 695 A.D. He found Sumatra as a great centre of Sanskrit learning, and he recommends Śrīvijaya as a centre where Chinese pilgrims using the sea-route should undergo preliminary orientation in Sanskrit. Both **Hiuen-Tsang** and **I-tsing** found paper not much in use in India for sacred texts, and the latter records that he had to send for supplies to China.

Other ancient pilgrim scholars from China: Other pilgrim scholars of this period up to the eighth century were **Song Yun** (518-522), **Wang Hiuen-Tse**, who arrived in the wake of **Hiuen-Tsang**, and **On-K'ong** (751-790). The accounts left by them and others have now been studied and they have helped considerably in reconstructing the history of India in the later ancient period, These accounts throw considerable light on social, economic and religious conditions of our country and in themselves They are intensely human documents.

Chinese Travellers of Eighth century: Even after the Eighth century Chinese pilgrims continued to visit India in large number. But with Islam spreading to Central Asia and Northern India coming under Muslim rule this flow came to an end. The last of these pilgrims have left inscribed records of their visit to *Mahābodhi*, and five Chinese inscriptions found sometime ago at Gaya⁽²⁾, recording visits of Chinese pilgrims, bear dates from 990 to 1033 A.D..

Chinese Travellers of Eleventh century: After the eleventh century Chinese interest in India was mainly commercial. First evidence of this is found in the writings of **Chou Ku-fei** (1178), a Chinese official, who in his books has much interesting matter on the southern

sea trade of China, and states that in his time this trade was in the hands of Arabs.⁽¹²⁾

One of the most valuable notices of India of this period is the account of **Chau Ju-Kua**, the Chinese inspector of foreign trade, who compiled his work *Chu-fan-chi* (A description of barbarous Peoples or Records of Foreign Nations) about 1225 A.D.. In his notes he has "placed on record much original matter, facts and information of great interest. The large percentage of clear and simple matter-of-fact data we find in his work... gives him a prominent place among the mediaeval authors on the ethnography of his time, a period particularly interesting to us, as it precedes by about a century **Marco polo**, who fills a gap in our knowledge of China's relations with the outside world extending from the Arab writers of the Ninth and Tenth centuries to the days of the great Venetian traveler."

Interesting also is the *Tao I chi lio* (Description of the Barbarians of the Isles) by **Wang Ta Yuan**, who visited a number of foreign countries for purposes of trade between 1330 and 1349 A.D.. **Rockill** gives an account of this, as well as the voyages of **Cheng Ho** as recorded by **Fei Hsin** in his *Hsing cha Sheng* (Description of the Star Raft), and also of **Ma Huan**, the Chinese Muslim sailor who visited Bengal and other parts of India, about the middle of the fifteenth century. **Pelliot** too deals with the fourteenth and fifteenth century Chinese accounts of India in one of his papers.

Account of Bihar by Tibetan monk Dharmasvāmin: An important item in this group is the account of Bihar by a Tibetan monk named *Dharmasvāmin*. He was in Bihar in 1234-1236 A.D., and he describes political unrest and social and religious conditions in that area in much detail. The work is of great cultural and historical importance. It is for the first time that can account about India, from the pen of a Tibetan pilgrim, has been made available. **Dharmasvāmin's** account is valuable and interesting, as it tells us of the effects produced by the Muslim conquest in Bihar. Bakhtyar Khalji's bands had overrun the country, but the conquerors had not yet succeeded in establishing any stable administration. **Dharmasvāmin** records that in Bihar, there were several Hindu or Buddhist princes who lived in a precarious independence. They were too weak to fight back the Muslim invaders, but were able to re-establish their rule, when the marauding armies had passed. We do not get reference to Muslim administrative machinery except at Bihar Sharif, where there was a Muslim military headquarters.

Bands of Muslim soldiers were roaming about the country spreading consternation among the people and indulging in loot exactions. **Dharmasvāmin** records his encounter with two such soldiers. He draws a grim picture of the life of the people, constant fear, lack of all safety, despoiling of temples and shrines. **Dharmasvāmin** lived at Nālandā for six months. The great University was desolate, and a mere ghost of its former glory. Thousands of monks belonging to the establishment had fled away, but the chief abbot **Rahula-Sri-Bhadra**, a venerable old scholar of 90 stuck to his post. In 1235 during the summer, a band of

Muslim soldiers descended on Nalanda. There were 70 monks in the University at that time. **Rahula-bhadra** advised them to leave. "If you do not flee away, you would be killed", he told them and they went away. Only **Dharmasvāmin**, the Tibetan disciple, was left with the abbot. Eventually they too left, the pupil carrying the Guru on his shoulders. After seeing that the teacher was beyond harm, **Dharmasvāmin** wended his way back to Tibet.

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Baghchi's excellent study already mentioned in footnote (7) may be supplemented by *India Through Chinese Eyes* by **S. Sen**. (University of Mardas, 1956). Extracts from the writing of Chinese travellers will be found in *Foreign Natives of South India, from Megasthenes to Ma Huan* by **K.A. Nilakanta Sastri** (University of Madras, 1936). This book partially covers all the sections of this paper.

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Mills.J.V. : Notes on Early Chinese Voyages. JRAS, 1951, 3-25.

Arab Geographers And Travellers :Arabs - great admirers of Indian culture in mediaeval times : The greatest of admirers and imbibers of Indian Culture and Knowledge in mediaeval times, from the eighth century of the Christian era onwards, were the Arabs. From ancient times Western Asia had close cultural and trade relations with India, and account of the civilization, wealth and culture of India had been handed from generation in Arab lands.

Severus Sebokht- a Syrian scholar : Writing about 662, *Severus Sebokht*, a Syrian scholar, hurt by the arrogance of certain Greek scholars, retorted by stating that the Greeks did not have the monopoly of brilliant

intellectual achievements, and he mentions the Hindus by way of illustration, -“I will omit all discussion of the science of the Hindus, a people not the same as the Syrians, their subtle discoveries in the science of astronomy, discoveries that are more ingenious than those of the Greeks and Babylonians; their computing that surpasses description. I wish only to say that this computation is done by means of nine signs. If those who believe that because they speak Greek, that they have reached the limits of science should know these things, they would be convinced that there are also others who know something⁽⁴⁾

Sebokht, it will be noticed, was talking of Hindu numerals which later were taken to Europe via Spain by the Arabs. They were known in Europe as Arabic numerals, though the Arabs have called them Hindsa or Hindu numerals. **al-Khwarzami**, the Arab mathematician, writing, in the first half of the ninth century, was the first scholar, who recognised the superiority of these numerals over letters. He called them *Hindi* indicating their Indian origin and he used them, along with the zero, in all works.⁽⁵⁾

India's contribution to Arab knowledge of Arts and sciences :This was one of the more significant results of contact between the Arabs and India. Later, in the ninth century, India made another important contribution to Arabic mathematical science, the decimals system. Many medical books from India were studied and translated in Baghdad and other seats of learning. Many animal and fairy stories from India assumed Arabic garb, and legends of the Buddha were absorbed as part of Arabic folk-lore as can be seen in the *Kalela wa Dimma* (Karak and Damanak of the original body of stories, which later grew into the **Pañchtantra**) and the *Kitab al-Budd* (the Book of Buddha), and *Kitab Bndasaf* both of which were translated from *Pahlawi*.

Commercial incentives of Arabs: This cultural awareness about India among the Arabs encouraged and impelled many Arab travellers to visit India and write more about it. The Arabs had been sailing in Indian Ocean and the Arabian Sea long before the rise of Islam. They came to India as merchants and sea-farers. Till the advent of Portuguese in Indian waters, the trade between India and the ports of the Persian gulf and the Red Sea was mainly in the hands of Arabs. Added to this commercial incentive, was the intellectual curiosity of these people, to whom Islam had given great earnestness of purpose; and from the ninth century onwards many Arab travellers and geographers either visited India in persons or wrote about that country from the knowledge they had acquired from persons who had.

Sulaiman Saudāgar, first Arab traveler to India: The first Arab traveller to India whose account has come down to us is **Sulaiman Saudagar** or **Sulaiman Tajir** (**Sulaiman** the merchant), who lived about the middle of the ninth century. Engaged in commerce, he moved between Iraq and China, visiting many Indian coastal trading centres in the course of his voyages. He mentions the rulers of Gujarat, Konkan and other parts of the mainland; and describes the manners, customs, and food habits of the people of these parts. He states

that the religion of China (Buddhism) originated in India, and he gives high praise to Indian knowledge of medicine, astrology and philosophy. He speaks with much admiration of the superfine quality of cloth produced in various parts of India. Mentioning one centre of the textile industry, Sulaiman states, “No place can weave cloth as is woven here. It is so thin a whole manufactured piece of this fine cloth can easily pass through a ring. I have myself seen this type of cloth”.

Sulaiman writes respectfully of Rashtrakūṭa rulers⁽⁶⁾ “The Balhara is the most eminent of the princes of India... The representatives sent by the Balhara to other princes are received with the most profound respect—among all the kings there is no one to be found who is so partial to the Arabs as the Balhara⁽⁷⁾” This friendliness of the rulers of the Deccan and Konkan coast to Arabs is mentioned also by other Arab writers like **Masudi** and **al-Maghribi**.

Various editions of Sulaiman's travels: The account of Sulaiman's travels known as *Silsilat-ut-TawArīkh* was first edited and published in 1811 by Langles. This was later rendered into French by Ferrand under the title *Yoyage du Marchand Arabe Sulayman en Inde et en Chine*. The other title by which these travels are known is *Akhbar as-sin wa l-Hind*, and under this title it was published a few years ago and has been listed in the bibliography appended to this section.

Ibn Khurdadhbeh – another important Arab geographer: Sulaiman was the pioneer of a galaxy of Arab travellers and geographers writing on India. Contemporary with him was Ibn **Khurdadhbeh**, an officer in charge of Ports and Secret Service at Medina (**Sahib al-Barid**), **Abbasid Caliph al-Mutamid** (869-892), a position which undoubtedly helped him in collecting information and geographical data about countries and places of Baghdad. He is the author of one of the earliest geographical works written in Arabic, the *Kitab al-Masalik wa-al-Mamalik* (Book of Roads and Countries), used as a source of information by several later geographers. Ibn **Khurdadhbeh** never visited India, but he gathered much information about that country in the course of his official duties.

The **Dutch savant M.J. de Goeje** in the monumental work *Bibliotheca Geographorum Arabicorum*, edited by him, has published the accounts of most the geographers and travellers who followed Sulaiman and Ibn Khurdadhbeh. This series covers eight volumes and is published from **Leiden** in Holland by Brill (1879-1938)

Yaqubi's Kitab-al-buldan: Another writer of the ninth century was Yaqubi, who collected his information by enquiry and systematic questioning of travellers. His book *Kitab-al-Buldan* (books of countries) struck a new note in emphasizing topographical detail and describing economic products. “His information on South India is vague and meagre, but his Fragment gives information on products⁽⁸⁾”.

Arab writers of Tenth century: Other Arab writers on India of the tenth century are **Ibnunul Faqih**, **Ibn Rusta**, **Abn Zaid Sairafi** who continued the work of **Sulaiman**

the Merchant as *Kitab as-Sani man Akhbar as-Sin wa l-Hind* (The Second Book of the Reporter on China and India), **Abul Faraj, Ishtakharī, ibn Hauqual, Muqdisi** and others.

Al Masudi- Herodotus of Arabs : The most famous writer on India who spent sometime in this country and wrote about it in his great work *Muruj az-Zahab wa Maadin al-Jawahar* is **Abu al-Hasan Ali al-Masudi** known as by his last epithet al-Masudi. He is referred to as “Herodotus of the Arabs⁽⁹⁾”.

Barbier de Meynard and Pavet de Courteille have published both the Arabic text and a French translation of the *Muruj* in 9 volumes in Paris. Only one part of the English translation by A Sprenger of this great work containing **al-Masudi**’s account of India was published by the Royal Asiatic Society, London, in 1841 under the engaging title *Meadows of Gold*. This volume now also is un-obtainable.

The Institute of Islamic Studies, Muslim University, Aligarh, published in 1960 an *Al-Masudi Millinery Commemoration Volume* edited by S. Maqbul Ahmed and A Rahman.

Masudi give information of colonies of Arabs settled in Chaul, Thana and coastal places in Gujarat and Konkan, adding that they had perfect freedom of worship and trade, and that they occupied an honourable position among the people with whom they lived. He speaks with great admiration of the Indian peacock. He also tells “oranges and lemons are the specialties of India. These were brought from there from Arab lands in the third century of the Hirji era by way of Oman and Iraq, and their cultivation and use spread all over Syria and Egypt. But the Arab variety of oranges and Lemons”, regrets **Masudi** “do not have the same flavour as those India¹⁰”.

Ibn-al-Nadim, the stationer: An important Arab writer of the tenth century was **Ibn-al-Nadim**, Baghdad was a place where men of learning and culture gathered; it was a centre of learning.

To **al-Nadim** gets the credit of preparing a monumental catalogue of existing Arabic books, the famous *al-Fihrist* (composed 988). In this work are recorded the names of writers, who translated Sanskrit texts into Arabic with notes on the contents of these books.

al-Nadim quotes from a document written by **Yaqub bin Ishaq Kindi**, the Arab philosopher. This document is dated 349 A.H. (961-61). In it is recorded the fact that **Yahya ibn-Barmak**, the **vazir** of **Caliph Harun al-Rashid** had sent a scholar to India to collect information about Indian religions. A catalogue of this information was prepared and a summary of it under the heading “Indian faiths and religions” included in the **Kitab al-Fihrist**. It may be stated in the passing that Yahya’s grand-father was originally a Buddhist priest in Balkh and that it was Khalid ibn-Barmak, Yahya’s father, that was taken to Baghdad by the Caliph. Here he embraced Islam. The **Barmikids** rose to great eminence under the Abbasids.⁽¹²⁾

al-Biruni, Greatest Muslim writer: The greatest of Muslim writers on India was **al-Biruni** (973-1048)

whose full name was **Abu al-Raihan Muhammad ibn Ahmed al-Biruni**. He is an Arabic author of Persian origin, who spoke Persian, Arabic and Turkish and was master of Sanskrit, Syraic and Hebrew. Known as al-Ustad because of his deep and wide learning, he was a physician, astronomer, mathematician, physicist, geographer and historian; altogether “the most prominent figure in the phalanx of those universally learned Muslim scholars who characterize the Golden Age of Islamic Science.⁽¹³⁾” **al-Biruni** came to India with **Muhammad of Ghazna**, and saw the country and its people, to the study of whose history, culture and civilization he had devoted much care and attention.

Among the books translated from Sanskrit into Arabic are *Samkhya of Kapila*, The book of Patañjali, Paulish-sidhanta, Brahmasiddhanta, Brihat-Samhita and Laghujataka. Besides these al-Biruni has listed twenty-two other works from India, which he had translated or was engaged in translation.⁽¹⁴⁾

Al-Biruni’s ‘Indica’: **Al-Biruni**’s book on India is comprehensive. He is fair in both his appreciation and criticism of things Indian. He tells his readers, “The numeral signs which we use are derived from the finest forms of the **Hindu signs**... Those, however, who go beyond the thousand in their numeral system are the Hindus...⁽¹⁵⁾”; and in another place he acknowledges, “It is perfectly known as to the Hindu astronomers that the Moon is eclipsed by the shadow of the earth, and the Sun is eclipsed by the moon. Here on they have based their computation in the astronomical handbooks and other works.”⁽¹⁶⁾

Al-Beruni also points out the drawbacks in the Hindu make up. “The Indian scribes are careless, and do not take pains to produce correct and well-collated copies. In consequence the highest results of the author’s mental development are lost by their negligence, and his books become already in the first or second copy so full of faults text as something entirely new...⁽¹⁷⁾”

Al-Biruni is critical about the lack of method in Hindu thinking. “The Hindus had no men of this stamp(**al-Beruni** is referring to **Socrates**) both capable and willing to bring sciences to a classical perfection. Therefore you mostly are in a state of utter confusion, devoid of any logical order.. and I can only compare their mathematical and astronomical literature, as far as I know it, to a mixture of pearl shells and sour dates, or of pearls and drug, or of costly crystals and common pebbles. Both kinds of things are equal in their eyes, since they cannot raise themselves to the method of a strictly scientific deduction.⁽¹⁸⁾”

Arab Geographers after al-Biruni :Among the notable Arab geographers after **al-Beruni** who wrote about India in their works are **Idrisi** (1179-1229), **Qazwini** (1203-1283), **Damishai** (circa 1325) **Abul** and others. But none of them seem to have visited India.

Ibn-Battuta’s ‘Rehla’ :After **al-Beruni**’s *Indica*, the most significant and historically the most important travel account of India is that **ibn-Battuta**(1304-1369). Though **ibn-Battuta** was not blessed with the width and depth of the scholarship of **al-Beruni** he was a keen observer of men and events and his travel account, the

Rehla, is justly considered as a great book, and the Indian portion of it as first hand source material for the history of **Muhammad Tughluq**.

The full name of ibn-Battuta's *Rehla* or travels is *Tuhfat unnuzzar fi Gharab-al-Amsar wa Ajaib-al-Afsar* (An excellent book for the Readers regarding the Wonders of Cities, and the Marvels of Travels). It was dictated by **ibn-Battuta** himself to his friend **ibn-Juzzayy**, himself a scholar. Many copies of this great work were later made and are today found in the libraries of Europe and the Arab countries. **Ibn-Juzayy** gives the full name of the traveller as **Shaikh Abu Abdulla Muhammad ibn-Battuta**.

Ibn-Battuta was gripped by wanderlust at the young age of 21 when he left his native Tangier, and set out on his odyssey. After travelling for eight years in north Africa, Asia Minor and Constantinople, Arabia and Persia he reached the Indus on September 12, 1333, and after visiting Sind and Multan he arrived at Delhi on March 20, 1334. He immediately won royal favour and patronage and was appointed Chief Justice of Delhi.

Ibn-Battuta's impression regarding India :During his stay of eight years as an important officer in the Tughluq capital, **ibn-Battuta** came in close contact with his master, **Muhammad Tughluq** and he gives us a vivid penpicture of the Emperor. "Of all the people this king loves most to make presents and also to shed blood. His door is never free from an indigent person, who is to be enriched; and from a living person who is to be killed... Despite this he is the humblest of men, and most devoted to the administration of justice and to the pursuit of truth...his dominating quality is his generosity".

Ibn-Battuta also gives us information about various facts of India that he observed. He tells of a rhinoceros that he saw in Sind, and of other fauna and flora, he describes agricultural produce and marketing methods, the system of administration, posts and communications coinage, weights and measure and matters cultural like the devotion to music of the people of Devagiri.

So for eight years did ibn-Battuta stay as an officer of the great and loveable and cruel and erratic Emperor, **Muhammad Tughluq**. He has given us a vivid picture of life in the capital and in the country. Fearful lest the Sultan's favours may dry up and bring disaster, **ibn-Battuta** thought it wise to accept an offer to go on an embassy. But after he left Delhi in 1342, he did not return.

Al-Qalqashandi, the last at the Arab geographers: The last of Arab geographers to be enumerated in this paper is **al-Qalqashandi** (circa 1355-1418), who is famous for his encyclopedic work embracing all the branches of knowledge of his time, *Subh ul-asha fi sinaat il-insha*. The latest edition of this work in 14 volumes was published in Cairo in 1913-19. Volume V of this work has a chapter on India. It is a well-informed account of different aspects of India and bears evidence that, the Arabs in the fourteenth and early fifteenth century had acquired a fairly accurate knowledge of India.

This work was completed in 1411, but its author

does not describe the contemporary India of his time, except briefly on the authority of Indian and Arab travellers whom he met; he rather describes the India of **Muhammad Tughluq**. He has drawn on the *Masalik ul-Absar of al-Umri* whom he has extensively copied. He has borrowed from other Arab accounts of India which he quotes. "The Indians are the most learned people in the branches of philosophy, Medicine, Geometry and in all other wonderful arts" **al-Qalqashandi** gives the above quotation from **al-Qaisi's Tuhfat ul-Albab**, indicating the high respect in which India was held by the Arabs.

It must be confessed, however, that all the encomia showered on India by the Arab geographers and travellers was at times uncritical. al-Biruni is a good corrector, providing as he does a critical account of India and its people. He is not slow to see and appreciate the goodness and greatness of India, at the same time he was unafraid to point out the stagnation that had gripped the Indian mind and thought of his time.

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European Travellers In India: Marco Polo To The End Of The Seventeenth Century: +

Macro polo-First and greatest of the European explorers: The first and greatest of European explorers and travellers to visit India in the mediaeval period was **Marco Polo**, the Venetian. He did so in the last quarter of the thirteenth century, when he had undertaken many missions for **Kublai Khan**, the Mongol Emperor of China.

He describes India not as dreamland of fables, but as a country partially explored. As a jeweler he naturally refers to the pearl fishers of India, and we get from him an account of the diamond mines of Telañgānā. The world famous textiles of Masuli-patam and the surrounding country come in for much admiration by him.

Macro Polo attained great fame when he returned to his native Italy, and he was rightly called **Marco Polo**, the Venetian *totius orbis et India pregrenator primus*-the first traveller of India and the whole world.

Friar Jordanus – a French Dominican missionary

The account of **Marco Polo's** had excited the imagination of those who had read and heard of his adventures. Here was a great field for the spread of the Gospel, felt some dignities of the Church, and the fourteenth century brought at least fifteen missionaries to India, intent on spreading the word of Christ. Some of these have left account of their mission and of their observations on things Indian. **Friar Jordanus**, a French Dominican missionary, was one of them. He was in Western India in 1321 in company with some Franciscans. The party was on its way to Cathay, as China was then called. A storm brought them to Thana, where the **Franciscans** fell victims to the fanaticism of the governor of that place. These are the famous "martyrs of Thana." From Thana Jordanus went into Gujarat, from where he went by sea to Quilon. Here he was appointed a bishop by the Pope (John XXII). It was during his tenure as bishop of Quilon that Jordanus wrote his well known "**Mirabilia**"²⁹.

Friar Odorie's account of India: Close on the heels of **Friar Jordanus** came Friar Odorie. He sojourned in India for some months before proceeding to China via Ceylon and Sumatra. He found Thana an agreeable place. "The city is excellent in position, and hath great store of bread and wine, and abounded in trees. The people thereof are idolators and worship fire and serpents and trees also."

He particularly notices the worship of the Tulsi plant by the Hindus. "In this country every man hath before his house a plant of twigs and this never withers as long as it gets water." He also describes the manners and customs of the people of Malabar, and gives a very vivid account of the pepper plantation around Quilon⁽³⁰⁾.

Other European travellers of fourteenth century: Other Europeans who visited India in the fourteenth century are **Marino Santo**, a Venetian who came even before Jordanus; **Friar James** who is mentioned by

Jordanus; *Brother John of Monte Corvino and Brother Nicolas of Pistoia; and Giovanti de Marignolli of Florence*. All these came to India, a passed through it on missionary work for the Roman Church. We must not also forget the audacious **Sir John Mandeville**, who, whether he visited India or not, borrowed unashamedly and copiously from **Jordanus, Odoric** and others, and almost attained fame as a second Marco Polo.

Account of three European traders : Trade followed the Church, and the Europeans who visited India during the fifteenth century did so in search of diamonds, pepper and the fine textiles of India. We have available the account³¹ of three such travellers **Nicolo de Conti** and **Hieronimo de Santo Stefan**'s both Italians, and **Afanasi Nikitin** a Russian.

Vasco-da-gama- the most important European voyager of 15th century: The most important European voyager to India at the close of the fifteenth century was **Vasco da Gama**, who opened a new era in the history of the European powers in India. The journal of the first voyage of **Vasco do Gama** has come down to us. An account of his three subsequent voyages from *Lendas do India* of **Gasper Correa**, accompanied by original documents is also available.³²

Ludovico di Varthema- Italian travellers of 16th century: The first traveller of the sixteenth century was **Ludovico di Varthema**, an Italian from Bologna. The news of Portuguese rounding the Cape of Good Hope, and finding a direct sea-passage to India from Europe must have caused uneasiness to the Venetian, and Geese merchants who handled the Indian trade in the Mediterranean. It is possible **Varthema** was commissioned to find out how this new Portuguese discovery was going to affect the Italians. **Varthema** was in Western India for about three years. He arrived at Diu from Hormuz, visited Cambay and went to Chaul of which he gives a fine description. He spent some time of Goa, and visited places in the interior. His travel account was first published in 1510 in Italy and has undergone many editions and has been translated in various European languages. It was first translated into English in 1577.

Two Portuguese travellers :Two early Portuguese writers of the sixteenth century were **Duarte Barbosa** and **Tome Pieris**, who have left interesting and useful account of the coastal places of Gujarat and Konkan. **Affonso de Albuquerque** was at the time the governor of Goa and, his letters and dispatches, though not travel accounts are important as they give a glimpse into political conditions of the Deccan.³⁵

Domingo Paes and **Fernao Nuniz** wrote about conditions in the Vijayanagar kingdom in the second and third decade of the sixteenth century, and a translation of both these chronicles had been included by **Sewell** in classic, *A Forgotten Empire*³⁴ These were published also in original Portuguese.³⁵

The end of the century brought **Linschoten** from Netherlands on the scene. He stayed in the service of the Portuguese at Goa for five years (1583-1588). His motives were to study India and her trade, and then to make a report to his people in Holland so that they too

could enter the profitable trade of India. He has made a detailed study of the economic products India.

European travellers of 17th century : The seventeenth century found many European travellers in India. They were a mixed crowd consisting of merchants, doctors, missionaries, soldiers and sailors, jewellers and mere adventurers. The English East India Company had now entered the commerce of India, and its *Letters Received, The English Factories in India* and *Court Minutes* provide material of unparallel importance for economic resources and trade and political conditions.

The factory records and correspondence of the Dutch, French and Danish companies and of Portuguese Administration in Goa are also mines of information. But only a reference is made to them here as they do not fall within the scope of this paper.

The accounts of European travellers in this century, supplement the factory records and state letters, and give a wealth of information on social and economic matters of which Indian sources make very little mention. Indeed the accounts of European travellers are a source material of first rate importance for a proper study of Indian history.

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AUTHOR: JOSHI, P.M., ;**Source:** *Review of Indological Research in Last 75 years*, ;**Editors: Chinmulgund PJ; Mirashi V.V. M.M. Chitrao shastri Felicitation Committee** 1967 Poona.

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6. **Watters I**, 292-293.
7. **Bagchi, India and China**, 58-59.
8. Proceedings of the meeting of the Silver Jubilee Session IHRC XXV Pt. II, 195-203.
9. Ibid.
10. XIII, 843(11th Ed.)
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14. **B. Datta And A.N. Singh History of Hindu Mathematics**, Parts I&II. 96 (Asia Publishing House, Bombay 1962).
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17. **Hodiwala Studies in Indo-Muslim History**, I, 1, gives the correct identification of Balhara with the Rashtra-kutas, correcting Sir Henry Elliot and others.
18. **Elliot And Dowson I**, 3-4.
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FOUNDER OF THE GUPTA ERA

Time has always been reckoned in India from a great man or a great king, and so with the Guptas too. The Junagadh inscription of Skandagupta, the epigraphs of Kumāragupta II and Budhagupta, the Moravi copper-plate (10th Century), as well as **Alberuni** clearly mention the 'Gupta Saṁvat.' Scholars generally believe that this era started 241 years after the Śakas, in 319-20 A.D. with Chandragupta I.

A close study of the Nālandā and Gayā inscriptions of Samudragupta, and Mathurā Pillar inscription of Chandragupta II Vikramāditya, however, shows that Samudragupta most probably reigned from 319 A.D. to 370 A.D., and that *he* was the founder of Gupta era, and not Chandragupta I.

AUTHOR: GARG, VED PRAKASH; Source: Hind (Hindustani Traimāsika) (Hindi, Allahabad,) XXX. No 1-4. 1969.

FOUR QUARTETS OF T. S. ELIOT AND THE BHAGAVADGĪTĀ

There are numerous conceptual and imagistic correspondences present in **Bhagavadgītā** (BG) and *Four Quartets*(*FQ*) of **T.S. Eliot**, as stated below:

1. *BG* is the 'Song of the Lord' and *FQ* is 'the most aristocratic kind of music making; both in the sense war poems; *FQ*, product of II World war. 2. The central concerns of the two poems are virtually identical, viz., liberation through self-realization. According to *BG*, liberation can be achieved through divine virtues like freedom from fear, anger, greed, and desire, and by generosity, self-harmony etc., *FQ* is equally unsparing in criticising 'men of evil nature. 3. *BG*, says release from the bondage of saṁsārā (world of senses) is an essential element in the process of liberation. In *FQ*, too, liberation involves release from bondage, but here the bondage is of human time which is synonymous with the world of sense. Essential affinity between their thought is evident. 4. Arjuna is overcome by the Divine Vision-'Go, go, go said the bird/cannot bear very much reality', too emphasises the overpowering nature of supra-mundane experience. 5. Three ways of knowledge *jñāna Karman* and *bhakti* is also traceable in certain line of *FQ* in which **Eliot** exalts the way of devotion. 6. *BG* synthesizes the diverse strands or religious thought. This sort of eclecticism is also found in *FQ*. Which reveals the essential identity of all religious experience.

Eliot's thought in *FQ* thus bears a remarkable closeness to that of *BG*, indicating his conscious and unconscious debt to that Hindu scripture.

AUTHOR: NAIK. M.K; **Source:** JKU XXI, 1977
(*Journal of Karnatak University Dharwar*) (Vide
Prāi-Jyoti, Kurukshetra Univ. Summerised by S.R.)

FOURTEEN GEMS IN THE LEGEND OF SAMUDRA-MANTHAN

The legend of *Samudra-manthana* occurs in the *Mahābhārata*, *Rāmāyaṇa Purāṇas* and is also referred to by the classical Sanskrit poets like Kālidāsa, Bāṇa, Bhavabhūti etc. The legend ends with the acquisition of *Amṛta* alongwith others gems. The number of gems varies from 7 to 14 in the different texts and versions. They are:

1. *Lakṣmī*, 2. *Kaustubha*, 3. *Pārijātaka*, 4. *Surā*,
5. *Dhanvantari*, 6. *Candramas* 7. *Gāvaḥ Kāmadighaḥ*,
8. *Sureśvara Gajaḥ (Airāvata)*, 9. *Rambhādi*
Devāṅganāḥ 10. *Aśvaḥ saptamukhaḥ* 11. *Kālakūṭa*,
12. *Haridhanuḥ*, 13. *Śāṅkha*, and 14. *Amṛta*.

A critical study of these gems shows the *Samudra* primarily means the firmament. *Śrī-sūkta (Rv)* supports the theory that *Lakṣmī* is a metamorphosis of *Uṣas*. **Kuhn** holds her to represent morning ruddiness. Originally, she may be referring to the grace of the sky.

Kaustubha Dhanvantari Aśvaḥ saptamukhaḥ Haridhanuḥ Śāṅkha may represent the sun. The inclusion of *Pārijātaka* and *Haridhanuḥ* are purely sectarian. Similarly, *Kālakūṭa* is included to bring out the greatness of Śiva. The other gems are variously suggested by scholars, particularly by Kuhn, to be lighting aspect of fire, thunderstorm, Etc. *Surā*, *Amṛta*, Etc., are traced to Vedic *Soma*, the drink of immortality, and so on.

Author: Davane, G.V.; **Source:** *JASB (Journal of Asiatic Society, Bombay)* XL VII- XLVIII, 1972-73 (vide: *Ibid.* summerised by C.R.)

FOUR PURUṢĀRTHAS

The concept of the four *Puruṣārthas* (aims of life) is a unique contribution of the Indian socialists to our culture. Out of these four *Puruṣārthas* of *Dharma*, *Artha*, *Kāma* and *Mokṣa*, it is difficult to say which one is to be given more importance, because different scholars have expressed divergent views on this point. Law-givers consider *Dharma* as most important, Kauṭilya in his *Arthaśāstra* believes *Artha* to be more important, Vātsyāyana, the author of *Kāmasūtra*, gives preference to *Kāma*, and philosophers like Gautama, propounder of *Nyāya-sūtra*, considers *Mokṣa* to be of primary importance. That *Mokṣa* is the highest achievement of life which cannot be questioned. The remaining *Trivarga* as an attribute of the society, relates to the mundance plane and is metaphysical, while *Mokṣa* is an achievement of an individual alone, and relates to the ethical plane, and is moral.

According to the majority of people, *Artha*(wealth) and *Kāma*(desires) are the only two goals of life. Under these circumstances, the social law-givers, in order to maintain harmony and peace, admonish that both *Artha* and *Kāma* should be controlled by *Dharma*. Manu introduces the views of others on the relative importance of these *Puruṣārthas*. Some consider combination of

Dharma and *Artha* better, others *Kāma* and *Artha* together, still others *Dharma* alone and some *Kāma* alone. But Manu says that three together should be followed.

Viṣṇudharmasūtra specifically mentions that *Artha* and *Kāma*, being hindrance to *Dharma*, should be discarded. Manu, *Āpastamba Dharmasūtra*, *Viṣṇu Purāṇa*, *Bhagavdgīta*, etc., are all of the same view, and admonish that *Artha* and *Kāma* should be followed and enjoyed in a way that they do not prove detrimental to *Dharma*. They should be pursued in complete harmony with each other.

AUTHOR: JANI, A.N.; **Source:** *JOIB* XXV. Nos. 3-4. 1976. (vide: *Ibid* summerised by S.R.)

FRESCOES OF ALWAR

The frescoes of Alwar follow the Ajanta and Ellora traditions. Rājā Mahārāja Pratāpasimha, having captured large territories of Jaipur and Bharatpur, established the kingdom of Alwar. In the upper part of the strong fort of Rajgadh, 20 miles from Alwar, there is a *Śīsamhal* (glass-palace) in the niches and lower portions of whose walls are decorated with beautiful paintings depicting the exploits of Rāma and Kṛṣṇa, the heroines, the court scenes, the musical modes (*rāga-rāginī*), etc.

The next important paintings are in *Śīsamahal* of the Haveli of Diwan Mukundaji. Its *verandah* is a veritable picture gallery. The ceiling is painted with creepers and floral designs and all round the cornice are depicted the 24 incarnations, 36 musical modes and the female musicians. On the walls are painted Kṛṣṇa uplifting the Govardhana hill, plaiting the hair (of his beloved), swing (*hiṅḍolā*), consecration of a king, court scenes, etc. In the depiction of sentiments, moods and gestures these are peerless.

The *Śīsamhal* of Rajamahhal (royal palace) is unfinished even to day. In the big hall of this *Śīsamahal* there are paintings of Rādha Kṛṣṇa, Siva-Pārvaī, Ganeśa, etc., exhibiting the fineness of brush and bewitching charm of colours. In the temples and pavilions (*chhatraes*) of Rajasthan, the art of wall paintings shows a high development. The fine art of paintings shows a high development. The fine art of painting has evolved itself into two styles of wall paintings and miniature painting.

AUTHOR: JAI SINGH, NIRAJ; **Source:** *RBR* XII XIII, 1972-73. (Vide: Summerised by S.R.)

FRESH LIGHT ON THE DIDAR-GANJ YAKṢĪ

Considerable controversy has raged over the date of the famous Yakṣī statue from Didar-ganj near Patna. Various scholars assigning it to different dates ranging from Maurya to Kuṣāṇa period. The problem has so far been studied mainly from stylistic and aesthetic points of view. The present author approaches the problem solely on the basis of the style of Coiffure, jewellery and Costume which leads to conclude that the statue can be precisely assigned to the early Kuṣāṇa period some time in the second half of the 1st cent A.D. Scholars favouring a Maurayam date based their reasoning on its material, that is the typical chunar sand stone and its lustrous polish which is supposed to be typical of the Maurayan

age. But the recent discovery of a large number of sculptures of sculpture sand-stone bearing lustrous polish and assignable to dates ranging from the 1st to the 4th cent A.D. of **Mainahai** in the Allahabad district, U.P. has clearly established that none of these elements is characteristics exclusively of the **Maurya-period**; they survived much longer than usually supposed.

AUTHOR: DHAVALIKAR M.K; Source: NUJ (Nagpur university Journal) Vol. XVI. No. 2 April 1966.

FRANCIS NEWTON SOUZA'S IN DHOOMIMAL ART GALLERY OF NEW DELHI

His name could have been **Shiva Salgaonkar**. Except that he was born into a Roman Catholic family in Saligaon in Goa, was star student at Bombay's JJ School of Art, expelled for nationalist activities by a pompous British director, and boarded a ship to London from Bombay in 1949, nearly penniless.

He did, however, have a wild fire in his young heart, an intense love for beauty, a **Joycean** way with words and a **Picassoesque** way with lines. **Stephen Spender** published his searingly revealing autobiographical essay *Nirvāṇa of a Maggot*- now a part of Bombay University's English literature syllabus-in *Encounter* in 1955, which made him into London's new cult figure over night, after an astounding exhibition at Gallery One, of which the reputed Marxist critic **John Berger** wrote, "Souza's genius straddles many traditions but serves none".

More than 40 years later, **Francis Newton Souza** remains uncompromising, unapologetic devil-in-the-flesh he always was, armoured in leather jacket and swaggering wit. Father of the urban Indian Modern Art Movement, ringleader of the Bombay Progressive Artists' Group in 1949, when he was barely into his 20s, **Souza** today makes it clear that he has no mention of growing up: it takes a very long time to grow young, to realise the importance of neoteny."

In the 1950s, he bought a building in London and lived there with a British mistress despite being married. Today, he lives in New York, dangerously close to 42nd street. "Society must accommodate and relate itself to the artist not the other way around," he says. "And if there is no relationship between the society and the artist, that sort of society, is not a very sophisticated one... Marxists hold an absurd view of society's relation with the artist. The artist is primarily an individual- but Marxists try to lump him, forcibly homagenise him with society. It doesn't ever work."

Predictably, **Souza** has been the target of severe academic reprimand from the fashionably leftist, armchair critics of modern Indian art. His "capriciousness," and "somewhat unscrupulous expediency," an analysts say, have always drawn criticism. But Souza counters with his trademark terseness, "I deny these allegations as false and not indicative of my true nature at all. I 'am a diplomat. I practice Fine Art. **Michaelangelo** was a diplomat-he could speak to Popes! The king bent down and picked up Rubens' brush when he dropped it. The Flemish government made **Rubens** a diplomat. The late **Indira Gandhi** used to write to me, **Sonia Gandhi** bought my

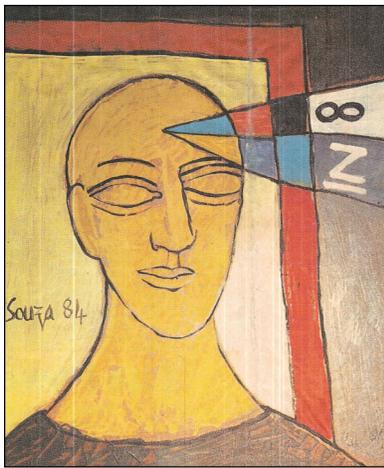
drawings, and the Honorable Prime Minister **Mr. Narasimha Rao**, despite Ayodhya and all that, takes time off to write to me... The Queen of England came up and talked to me at my one-man show in London, and our photograph together was published in *The Times*, London. **Margaret Thatcher** used to write to me..."

Four intense young Indian artists in the 1950s, in a Montparnasse hotel room- they were the originals, Souza, **S.H.Raza**, **Laxman Pai** and **Akbar Padamsee**, along with **Tyeb Metha**, **Ram Kumar**, **Paritosh Sen**, **Husain** and **Nirode Mazumdar** were the trailblazers of modern Indian Art- young aesthetes scouring the streets of Paris making waves in London, creating a vital new cosmopolitan idiom and language for their newly independent country. **Souza** was the most witty, literary and articulate of the brat-pack. Recalling the heady '50s, he says, "The thing that struck me about Paris was not only **Cezanne**, **Ganguin** and **Van Gogh**, but lace and silk lingerie in shop windows, the smell of chocolate and perfume." And it was **Souza** who achieved a truly international reputation.

Indeed he has, without doubt, displayed the most far-ranging vision, the most holistic aesthetic sense of all Indian artists from 1947. He covers the entire gamut, from the human form to landscapes, still life to futuristic distortion and in every possible manner and medium. His new paintings, done in India from January 1993, are more luminous, humane and lyrical than ever before, with nature's flowing lines and the glowing colours and translucence of stain-glass. If anything, Souza's newest landscapes and figures are even replete with nuance and achingly lovely in their poetry, culled as they are from a heightened awareness of cosmic nature. The jewel colours shimmer, vibrate and swirl in psychic currents; the figure of woman is not an object, but is deified; and Souza's trademark futuristic heads are disturbing in their power.

Souza says he perceives his art as an amalgam of the cerebral aspect of **Cezanne**, the emotion of **Van Gogh**, the exotic in **Ganguin**, **Matisse** colour Greek African, Chinese art, Indian sculpture, and miniatures, Renaissance and Classical art, primitive art, the art of Insane or 'Other Art' and contemporary New Yorkese. He adds, "Also literature, scripture, cinema, newspaper photographers- I incorporate everything, and yet my painting is recognisably **Souza**."

The artist was especially prolific during his recently concluded annual trip to India. In Bombay, he drew 50 drawings at one go, on typing paper in his hotel room, all of which were promptly snapped up by an art collector. In Delhi, **Souza** did several hundred acrylics and major oils on canvas, which will soon be exhibited at Dhoomimal's Art Gallery, Indeed, they will complement a major retrospective which will include half a century of **Souza**'s work.



(Portrait of Sanford Redmond: a 1984 Souza painting.)

Souza's uncompromising commitment to his inner muse and exalted ideal of beauty continues to propel him towards new discovery in thought and painting. "An artist paints not as *his nature* prompts him, but as Nature, *Prakriti*, dictates to him. The true painter doesn't paint for his contemporaries or for posterity. He paints solely for himself, because he has to," says Souza, insisting on his uncompromising identity as possibly the world's most versatile personal artist.

Portrait of Sanford Redmond: a 1984 **Souza** painting

AUTHOR: SRIMATI LAL; Source: The Sunday Times of India, 10 October, 1993, Bombay.

FUNCTION OF LITERARY CRITICISM IN INDIA CONTEMPORARY

Every man should write an autobiography so as to clarify himself to himself. It now seems to me that anyone who wishes to engage himself in the business of criticism beyond casual book reviewing should clarify to himself and to others as to what for him constitutes the function of criticism. Here is the difference, though, between the two activities: while in the one case you can deposit your work in a drawer and forget it till it finds its appropriate destiny, in the other, because it is a collaborative activity, you owe it to your fellows to share with them what you say and why you say it, for then, they will know in what relationship they will stand with you, and from then on, such agreements and disagreements as you have generated help to create a climate of criticism a climate necessary for the health of the mind and the spirit.

In the function of criticism, place comes First and *time* later, because for most of us, generally, place is an inescapable reality. Unless we are in outer space where Time may be a more important determinant, place governs our conduct on *terra firma*. Indeed place makes time: some places are ahead of others in time, hence the truism, geography makes history. A gardener expresses his sense of the incongruous when you ask him to grow tea on the plains and coconut palms on mountain slopes. So does the human animal in what affects its body: wears warm clothes in winter, light ones in summer; and when you reverse it the body reacts adversely. The tongue automatically registers a reaction when an

unaccustomed dish of food is served. It is logical to argue, therefore, that the body is more sensitive than the mind! it seems to be aware of differences in a way the mind is not, unless the mind too gets accustomed to the change over a length of time and outgrows its old associations, which is more in the nature of an exception than a rule. Is the mind, then a hold-all, a rag-bag, accommodative like the conscience of many of us and so immune that it can't register a difference? If so, the mind belies our history and betrays our destiny. Worse, it places us in a world of make believe: mirages replace images. In other words, it destroys our identity. And so Gandhi was moved to say: 'Let all the winds of all the lands blow over my house, but I shall refuse to be blown off my feet by any'.

Most of us have either taken to or aspire after, Western modes of living and thinking because we associate them with modernity whose value may be less than dubious, for it can well be at the expense of what we cherished in the past as something which touched the vital springs of life. An anecdote will clarify what I am labouring to put across. A young M.A. in English with a good second class; trained in a prestigious Institute of English and so knew his 'vocabulary', 'structures' and 'transformational grammar'; his spoken English, not bad appeared before a state public service commission for a college Lectureship. One of the Members of the Commission, a civilian, an economist by training, asked if he had read any Indian novel lately.

Titles were reeled off: he had done a course in Indian writing in English. "Have you read **Raja Rao's** Youngman's own name was **Saṅkara** ... (I better leave it incomplete!) The incident quite typical, is a devastating comment on our education, especially as one recalls Andre alruix's stunning reply to a journalist's question when the former visited India to receive the Jawaharlal Nehru Award : 'What is it you most like to do while in India ?' Have a conversation with **Saṅkara**. You will agree **Malraux's** compulsions were not ours in respect of our own inheritance. And yet!

The scholar in English Studies finds himself, almost without any special effort on his part, in the mainstream of world thought a mainstream which includes general awareness of literatures as well as critical theories and practices from Greece and Rome to Modern Europe, America, lately, the commonwealth and sometimes even the rest of the world.

This, I consider an invaluable asset for one who aspires to be a critic. For, if a poet should be at "the most conscious point of the race in his time", much more so should the critic. And if the scholar in English Studies is a diligent person with a keen intelligence and spirit of inquiry he will acquire more easily than others a knowledge of the main movements of history and currents of thoughts, scientific developments and the latest researches in psychology, anthropology, linguistics and, above all, what is happening in the other arts, all of which are open to him by virtue of his being an insider to English studies.

One is aware intelligent creative writers in every linguistic area today participate in these privileges but

one will not be far wrong to say that seldom do creative writers in Indian languages function as critics—they are often seen supporting and disputing political and social issues which, according to them, have an intimate bearing on the creative process and so have neither the time nor the inclination for criticism which is to analyse and evaluate a poem, a novel, a play so as to win attention to it and in doing so create a current of fresh and vigorous ideas for doing which the creative writer in the West holds an enviable record, as will be seen from the writings of long line of critics from **Sir Philip Sydney, Ben Jonson, Dryden, Pope, Dr. Johnson, Wordsworth, Coleridge, Arnold, T.S. Eliot and D.H. Lawrence**. One recalls the names of **Baudelaire Mallarme, Paul Valery, Camus, Sartre and Gide** in French; **Octavio paz** in Spanish. Not the American writer, poet, playwright and novelist who holds a poor record in criticism. That's by the way. Interestingly, what appears to be the English educated Indian's unique privilege has caused split in his personality, made him an alien at home. I invite you to witness the predicament of an eminent Indian, eminent even for those who quarrel with his politics; in any case, the passage occurs in a very personal account of himself, *An Autobiography*.

I have become a queer mixture of the East and the west, out of place everywhere, at home no where. Perhaps my thoughts and approach to life are more akin to what is called Western than Eastern but India clings to me, as she does to all her children; and behind me lie, somewhere in the sub-conscious, racial memories of a hundred, or whatever the number may be, generations of Brahmins. I cannot get rid of either that past inheritance of my recent acquisitions. They are both part of me, and though they may help me in both the East and the West, they also create in me a feeling of spiritual loneliness, not only in public activities but in life itself. I am a stranger and an alien in the West. I cannot be of it. But in my own country also I have an exile's feeling.

The passage is obviously by **Jawaharlal Nehru**. I thought that in quoting **Nehru** I was also inviting you to contemplate his predicament, for that is the predicament of most of us today except that so few of us are aware of it in the way **Nehru** is and, if aware, can hardly articulate it with such candour and sophistication. "Did I know India? I who presumed to scrap much of her past heritage", was the nagging question that confronted him. Thus starts his *Discovery*. Now anyone who wishes to be a critic indeed, who wishes to be anyone in any discipline must make his discovery the hard way till such point as he can fully appreciate the pastness of the present and the present of the past. We have much to learn from **Saṅkara**, who, at a time the ordinary man's orbit was his village green, went on foot, up and down the whole country and set up cultural centres in the four corners of India. Now consider the way the moral came home to **Nehru**: He went up and stood on a mound of **Mohenjadaro** to feel that past in his bones, came to Saranath to hear the echoes of Buddha's Fire sermon, went to Fatehpur Sikri to learn that an Emperor invited learned men of all faiths and himself joined them in

discussions. He was thrilled to see how the Ganga continued to draw millions of people to her banks for a bath; read the hymns of the Ṛgveda which apostrophized the gods, turned to the Upanishads which contained a hard cerebral core in dialogue and discussion. And read the epics of *Rāmāyaṇa* and *Mahābhārata* to see how they came to have a hold on the lives and thoughts of the Indian people. And India began to flow in his veins. This, I would suppose, is the meaning of **Eliot's** "historical sense" or the sense of Europe from **Homer** down to the present day, in his celebrated essay, "*Tradition and the Individual Talent*." **Nehru** did more: he perceived the *continuity* of that past today and marvelled on seeing peasant women in the countryside as to how the type sculpted and painted in the caves of Ajantā and Ellorā has endured after the ravages of centuries. He at once forged links between the past and the moving panorama of the present in front of him.

One has to look for the creative use of tradition in India's most well-known poet of modern times, namely **Tagore**. He was so completely absorbed in the landscape of Bengal that it has touched the heart even of Anglo-saxon like **Edward Thompson** probably his most disinterested critic- whose translation of **Tagore's** *Baṅgalakshmī* captures its enchantment

In your fields, by your rivers, in your thousand homes set deep in mango groves, in your pastures where the sound of milking rises in shadow of the banyans, in the twelve temples besides the Ganges, o ever-gracious Lakshmī, O Bengal, my mother. Then, are mountains and rivers, skies and stars not the Indian poet's stock-in-trade? But even when Tagore did say that the Pole-star and the seven Rishis looked upon him and soothed him he had the honesty and also the courage to disenchant himself by writing that "the earthen lamp in a village home is more real to our humanity."

Motifs from folklore are said to abound in his poetry, especially in collection of poems such as *sonar Tari* He says, "The every-day tasks of village folk and the varied cycle of their work filled me with wonder. Bred in the city I stepped right into the heart of the rural chasm and filled myself with it. Then slowly the poverty and misery of the people grew vivid before my eyes". It is this genuine compassion for the wretched poor of the Indian village that made him admire **Gandhi**, for he represented to **Tagore** the symbol of village India. He writes, "He(Gandhi) stopped at the thresholds of the dispossessed, dressed like one of their own. He spoke to them in their own language, here was living truth at last, not quotations from books." It is for the same reason that he is partial to Buddhism; he contends that it released the energies of ordinary folk: "We find the arts and sciences springing up in its wake; institutions started for alleviating the misery of all creatures, human and non-human and great centres of education founded. It changed the history of the world." He himself used the Buddha and Buddhism as symbols of regeneration in a society in which masses of people had been suppressed, and casteism, idolatry and priestcraft flourished.

The compassion for the poor and the miserable which he admired in **Gandhi** had a common source of inspiration, namely, the Vaishnava tradition: In **Gandhi** it expressed itself in action and in **Tagore** it became poetry and song. He once said to **Gandhi**: “**Mahatmaji**, you represent India’s asceticism, I its *ananda*.” **Tagore** took from *Vaishnavism* the concept of *Jivan Devata* the presiding deity of one’s life: God as the beloved and Rādhā the most privileged lover. It seems the yearning for Krishna, the pangs of separation and the joy of union constitute the stuff of this poetry.

But **Tagore** makes up for the weakness of the *Vaishnava* tradition by blending the *Śaiva* and *Vaishnava* myths to juxtapose the terrible and the tender. *Śiva* is moved by the flute of *Śri Krishna*, feels that restless breeze brings him towards the maiden with jingling bracelets.

Tagore elsewhere remarked very perceptively, “We shall never know India truly unless we study the manner in which she reacted to the pull of these two opposite principles self-preservation (represented by the Brahmin) and self-expression (represented by the Kshatriya) as in *Vasishtha* and *Viswamitra*. Rama was a product of both these teachers and so in his turn he built a bridge between the *Āryan* and the *non-Āryan* elements”. I recommend his ‘vision of the history of India’ as important source material for those interested in awareness of the Indian tradition.

It is astonishing how not only creativity but the critical spirit too was ingrained in the Indian mind from time immemorial. The seers of the Upanishads made fun of the Vedic gods and asked questions about natural phenomena which must embarrass eminent professors of science today. Here is an instance from the Upanishads:

At whose behest doth mind light on its perch? At whose command doth life, the first proceed? At whose behest do men send forth their speech? What god indeed, directed eye and ear? Why cannot the wind remain still? Why does the human mind not rest? Why and in search of what, does the water run out and cannot stop its flow even for a moment? Hence O traveller, march along, march along.

Between the Upanishads and **Saṅkara**, some great things happened India making it the richest period in Indian history a period which historians describe as the *Dark Ages of Europe*. There was that arch-rebel, Prince Siddhartha, who raised his voice to attack the rituals and the language of rituals. Here was a man who, in **Eliot**’s idiom, not only led the way to ‘alter’ the ‘sensibility’, but himself ‘altered’ ‘expression’ when he employed *Pāli*, the language of the people, to explain the intricacies of the human condition. And did it all out of profound concern and fellow feeling, for he saw the mass of mankind struggling like the fish in a pond which was drying up. Here **sākyamuni** exemplifies in himself a truer than the **Eliot**-kind of unified sensibility his trenchant logic shot through with deep compassion. **Saṅkara**, often described as a disguised Buddhist, cultivated an intellectual apprehension of the reality as he wrote his *Bhāshya* metaphysical criticism. It is this same period that witnessed the first flowering of Indian

critical genius from Bharata’s *Nāṭyaśāstra* to Kuntaka’s *Vakrōkti Jīvitam* and Ānandavardhana’s *Dhvanyāloka*, thanks to which Abhinavagupta gave the world the concept of *Rasa-dhvani*. Between Bharata and Abhinavagupta Indian critics had run through the whole gamut of critical ideas starting from First principles in the attempt to feel the pulse of a poem in front of them. What happens in the presence of a work of art? Rājashekhara believes that the *Kārayitṛ Pratibhā* of the artist evokes the *bhāvayitṛ pratibhā* of the reader, spectator, listener. It was a finding of epoch-making significance, for the two enter into a *hridayasamvāda*, an intimate dialogue which, as the action progresses through the medium of *vibhāva* and *sādharaṇīkaraṇa*, involves the reader in a state of *tallīnatā*, intense absorption, thanks to which he achieves a temporary release or transcendence from his *avidyā kāmakarma*, egocentric predicament, its rewards, in the words of **M. Hiriyanna**, are *prayōjana*, an immediate end or usefulness, which is variously described as *āhlāda*, a thrill or *cittavistāra*, like the unfolding of the many petalled lotus, and *purushārtha*, which is *lokōttara* or transcendence. The so-called New Critics of America, very new indeed and some very green, perpetrated critical monism, each affirming the primacy of his own approach; Irony, paradox, Texture, Tension, Ambiguity reducing literary criticism to a mental exercise, while from *Bharata*, *Daṇḍin*, *Bhāmaha*, *Vāmana* to *kuṭitaka*, *Ānandavardhana*, *Abhinavagupta*, *Kṣhemendra*, *Rājashekhara* and *Visvanātha*, whether one talked of *Rasa*, *Rīti*, *Guṇa*, *Alamkāra*, *Aucitya*, *Dhvani*, they never missed the end in view, namely *rasānu-bhava*, the imaginative experience of a work of art. As if to tie up the beginning and the end Abhinavagupta coined the compound term *Rasa-Dhvani*, reflecting completeness of response, incomparably more complex than what was known to that “master of the sapient throng,” the father of all that know, with his simplistic but enormously embarrassingly influential theory of *catharsis* as the product of pity and fear. Is it possible that only two emotions can be involved in so serious and art activity? The impulse to approach and the impulse to retreat, neutralising each other and causing stasis? It is like the Allopathic medicine with its curative and negative approach, less concerned with enhancing health, *Āyurveda*, than with the curing of the diseases. Hence the much delayed realization in the West of need for “Preventive Medicine,” which can only be right knowledge! The West, fairly early in its journey, had a choice between Plato and Aristotle, but sadly preferred the empiricist the origin of much of its wayward history. India and Greece, and therefore the East and the West, missed the rare chance of coming together in a fruitful union.

Rasānubhava, on the other hand, recognizes what *McDougall*, the psychologist calls primary emotion (*sthāyibhāva*) and a wide range of subsidiary emotions (*sancāribhāva*) whose interaction when it takes place as a result of the intense fusion or *samyōga* of all these (with a sense) of propriety or *aucitya* as *kshemendra* was to expound later) generates *rasa* with its supreme

fulfillment in *shānta* a state of mind beyond sorrow and happiness, *sukha-duhkkha*, or what young *keats* called, evaporation of opposites. Apparently **suzan Langer** responded to the concept adequately when she observed from the centre of her acquaintance with the *Mahābhārata*, “The sensual pleasures in love and the great happiness in Heaven do not deserve to equal a tithe, (1/10) of this bliss,” as though she knew the Upanishadic concept of *Rasō vai Sah*, “*Rasa* is He, *Rasa*.” Consider how many novels, poems, plays will answer to this criterion of artistic excellence which places at our command more than what **Leavis** meant by “challenging discriminations.” Challenging discriminations have to be made by anyone engaged in the business of criticism which entails a good deal of negating and offending. **Thoreau** said, “Action from principles divides not only families, it divides the individual, separating the diabolic from the divine” the reason why that apostle of non-violence, **Gandhi**, was moved to remark “Indians must learn to say No.” It was in the holy city of Benares in the year 1920 that **Gandhi** made his fiery speech at a meeting organized by the students of Benares Hindu University: “It is not better,” he said, “that Lord Hardinge should die than live a living death? We may fret, we may resent, but let us not forget that India of today in her impatience has produced an army of anarchists. I myself am an anarchist, but of another type.” “I know I am playing with fire,” he said elsewhere, “but if I am set free from prison I would do the same.” This to me suggests the extreme limit to which a critic should be prepared to go in his vocation; not “whisper” in faint breath like **Matthew Arnold** in his celebrated essay “Function of Criticism,” “Wragg is in custody, **Wragg** is in custody.” That is not what **Krishna** meant by “the Indian virtue of detachment,” a classic utterance of **Matthew Arnold**’s which suffered neglect for want of a secondary in his own time and after. Did it, I wish to ask, suffer neglect because **Matthew Arnold** himself was not really seized of the full implication of the concept? For *Krishna* commended disinterestedness so as exhort **Arjuna** to a life of action, desire free action and to eschew sentimentality at all costs, the besetting sin **Shakespeare**’s *Hamlet*. Such is our inheritance, with its vital continuity stretched over 3000 years. But what have we made of it?

Now consider, for instance, the Indian attitude in respect of celebration of centenaries and jubilees of our eminent writers or their works from **Tagore** to **Iqbal**, **Ghalib**, **Bharati**, **vallathol** and numerous others through the length and breadth of the country. An occasion meant to win attention to the writer’s enduring work, one novel, one play, one poem by means of close analysis is thrown away so thoughtlessly in a sea of rhetoric. Vague generalizations and laudatory declamations take the place of intelligent first-hand responses and courageous revaluations. Consequently, as a friendly Canadian participant, **George Woodcock**, the doyen of Canadian letters, observed at a centenary celebration of one of our writers, it was “*mildly scandalous*.” Overtures ranging from *misplaced politeness or studied* indifference to double-think and

double-talk in respect of awards, prizes as well as public honours to celebrities, have demoralized and vitiated critical activity in the country, and eroded the intellectual’s credibility beyond recovery

I do consider that to inflate a reputation no, I would say, *not* to summon courage to say, “The emperor is very scantily clad” is as much an abdication of critical responsibility as to fail to draw attention to a great promise. It is a menace to the growth of the mind of a nation. Consider what happened in Victorian England when that great innovator, **Gerard Manley Hopkins**, was ignored to the peril of English poetry the one influential man of letters, **Robert Bridges**, who vaguely sensed his greatness couldn’t do much his main service was bring out his collected poems, after the poet’s death. But if only responsible criticism had played its role, the course of Anglo-American poetry might have changed and did not have to wait till **T.S. Eliot** for its fulfillment. On the other side of Atlantic, if that patron of letters **Higginson**, had made the right response to **Emily Dickinson**, who knows she might have helped to temper **whitman**’s declamatory voice, a little? It is ironic he should have cautioned the great poet against hasty publication, and that to one who would unequivocally affirm ‘publication is the auction of the mind’! what she really sought to know was: “Do my verses ‘breathe’?”

Reverting to professor **woodcock**’s remarks on celebrations, I wish to recommend everyone to read that famous controversy between **Gandhi** and **Tagore** under the title ‘*The Great Sentinel*’, to appreciate the critical climate of India outside our universities which, for all the striking disagreements, was based on respect for each other, like those passages in *Biographia Literaria* where that incomparable critic, **coleridge**, analyses **wordworth**’s poetry and poetics ruthlessly but never irresponsibly. Criticism and culture do go together it is not criticism or culture; one is a precondition of the other.

No two persons respected each other, needed each other in public life, more than **Gandhi** and **Nehru** and at a time when **Gandhi** was a veritable god, **Nehru**, his foremost lieutenant, who received from **Gandhi** a large measure of affection, could still ask “if the way of faith was the right way to solve national problem,” and complained that **Gandhi** “didn’t encourage the nation to *think*.” Here is something which **Gandhi** himself might have been induced to ponder. **Nehru** wrote:

Consciously and deliberately meek and humble, yet he was full of the power and authority; and he knew it and at times he was imperious enough, issuing commands which had to be obeyed.

It is a tribute to both **Gandhi** and **Nehru** that **Nehru** could say this in 1935 at the height of **Gandhi**’s fame their friendship for each other. **Nehru** could bring himself to say of his own fond father that he “lacked spirituality” and “if there was a bourgeois democracy my father would be the pillar of that constitution.” Even the common people in India were responsive to, at least tolerant of, such critical positions. In a country where religion is the breath of our nostrils a prime Minister (**Nehru**) could get away with statements like

“Hinduism has become kitchen religion.” I can’t imagine the British Prime Minister or the American President keeping their office after hurting the religious susceptibilities of their people with such blunt remarks although, relatively speaking, religion can’t be said to be more than peripheral to the societies concerned. But then **Nehru** was in a tradition where the priests invited the *Chārvākas*, materialists, to preach godlessness from the precincts of their temples.

With a vigorous tradition like this in day to day living we have still preferred to practise our endless mimicry on the intellectual plane yesterday it was the British, today it is the Americans and the day after, who knows, it may be the Russians. Concepts and approaches of a succession of critical positions such as Naturalism, Contextualism, Marxism, Phenomenology, Eschatology, Structuralism, Deconstruction have all had their passing appeal by turns even as the west was getting rid of them. As I have not tried of saying, “If we must have quarrels to occupy our minds, why do we import, much to the embarrassment of the west, western quarrels, and not of today?” perhaps we’ll do well to recall our own quarrel of the past, which were not uncommon when scholars met at intellectual centres in different parts of the country. It was in one such śāṅkara met his match and in a woman too, the wife of **Maṇḍana Miśra**. It is sad that we have today created a situation when we need to turn to half-informed and ill-informed outsiders for revalidation of our own heritage. I have in mind that distinguished critic, L. C. Knights who nevertheless misses the full import of the concept of *Dhvani* and accuses **Coomaraswamy** of glossing the Chinese *yung* while comparing it with *Dhvani*. Curiously, however, he returns to **Coomaraswamy** at the end of his essay, “*King Lear* as a Moving picture of life”, as a mode of clinching the argument of his paper, because *Dhvani* or *Sounding* refers to resonance: which is what *King Lear* causes in the reader. The rhythms of the cosmic dance of *Naṭarāja* are something not once heard in a place called Chidambaram and then forgotten, but something which permeates one’s consciousness and therefore the source of never-dying joy—*sat cit ānanda*.

If we feel persuaded to think that since **Christopher Caudwell**, **Susan Langer**, **L. C. Knights**, **Dame Bradbrook** and **R. P. Blackmur** can mention Indian concepts without disparagement there must be some validity in the Indian approach, let’s make it the starting point and address ourselves seriously to setting right some at least of the notorious prejudices, half-truths and misreadings of Western scholars *vis-a-vis* the Indian sources in Anglo-American literature.

The Indian establishment fared worse in this respect. A past editor of the *Time of India Weekly* and author of a notable novel once told a questioner from an enlightened university audience that his criterion for selecting books for review was the imprint on the spine, and he would sweep Indian publications to the waste paper basket. By this yardstick **Toru Dutt**, whom **Edward Thompson** compared with **Emile Bronte**, would not have won **Edmund Gosse**’s attention with a shabbily produced book from Berhampore: nor would Ramanujan, that

mathematical genius, get any hearing from **Hardy** at Cambridge. Who could say that without hope of such commendation by knowledgeable men, a mere college teacher from Masulipatnam in Andhra Pradesh have persuaded himself to trace the source of that remarkable sonnet of **Toru Dutta**’s, “Lotus”, to **William Cowper**’s “The Lily and the Rose” which, in comparison with **Toru**’s “Lotus”, is a mediocre effort? This unknown teacher has demonstrated that a live mind and scholarly habits can exist outside university departments.

With increased attention paid to comparative literature which, incidentally, is the only way to arrive at standards and break both cultural cringe and parochialism, it becomes imperative for the insider in a culture to attempt responsible criticism of his people’s literature as much for its own readers as for the outsiders who would otherwise find cultural barriers hard to overcome.

India and Africa with their complex cultures and oral traditions which have not yet found adequate response in the West are very likely to be distorted by outsiders, either because of cultural barriers or the morality of expression in Indian and African-English. The so-called orientalist and Africanist have yet to learn there are other ways of looking at life and literature than what is known to the European mind’s philological and sociological approaches, while the truth is they need to inform themselves with greater diligence and humility in the interest of completeness of response than what even we with our long association with the West have done.

Nevertheless, European Scholars who denigrated Indian literature in English and treated our literature as beneath contempt because, such was their Anglo-phobia, they were convinced Indians couldn’t write English until **Dame Bradbrook** assured them that “easy communication made communication in depth precarious” for Englishmen themselves. Which was a priceless opportunity for the Colonial in India, Africa and the West Indies to try his hand at creativity through the English medium. Where the African and the West Indian exhibited courage, it was fashionable for Indian intelligentsia to line up behind **Nirad Chaudhari** and **Naipaul** and **Prawar Jhabwala**, again, because these are the ones the British Press highlighted for reasons best known to them, as for example that remarkably unreadable *Autobiography of an Unknown Indian*, unsurpassed for its pedantry, but found a very favourable press in England and America. I have never ceased to wonder how the Macmillan Co. of England agreed to publish that book. And having agreed, how could their Reader have allowed so much pedantry to stand in tact? I haven’t been able to locate 8-10 pages of continuous writing in that voluminous work which I could include in an anthology of good prose to commend to the attention of university students. **Naipaul** is another matter.

Criticism is not just an academic exercise, it is, as Arnold believes, an ideal activity: it calls for *total* involvement with the work—much the same kind of involvement as creative activity.

And then, did we feel we *could* say certain things which the British and American scholars themselves will be grateful for, because we have drawn their attention to those aspects which their own culture or intelligence could not have helped them to see and which an intelligent outsider, steeped in his own culture, *alone* can? I once felt piqued that I had no answer to a Texan Professor's question,

If any Indian scholar had examined **Eliot's** *Four Quartets* with particular reference to the themes of Time and Action.

And before I could say anything, added, "I don't mean those carbon copies of **Mathiessen, Leavis** and **Blackmur**". I am afraid I haven't kept abreast of all that has been done in this area and so shall not comment except to say in passing that

I shall turn to Nāgārjuna for an understanding of **Eliot's** concept of Time. And to the **Gītā** for its central preoccupation with Action, disinterested Action.

Western thinkers have accused Indians of wanting in the vision of Evil. Understandable with their preoccupation with Crucifixion which, for all their protests in favour of Resurrection, is the central fact of Christianity. The Christian Calendar starts with it. Eliot's distinguished poem "Journey of the Magi", for all its apparent preoccupation with the birth of Christ, concludes with the poet's mind set on "another Death". I recall how **Dr. Leavis** was almost obsessed with the "Tiger", because it is Evil, in **Blake's** poem of that name, though for Blake, what baffles is the sense of mystery: "Did He who made the Lamb make thee?" What the poem itself enacts is neither the Good nor the Evil, but something beyond both, which passed the poet's understanding – the *rasa* of *Adbhuta*, wonder, generated by the corresponding emotion of *Vismaya*, like **Keats' Grecian Urn** which "teases" the poet "out of thought". And precisely because of this bafflement which **Eliot** experiences at the end of *The Waste Land*, in "Hieronymo is mad again", he concludes the poem with the characteristic Indian benediction of 'Shānthe Shānthe' which is branded ironic – irony has become the sacred cow of modern Western criticism. And the obliging Indian scholar endorses it so readily. He joins F. L. Lucas in his innocent sneer at the absence of punctuation marks in Shānthe Shathi Shanthi, not realizing a benediction is a full-throated out-going with no constriction and so can't brook the presence of an impertinent comma. **Eliot** retains the benediction against the sage advice of that better craftsman and mentor, with a polite excuse: "Criticisms accepted where understood". "Not only is it a benediction but the dominant emotion of *The Waste Land*, the *pradhāna rasa*, a far cry from the charge that it is a poem of disillusionment, not any more than the *Mahābhārata*, where *Sānta* is the *pradhāna* (dominant) *rasa*. My critical function would use this opportunity to familiarise the reader – Indian and foreign – with the rich concept of *rasa* and *purushārtha*. The *Purushārthas*, which are ends or values, are four: *Dharma*, *Artha* (Wealth), *Kāma* (desire, generally, but particularly used in respect of sex and by extension love of art and

literature): and *Moksha* (liberation of the self from the bondage of the world): This last is called *Parama Purushārtha*, the ultimate end of life, which is the attainment of self realization. Indian value system provided for the pursuit of wealth and woman, but according to *Dharma*, an expression which is untranslatable but commonly understood as a moral value, a morality, which is far from prescriptive but arrived at taking into account a whole complex of forces operating on the individual and society at a given time and in the context of a whole civilization. It was so inclusive that it sufficed till only the beginning of the Christian era when the concept of *Moksha* or *Mukti* began to take shape.

One who has renounced "life". Krishna said to Arjuna, "There is nothing in all the three worlds which I desire, but I cannot cease to act". Now to deny privilege to a person with a penchant for "renunciation" of life of the householder and take to a life of service in the cause of others, which is by no means anti-life but a difficult kind of life to live – that would be evil.

Consequently a criticism which does not take note of one's own value system is condemned to be fragmentary, irrelevant, if not a futile activity. And taking note is not enough, it has to be adequately demonstrated, steadfastly practised, if thought must not frustrate action.

Neither *rasa* nor *dhvani*, *vakrokti*, *aucitya* needed to be demonstrated in a society where culture nourished just a tiny minority (in ancient Indian society it meant the Brāhmin and later included the Kshatriya)

Discerning scholars recognized them at once because of shared assumptions in a stratified, but homogeneous culture. In a democracy it is either demonstrated or it is not there! Ancient Indians demonstrated, of course, but in the **Arnoldian** touchstone way which made explication, even elucidation superfluous, perhaps the reason why we do not have critiques of whole works of art in our literatures.

Aesthetic formulations based no doubt on the experience of a minority, took the place of practical criticism, which, if practised in a small group of teacher and pupils to start with, must have been discouraged as a general practice so as not to rob the student of his mental adventure, of the privilege of making his own responses, cultivated in the hardest way possible. But today criticism has to be far more than that to win attention to works of works of art – it has to elucidate by means of "concrete particularities" and "corroboration" from others. Seeking corroboration was central to the Indian approach in reaching consensus about works of art, among those qualified to talk about art, the *sahṛdaya-s*, because, intentions are nothing except as realized in a work of art.

All the three worlds are my society, *svadesobhuvanatrayam* and as for 'civilization', a civilization which does not recognize the primacy of the absolute, that by which all else is known, is not only inadequate for me; it goes against the grain.

The Absolute, I hasten to add, does not ignore or minimize social reality. Even a Śāṅkara who thought the

world was *Māyā* affirmed that those who sing on the harp here sing of the Absolute.

And as for analysis **Aurobindo** has shown in his *Future Poetry* and the three volumes of correspondence how Indian criticism could have functioned with self-respect and relevance to our context. Considering that he was able to come up with certain remarkable insights into English and American literatures well before **T. S. Eliot** or **F. R. Leavis** is a tribute to his astonishing originality and critical intelligence which shows all his faculties fully awake. He had all the credentials in him to give a direction to English studies in our universities and serve as a vital link with the Indian past as no one else.

In any case Indian and occidental mentalities must meet and interact so as to revitalize our critical standards. Let me offer a few samples of his critical insights, taken at random from his *Future Poetry* and *Correspondence*. At least two decades before **Eliot** and **Leavis** **Aurobindo** spoke of **Milton's** "grandiose epic chant", his "unredeemed intellectuality" which breaks the "complete silence of genuine poetry". His mind was "scholastic": "To justify the ways of God to Man" is not "the province of poetry". He has "not so seen God and Man" as indeed **Dante** had done before. As for the **Augustans**, **Aurobindo** observes it is "not the gold of poetry" but "well-gilt copper coin of a good currency"—it all "turns to monotonous brilliance of language". of the much admired **Wordsworth**, **Aurobindo** was to say he "states too much, sings too little"—he is "like an automobile running on insufficient petrol". Blake and Coleridge "open magical gates". **Shelley** wanted the "ascetic element of tapasya". **Tennyson** is a "perilous model" and can be a "weakening and corrupting influence". **D. H. Lawrence** was a "Yogi" who had missed his way—hence his "vain and baffled sexuality".

Add to these insights especially his remarks on "Impersonality", "objective Correlative", and "unified sensibility". If "objective correlative" is an exact equivalent of Bharata's *vibhāva*, his Impersonality can put us in touch with the seminal Indian view that God is the supreme artificer, *Viśvakarma* and the poet must, by means of concentration, *dhyāna* (meditation) and *abhyāsa* (constant practice or cultivation) learn to utter his incantation, *dhyāna mantra*. How refreshingly different from the **Aristotelian Mimesis** or Art as Imitation! Art is not imitation, but something learnt by *śadrśya*, from what is seen, felt, lived—"percept of the concept" as **Coomaraswamy** thought—something very close to Plato's *Idea* which dwells in Heaven, Devan āgarī, which the artist visits in his dreams. So viewed, the individual artist becomes, as Eliot observed, a catalytic agent, *nimittamātra* which makes for the much required humility on the part of the artist.

Towards a Theory of Literature (in *The Lion and The Honeycomb*) by **R. P. Blackmur**. **R. P. Blackmur** uses the Latin tern *numen* in place of the Indian Absolute or *Brahman* and gives us a theory of literature.

Numen is Divine will, (*daivechha*, in Indian terms) that moves us, overwhelms us, or in Longinus's language, the blow that transports us. Religion has taken it, not as

action, but as spring of action. *Numen* enters behaviour and gets transformed, deflected, degraded into that privation of humanity which he calls *Moha*,

Moha refers to what is sottish, oafish, drunken, slothful, active in man's nature. It is the damned spot that will not out. Because of it man goes wrong, without which he cannot survive. *Numen* penetrates *Moha* and *Moha* envelops *Numen*. Literature is the struggle between *Numen* and *Moha*. Divine will enters human behaviour but *Moha* chills it or sets it on fire.

Now, all the literature of the world from the epics of India and Greece to **Dante**, **Shakespeare**, **Milton**, the great Russian novelists and the present day Americans, and the literature of the rest of the morden world can be explained in the light of *Numen* and *Moha* most satisfactorily.

Between **Aurobindo** on the one hand and the two American critics, **T. S. Eliot** and **R. P. Blackmur** Indian Criticism has all the theory and the practice it urgently needs for its satisfactory function today, if we wish to pursue it, that is.

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FURNITURE [MAN'S INDEBTEDNESS TO PLANTS]

The common Indian term to denote furniture is Pāli *Senāsana* and Sanskrit *Śayanāsana*. The *Śayanāsana* or *Senāsana* is a compound consisting of two words,—*śayana* and *āsana*. When furniture is meant to be denoted in a collective sense we have the use of the form *Senāsanam*; and where it is meant to be denoted in detail, we have the use of the plural form, *Śayanānyāsanaṇi*.¹ In the *Suśruta*, the **Rajavallabha** and the *Bhāvaprakāśa* we come across the use of *Śayyāsana* instead of *Śayanāsana*.²

In dealing with *Senāsana* Buddhaghosa says: the *Senāsana* is that which provides accommodation for sleep and rest. This stands as a general term for bedstead, seat and the rest (which go to constitute furniture, and structural or natural places for sleep, rest and comfort). It is, therefore, suggested in the *Vinaya-Suttavibhaṅga* that the *Senāsana* signifies such things as—Mañca-a coach or bed. Cf. Vin. IV. 39, 40, where 4 kinds are mentioned: *masāraka*, *bundikābaddha*, *kuḷirapādaka*, *āhaccapādaka*. *Masāraka* is a kind of couch or long chair. Its construction is described in Vin. II, I49; IV, 357, where it is said that it is made by boring a hole into the feet of the bed and putting through a notched end (*mañca-pāde vijjhivā tattha aṭṭaniyo pavasetvā kato*); cf. also *Vimānavatthu* Comm. 8, 9; *bundikābaddha*—is a sort of seat or bedstead; see Vin. II, I49; IV, 40, 357; *kuḷirapādaka*—a sort of bedstead; Buddhaghosa explains it as a bedstead with carved legs, especially when carved to represent animal's feet (Vin. Texts, III, I64); and *āhacca-pādaka* is a collapsible bed or chair, i.e. whose legs or feet can be put on and taken away at pleasure (by drawing out a pin)—Vin. II, I49; IV, 40, 46, I68, I69; see also *Vibhaṅga* Comm.

Suttanipāta 40I; *Jātaka* III, 423; *Dhammapada* Comm. I, 89, 130; IV, 16; *Vibhaṅga* Comm. 20 and so on.

Piṭṭha—a seat, or chair, stool or bench. As in the case of *Mañca* four kinds are given at Vin. IV, 40=168; cf. also Vin. I, 47, 180; II, 114, 149, 225; *Aṅguttara* N. III, 5I; IV, 133; *Vimān Vatthu* I, discussed in detail at commentary 8. *Mañca-piṭṭha*—couch and chair—is mentioned at Vin. II, 270 sq.; *Aṅguttara*, III, 5I; and so on.

Bhisi—a bolster, cushion,—Vin. I, 287 sq.; II, 150, 170; III, 90; IV, 279. Five kinds are allowed in a *Vihāra*, viz. uṇṇa-bhisi, cola, vāka, tinu, paṇṇa, i.e. bolsters stuffed with wool, cotton, cloth, bark, grass or talipot leaves—Vin. II, 150=Vibhaṅga Comm. 365.

Bimbohāna—pillow; cf. Vin. I, 47; II, 76, 150, 208, 209, 218; III, 90, 119; IV, 279; *Samyutta* II, 268; *Samyutta* II, 268; *Aṅguttara* III, 240; *Vibhaṅga* Comm. 365; *Visuddhimagga*, 70; bhisi—bimbohāna—bolster and pillow, Vin. I, 47; II, 208; *Dhammapada* Comm. I, 416; *Vibhaṅga* Comm. 365.

Vihāra—a place of living, abode, a single room; of. Vin. II, 207, sq.; *Dīgha* N. II, 7; a larger building for housing bhikkhus, Vin. I, 58; III, 47, etc.

Aḍḍhayoga—a certain kind of house; cf. Vin. I, 58=96, 107, 139, 239, 284; II, 146.

Pāsāda—palace; a building on high foundations; cf. Vin. I, 58, 96, 107, 239; II, 128, 146, 236; *Dīgha* N. II, 2I; *Aṅguttara* I, 64, etc.

Hammiya—a long, storied mansion which has an upper chamber placed on the top; cf. Vin. I, 58, 96, 239; II, 146; *hammiya-gabbha*—a chamber on the upper storey. Vin. II, 152.

Guhā—natural cave; according to Buddhaghosa (Vin. I, 58=*Vin. Text* I, 174) *Guhā* means ‘a hut of bricks, or in a rock, or of wood’. Cf. Vin. I, 58, 96, 107; II, 146; III, 155; IV, 48 (cf. *Sattapaṇṇi guhā*); *Jat.* II, 418; VI, 574; *Vimānavatthu* 50.

Aṭṭa—a watch-tower; cf. Vin. I, 140; *Dīgha Nikāya* Comm. I, 209.

Māla—open shed; it may mean *mālaka* which ‘is a space marked off and usually terraced’. In the *Mahāvihāra* at Anurādhapur there were 32 *mālakas*: *Dīpavaṃsa* XIV, 78; *Mahāvamsa* I5, 192.

Leṇa—cave dwelling; cf. Vin. II, 146, where it is used as a collective name for five kinds of hermitage, viz. *vihāra aḍḍhayoga*, *pāsāda*, *hammiya* and *guhā*. *Leṇa-guha*—mountain cave—J. III, 5II; cf. also Vin. I, 206=III, 248, etc.

Veḷu-gumbha—bamboo grove; cf. *Suttanipāta* Comm. 49, 75.

Rukkha-mūla—foot of a tree (taken as a dwelling). Commentary on *Dīgha Nikāya* I, 209, specifies this as ‘yaṃ kiñci sanda-cchāyaṃ vivittaṃ rukkha-mūlam’. Cf. *Aṅguttara* II, 38; IV, 139, 392; etc. Vin. I, 5 8, mentions ‘*rukkha-mūla-senāsana*’ (having one’s bed and seat at the foot of a tree) as one of the 4 *nissayas*. Cf. also A. IV, 23I. *Maṇḍapa* pavilion; a temporary shed. Cf. Vin. I i25; *Visuddhimagga* 96, 300,339 sq. *Dhammapada* Comm. I ii2; II, 45; *Petavatthu* Comm.74, i7i i94; *Vimānavatthu* Comm. i73.

In short whatsoever the bhikkhus have recourse to as a resort, all that is called *Senāsanaṃ*. The difference

however, is that such structural or natural resorts as *vihāra*, *aḍḍhayoga*, *pāsāda*, *hammiya* and *guhā* are regarded as *Vihārasenāsanaṃ* (retreats for dwelling); such things of use as *mañca*, *piṭṭha*, *bhisi* and *bimbohāna* go by the name of *mañca-piṭṭha-senāsanaṃ* (elevated fixtures or furniture used for sleep and rest); such things as *cilimikā* (*cilimikā*-carpet-cf. Vin. II, i50, IV, 40), *cammakhaṇḍa* (piece of skin), *tiṇa-santhāra* (grass mat); *paṇṇa-santhāro* (leaf mat) are distinguished as *santhāta-senāsanaṃ* (furniture that can be spread and folded), and what so ever resort (bamboo grove, tree shade and the like) is used as occasional retreat, is called *okāsa-senāsanaṃ*.³ These four kinds of *senāsana* (dwellings, retreats, fixture or furniture), are all comprehended by one and the same term- *senāsana*.³ Here we are just concerned with that kind of *senāsana* which corresponds with house-hold furniture. The necessity or the utility of such *senāsana* is clearly set forth thus in the *Suśruta*, the *Rajavallabha* and the *Bhāvaprakāśa*:⁴-

The beds and seats (constituting the household furniture) are useful and indispensable as a means of relieving fatigue, inducing sound sleep, maintaining vigour and providing restful ease and comfort. It is definitely suggested that the furniture is no furniture if it fails to serve as a means to these ends.²

The earliest records of household furniture is to be found in the Vedic texts where we get mentioned such articles as:

Akṣu wicker work⁵

Upa-barbaṇa- cushion or pillow⁶

Upadhāna cushion of a seat⁷

Upastaraṇa-in the description of a couch a coverlet⁸

Talpa a bed or couch⁹; it sometimes used to be made of udumbara wood.¹⁰

Paryāka seat.¹¹

Piṭṭha stool¹²

Proṣṭha a borad beach over which women lay down to sleep.¹³

Bhitti mat of split reeds.¹⁴

Vahya a couch or bed of a comfortable kind used by women¹⁵

Śaṅku wooden peg.¹⁶

Śayana couch¹⁷

Śūrpa a wicket work basket.¹⁸

Spinning wheels spindles and looms formed furniture in every house ‘as women wove their own clothes’¹⁹

In the next stage we have certain definite statements in the *Pāli Nikāyas* and *Vinaya* texts enumerating certain typical articles of household furniture and indirectly throwing light on the actual state of things. All that they set forth is but a stock list of articles from the use of which the Buddha himself refrained, and of articles of which a restricted use was allowed in the case of the bhikkhus. Similar light may be obtained also from certain prohibitive rules in Jaina canons regarding the use of such articles.²⁰

First, in connection with the statement in the *Dīghanikāya* (I, i 15), we may note that the list supplied contains articles of luxury and comfort which were in use among certain sections of *religieux*, the Śramanas and Brāhmanas,²¹ and from the use of which the Buddha

himself refrained²² The list contains such articles as:-
 Asandī Moveable settees, high and six feet long. According to the commentary on Pācittiya 87 the height of chairs and beds should be limited to 8 great inches (aṭṭaṅgulapāḍakam kārītab-baṃ sugataṅgulena aññatra heṭṭhimāya aṇiṇiṇi ṭi ṭhapetvā heṭṭhimam aṇiṇiṇi) Cf. *Jātaka* I, 208, where a man lies down on an āsandi so as to be able to look up and watch the stars. The smaller āsandiko is allowed in the Buddhist order by the *Vinaya* II, i49; cf. also Vin. I i92; II, i42, i43, i63, i69, i70. The āsandi is selected, according to the *Śatapatha Brāhmaṇa* III, 35, i05 (Enggeling), as the right sort of seat for the king in both the Vājapeya and the Inauguration ceremonies because of its height. In later days *āsandi* came to mean a four-footed bedstead like bier carrying dead body. According to Ajita Kesa-**Kambali's** doctrine *āsandi pañcama Purisā-*
 Pallaṅka Divans with animal figures carved on the supports. Cf. Vin. II, i63, i70; Saṃutta I, 95; Jāt. I, 268; IV, 396; V, i6i Vimānavatthu 3i; Petavatthu II, i2; III, 3; and so on.
 Goṇaka-Goat's hair coverlets with very long fleece (of a pallaṅka) cf. Vimāna Vatthu 8i, Petavatthu III, I; Aṅguttara I, i37= III, 50= IV, 394. Citta-atha raka a variegated carpet. Dīgha N. Comm. I, 256.
 Paṭikā White blankets; cf. Aṅguttara I, i37, i80; III, 50; IV, 94 23i, etc.
 Paṭalikā Woolen coverlets embroidered with flowers usually combined with paṭikā. Cf. Vin. I i92; II, i62; Aṅg. I, i37, i8i; III, 50, etc.
 Tulikā Quilts stuffed with cotton wool, or mattress. Cf. Vin. I, i92; II, i50; Aṅg. I, i8i.
 Vikatikā Coverlets embroidered with figures of lions, tigers, etc. Cf. Aṅg. I, i8i; Vin. I, i92.
 Uddalomī Rugs with fur on both sides; according to Vinaya I, i92= II, i63, i69, it is a kind of couch or bed (or rug on a couch).
 Ekantalomī Rugs with fur on one side. Cf. Vin. I, i92; II, i63; i69; Aṅg. I, i8i.
 Kaṭṭhissa- A silken coverlets embroidered with gems. Cf. Vin. I92=II, i63; Commentary on Dīghanikāya I, 87.
 Koseyya Silk coverlets. Cf. Vin. I, i92, 28i; II, i63, i69.
 Kuttaka-Carpets large enough for i6 dancers. Cf. Aṅg. I, i8i; Vin. I, i92=II, i63.
 Hatthathara assatthara rathatthara-Elephant, horse, and chariot rugs; attharaṇa is a covering carpet, cover or rug. Cf. Vin II, 29i ; Aṅg. II, 56; III, 53, etc.
 Ajina-ppaveṇi Rugs of antelope skins sewn together to form a covering of the size of a couch. Cf. Vin. I, i92; it is described as *ajina-cammehi mañcappamānena sībitvā katā paveṇi* Dīghanikā Comm. I, 87; Aṅg. I, i8i. Kadalmīga pavara paccattharaṇa Rugs of the skins of plantain antelope. Cf. Aṅg. I, i8i= Vin. I, i92=II, i63, i69; it is mentioned in connection with pallaṅka in Aṅg. I i37; III, 50; IV, 394.
 Sauttara-cchada Carpets with awnings above them. Cf. Aṅg I, i8i; III, 50.

Ubhato-lohitakūpadhāna Sofas with red pillows for the head and feet. Cf. Saṃutta II, 267; Milinda. 366; Aṅg I, i37, i8i; III, 50; Jāt. IV, 20i; V, 506.²³

Secondly, the injunction in the Vinaya Piṭaka allowing restricted use of domestic furniture, sets forth the following articles²⁴.

VI, 2,3 Bedsteads made of laths of split bamboo (p. i64).
 VI 2,4- A rectangular chair, and armed chair, a sofa, a sofa with arms to it, a state chair, a cushioned chair a chair raised on a pedestal, a chair with many legs, a board (to recline on), a cane bottomed chair, a straw-bottomed chair, were allowed to the Bhikkus by the Blessed One (p.i65). VI, 2,5- A low couch and a lofty couch.

VI 2,6- Carpet, mattress stuffed with cotton, cotton pillows, cotton if it be of any of these three kinds: cotton produced on trees, cotton produced on creepers, cotton produced on *potāki* grass (p.i67).

VI 2,7 -Bolsters of five kinds: those stuffed with wool, or cotton cloth, or bark, or grass, or talipot leaves, a bed coverlet, chairs and bedsteads covered (with upholstered cushions to fit them): coverings were bespattered with dye and coloured in patches (pp. i68,i69).

VI 3,3- Curtains (p.i73).

VI 3,5-Ceiling cloth to protect against snakes falling. Bamboos to hang your robes on and strings to hang robes on (p.i75).

VI, 3,6- Moveable screens (p.i76)²⁵

Then again in the Pātimokka we find mention of a bedstead, a chair, a mat, a stool apparently of wickerwork, or as the *Vibhaṅga* says, made of bark, of *muñja* grass, of *uśira* roots or of bulrushes; bedsteads or chairs with removeable legs (p.34). In Pā. 53-54 we notice directions as to the constructions bedsteads and chairs for a Bhikkhu are given. The *Mahavagga* (I, 25, i5-i6) mentions carpets chair, bedstead with moveable supporters, spitton box and a board to recline on as bedroom furniture. The *cullavagga* (V, i9) gives decorated divans as dining hall furniture. The floor of the bedrooms and other halls used to be matted (Cu.viii,I, 4-5). But their usual seat was mat and the great personages used variously ornamented mats and the royal seats used to be beautifully painted and enriched.²⁶

Thus we have a fairly exhaustive list of articles of household furniture which were in use among the members of the Buddhist Holy Order and among certain classes of Indian *religieux*, in a more or less restricted sense as early as the fifth or sixth century B.C., if not earlier. The Pāli texts and commentaries give us not only names but descriptions, and even details of material and make. The monks or the ascetics did not make them, these were generally made for them and given them as gifts, or procured from the funeral ground where these were left unused (*tena kho pana samayena saṃghassa sosāniko masārako mañco* etc., *uppanno hoti*- Cu. VI, 2, 3-4). Moreover, when these articles were found in use among the ascetics and recluses, the general people of the time used to complain of a life of luxury and ease befitting the man of the world (*manussā Vihāracārikaṃ ahiṇḍantā passitvā ujjhāyanti khīyanti vipācenti*:

seyyathāpi gihī kām̐bhogino'ti). The description, therefore, is primarily a description of secular life, the state of things which characterised the actual social life of ancient India, particularly the life lived by the aristocracy. On this head we have a clear evidence in the Vātsyāyana Kāmasūtra giving a vivid description of typical articles of domestic furniture then in use among the fashionable articles of domestic furniture then in use among the fashionable people, the *Nāgarakas*.

The articles that Vātsyāyana first draws attention to, in the Nāgaraka's apartment, are two couches with beds, soft, comfortable and spotlessly white sinking in the middle, and having rests for the head and feet at the top and the bottom. At the head of his bed is *kūrcha-sthāna*, a stand, or perhaps a niche for placing an image of the deity he worships, besides, at the head there is also an elevated shelf serving the purpose of a table, whereon are placed articles necessary for his toilet in the early dawn. On the floor is a vessel for catching the spittle. On the wall, on *nāgadantakas* (brackets) are ranged his *viṇa*, a casket containing brushes and Kuraṇṭaka flower. Not far from the couch, on the floor, is spread a carpet with cushions for the head, and besides, there are boards for playing a chess and dice. Outside the room is the Nāgaraka's aviary where are hung cages of birds for game and sport²⁷

The *Amarakoṣa* gives the following list of articles constituting domestic furniture: *upadhāna*, *pabarha* (pillow), *sayyā* (bed) *mañca*, *paryyañka*, *khaṭṭā* (bedstead), *pithamāsana* (chair or stool), *sampuṭaka* (casket), *Patadgraha* (spittoon), *dīpa* (lamp), *prasādhani* (comb), *darpaṇa* (mirror), *vyajana* (fan).²⁸ Hemachandra adds *vetrāsana* (cane-bottomed seat) to the above list.²⁹

The *Yuktikalpataru*³⁰ has interesting details about the construction of different types of household furniture. In it we have the description of such furniture as seats, royal and common (*viśeṣacatha sāmānyam*) and bedsteads. The royal seat is no other than *siṃhāsana* (lit. lion-seat or throne). The description is as follows:-

Siṃhāsana.- There are eight types of *siṃhāsana*, viz. *padma*, *saṃkha*, *gaja*, *haṃsa*, *siṃha*, *bhr̥ṅga*, *mṛga* and *haya* (35i). The *padmasiṃhāsana* is to be made of *gambhāri* wood, and then decorated with lotus-garlands (artificially craved), its whole frame adorned with jewels, called *padmarāga*, and pure gold and mother of pearls; at the feet of it there are to be lotus buds out of which are to issue adorned with nine kinds of new jewels and upholstered with new red cloth. By virtue of sitting there the king acquires prowess (356-359)³¹

The *saṃkha-siṃhāsana* is made of devadāru wood adorned with *saṃkha* (conch shell) garlands, its frame beautified by marks of *saṃkha* and pure crystal and also with pure silver, with 27 idols as its feet issuing out of the navels of 27 *saṃkhas* and covered with white cloth (360-36i).

Similarly the six other types are made after similar patterns- all differently named on account of having at their feet idols issuing out of elephant's head, of swan, of lion, of lotus bud, of head of a deer and that of a horse. They are to be made respectively of the wood of

Panasa, Śāla, Candana, Campaka. Nimba and Keśara (Keśare (be) ṇopaghaṭitam), and covered respectively with red, yellow, blue variegated cloth, and variously ornamented (362-376).

Bedstead: *Khaṭṭā* (bedstead) is so called on account of its being made of eight pieces of wood. The posts on which the bedstead stands are known as its *caraṇa* (feet), and its forepart is called *vyupadhāna*, its lower part is known as *nirupakaṃ* and its sides *āliṅganam* (382-84).

Both its side are to be 4 cubits in length, its vyupadhāna and nirupaka are to be half of its length, and its four caraṇa are to be half of it again, i.e. altogether i6 cubits. This is why it (bedstead) is known as sarvaṣoḍaśikā (i6 cubits in all), and it grants all desires (385-386). There are bedsteads of bigger size, productive of different results to their users. Thus khaṭṭās of 20 cubits in length, in all guarantee wealth, abundance and victory to its user; khaṭṭā of 24 cubits ensure freedom from all diseases; of 30 cubits ensure fulfilment of all desires and so forth (387-396).

The king's bedstead is known as *śrīsravamaṅgalā*, i.e. conferor of all good; if it be provided with a covering above, it is known as *sarvajayā*, i.e. bringer of all victories (394-95). There are eight kinds of royal bedstead in all, viz. *maṅgalā*, *vijayā*, *puṣṭi*, *kṣamā tuṣṭi*, *sukhāsana*, *pracaṇḍā* and *sārvatobhardra* (402)³²

The two other types of bedsteads, according to the same authority, are *khaṭṭikā* and *mañca*. The *Khaṭṭikā* is meant for comfort and pleasure and is to be covered with cloths of white, red and black colour (*khaṭṭikā sukhasambhūtāḥ, śuklaraktāsītāmarāḥ* 38i). The *mañca* is bigger, higher and longer, i.e. more spacious than the *khaṭṭikā* (*ekaikahasta vṛddhyā tu mañcānām iti lakṣaṇm* 397).

Bedsteads are to be made of wood and metals. The Rāmāyaṇa has a description of the golden bedstead of Rāvana.³³ We have already seen how, according to Vātsyāyana, every citizen's sleeping room used to be provided with two bedsteads, the more magnificent one being used for the purpose of sleep, and the humbler one (*praitśayyikā*) for enjoyment. From the expression *sacchadanā* occurring in the description of the *mañcakhattā* in the *Yuktikalpatru* (*iyam yadā sacchadanā* etc.-395) it appears that each bedstead used to be provided with curtain poles.

Along with bedsteads the beds are also to be taken into consideration. Vātsyāyana regards laying of beds as a distinct flowers (cf. *phūlśayyā* ceremony in connection with Hindu marriage celebrations), and bed may also be made with a view to the seasons and in accordance with the temperament of the persons, male and female, using them.³⁴ The *Naiṣadha-carita* speaks of the bed of King Nala as white and as graceful as the moon (*nīsāca śayyāca śaśāṅkakomalā* i-49). The *Kādambari* has:

Piṭṭha (seats).- Seats are made of metal, stone and wood (*dhātupāṣāṇakāṣṭhaiśca*) in the manner described below. We are concerned only with the wooden seats here.

The seat made of the *gambhāri* wood is conducive to wealth and increase of happiness, and that made *jāraka* destroys diseases and enemies of all happiness. The seat

called *siddhi* ensures all-round success and victory over foes, and if the king is crowned on the seat known as *śubha* it is destructive of all enemies to wealth. And if the king's seat is made of *palāśa* wood, it means increase of both happiness and wealth; if he uses the seat known as *jayā* for his coronation it brings good and the destruction of foes. If the king's coronation takes place on a seat of sandal wood, it brings happiness, victory, cure of diseases, and friendship. The effect of the royal seats made of *kāleyaka* and *jāraka* wood is precisely the same as that made of sandal wood; if the coronation seat is made of the *vakula* wood it means victory, destruction of diseases and increase of happiness. Seats when made of fragrant wood, or wood with solid core, have the same effect as that made of *gambhāri* wood. Seats made of the fruitful trees, or of trees with solid core, or with core that is red have the same effect as the seats of Palaśa wood (424-435).

It seats are made of prohibited wood like mango, *jambū* of families (vaṃśanāśanam)⁴³⁷.

Vātsyāyana mentions a type of revolving chair which is used while delivering lectures. It is called *piṭhamarda*, or *mallikā-piṭha* (*Kāmasūtra* III, iv, i5). It is also named *daṇḍāsaṇika*.

Materials: As for the material out of which the furniture is to be made, the *Bṛhatsaṃhitā* refers to two classes of wood: and inauspicious (*śubha* and *aśubha*) and the details about the result following in the wake of particular types of auspicious wood are also given. Thus it says:-

Everybody needs, or feels the need of the science (*śāstram śayanāsana lakṣanam*) dwelling on the attributes of (an ideal) bed, the king is in particular need of it; hence these attributes are in detail noted below(i).

Bedsteads, beds and seats if made out of the wood *asana*, *sapandana*, *candana*, *dāruharidrā*, *devadāru*, *tinduka*, *śāla*, *kāśmāri*, *añjana*, *padmaka*, *śāka* and *śiṃśapā* they are conducive to wel-fare (2). The trees that have fallen down under the influence of thunderstorm, water, or wind, or by an elephant; the trees wherein dwell, bees, or birds; or trees that are the principal ones in the village, or that grow in the cremation grounds, or by the wayside: or the trees having their upper parts dried up, all these are not propitious in yielding materials for bedsteads, seats, beds, etc. (3). Beds and seats when made out of the wood of thorny trees, or of trees growing near the confluence of rivers, or grown in grounds. adjacent to temples, or of trees that fall down southwards or west wards, are not conducive to human welfare.(4). If one makes beds and seats out of the wood of prohibited trees, and use them loss of family prestige, the danger of diseases, loss of wealth, quarrel, and various other troubles are sure to follow. (5) If an entire bed is made out of the wood of *śriparṇa* tree it guarantees wealth, if out of *asana* tree it guarantees recovery from diseases, if out of the wood of *tinduka* tree it leads to the attainment of a variety of things (II). If a bedstead is made solely out of the *śiśu* wood it leads to the attainment of all-round prosperity, and if of sandal wood destruction of foes, attainment of piety, fame and longevity (12). A

bedstead made out of the *padmaka* wood brings in its train longevity, wealth learning, and material possessions; and a bed made out of the wood of *śāla* and *śāka* trees guarantees welfare (13).

If the king sits upon a bedstead made solely of candana wood, and decorated with gold and a variety of jewels, he receives adoration from even the very gods (14). A bedstead made out of the wood of *tinduki* and *śiṃśapa* and joined to the wood of any other tree, is not conducive to welfare, nor is the bedstead made out of the wood of *śriparṇi*, *davadāru*, and *asana* wood joined to that of any other tree (15). If bedsteads are made out of the wood of *śāla* tree, either separately or jointly, it guarantees welfare. The same holds true of bedstead made in the similar fashion out of the wood of

dāruharidrā and *kadamba* trees (16). Bedstead of the *spandana* wood proves fatal, consequently, it is not good, and bedstead made of *asana* timber jointly with wood of others is pregnant with a variety of dangerous consequences (17). The foot of a bedstead is preferably to be made out of the wood of mango, *spandana*, *tiniśa*, or candana trees, but that made of *spandana* wood is good; and seats and beds prepared out of the wood of fruitful trees are always full of good results (18). Tusks of elephants joined to the types of wood mentioned above, when used while making bedsteads, always guarantee welfare. This is why one should decorate bedsteads with elephant's tusks (19). A bedstead when made of the wood of a single tree is propitious, when out of the wood of two, trees it is exceedingly so, when out of that it leads to increase of children, and when out of four it leads to the attainment of things and great fame(38).

A man who sleeps upon a bedstead made out of the wood of five trees is sure to die, and a bedstead of the wood of six, seven or eight trees spells ruin to the whole family (39).³⁶

Fans: We cannot conclude our description of furniture without noticing the fans that have been in use in India from time immemorial. The objects are to relieve the effects of heat, sweating, thirst, fainting and excess of fatigue (*mūrchedāhatṛṣṇāgharmaśramanāśivam*). According to the *Suśruta Saṃhitā* 'fanning with chowris' (*vāla vyajana*) is refreshing and keeps off and mosquitoes, while fanning (with ordinary fans) arrests perspiration, removes the sense of fatigue and fainting fits and alleviates the burning, scorching and parched sensation.³⁷

The materials out of which the fans are made, are cloth, cane, bamboo, peacock feather and palm leaf. Of the effects of fans made of different materials it is noted by the *Bhāvaprakāśa* that the fan-palm relieves or removes rheumatism and the evils of the excess of the humours; bamboo fans mitigate the effect of *raktapitta*³⁸. In the following text from the *Rajavallabha* virtues and merits of different kinds of fan are described. Fan-palm overcomes disturbances of all the three humours, and is light and agreeable; bamboo cause heat and irritability and promotes inordinate secretion of the airy and bilious humours; cane, cloth and peacock feather overcome disturbances of the three humours, and

the hair fan is invigorating, and also it keeps off flies, etc.

AUTHOR: MAJUMDAR GIRIJA PRASANNA;

Source: *Indian Culture*, July 1935, Vol II oct, 1935. No. I Calcutta.

Foot Notes:- Cf. Atthasālinī, p. 80 Mañcapīṭhādisu yaṃ kiñci rajanīyaṃ photoṭṭhabha vatthum(among beds and seats whatsoever is agreeable to sense to touch).

1 Cf. Rāmāyaṇa, Sunderākāṇḍa, VI, 4 I.

2 S.S.,xxiv,8r; for Rajavalladha and Bhāvaprakaśa, see Below.

3 Seti c' eva āsati ca etthāti senāsanam, mañcapīṭhādinam etam adhivacanam Ten' āha: senāsanane ti. Mañco pi senāsanam piṭham pi bhisī pi bimbohanam pi vihāro pi aḍḍhayago pi pāsādo pi hammiyam pi guhā pi aṭṭo pi mālo pi lenam pi veḷugumbo pi rukkhā-mūlam pi maṇḍapo pi senāsanam Yattha vā pana bhikkhū paṭikkamanti sabbam etam senāsanam' ti. Api ca vihāro aḍḍhayogo pāsādo hammiyam guhā ti, idam vihāra-senāsanam nāma. Mañca piṭham bhisī bimbohanam ti idam mañca-piṭha senāsanam nāma. Cilimikā camma-khaṇḍa tiṇa santhāro paṇṇa-santhāro ti idam santhata senāsanam nāma. Yattha vā pana bhikkhū paṭikkhamantiti, idam okāsa-senāsanam nāmāti evam catubidham senāsanam hoti. Tam sabbam pi senāsana-ghaṇena gahitam eva- Sumaṅgala-vilāsini, Sāmāññaphala-suttavaṇṇanā, D.II, 66; P.T.S., part i, 208-09; *pāli-English Dictionary Rhys Davids* and Stede.

4 S.S; IV xxiv, 8i.5 R.V. I. i80.

5; A.V. VIII, 8, i8; IX, 3,i8.

6 R.V., X,85.7; A.V. IX, 5, 8; XII, 2, 9,20; etc.

7 A.V. XIV, 2,65.

8 R.V. IX, 69, 5; A.V. V, i9, i2; Kauś. Up. i.5.

9 R.V. VII 55, 8; A.V. V, i7, i2 XIV, 2,3i, 4i; Taitt. Saṃ VI, 2,6,4.

10 Taitt. Brāh., I 2,6,5.

11 A.V., XV, 3,3.

12 Vāj. Saṃ XXX, 2i ; Taitt. Brāh. III,4,i7, i.

13 R.V. VII, 55, 8.

14 Śat. Brāh. III 5,3,9.

15 R.V. VII, 55, 8; A.V.,IV, 5,3; 20, 3; XIV, 2,30.

16 R.V. I i64, 48.

17 A.V.,III, 25, I;V, 29,8.

18 A.V. IX 6 i6; X, 9,26; XI, 3,4; XII, 3,i9; etc.

19 R.V. I 92, 3. Cf. Aṅguttara-Nikāya III, 37 where the Buddha instructs the newly married daughters of rich householder thus- 'Ye te bhattu abhantarā kammantā uṇṇā ti vā kappāsā ti vā, tattha dakkhā bhavissāma analasā.' See Vedic Index, 2 vols.; Rig-Veda Eng. transl. by Wilson, 6 vols.; Rig-Vedic Culture by A. Das, pp. i93-i97.

20 For such articles of furniture as seat (muktāsana, kāraṇata, pāda- puñchanā digata), stool, bed, pleasant seats, lofty beds, curtains, screens, couches, ceiling cloth, broom, basket, chamber-pot, chair with woven twine seat, etc. etc., see Uttarādhayana, Lect. I, 22; VII, 8, 9; XV, 4; XVI, i, 5; XVII,2, 14; XXI, 22; XXIII, i7; XXIX, 3i;XXX, 28; XXXV, 4; Sūtrakṛtāṅga, Bk. I, Lect. III, Ch. ii, 6,8,io,i2,i4,i5; and Lect. IX, 2i. Jaina Sūtras, part ii,

S.B.E. 45, Oxford i895.

21 'Yathā va pan' eke bhonto samaṇa brāhmaṇā saddhādeyyāni bhojanāni bhuñjitvā te evarūpam uccāsayana- mahāsayanam annuyuttā viharanti, seyyathidaṃ āsandiṃ pallaṅkam gonakam, cittakam, paṭikam paṭalīkam tūlikam vikatikam uddalomiṃ ekanta-lomim kaṭṭhissam koseyyam kuttakam hatthatharam assat-tharam ajina-ppaveṇiṃ kadali-miga-pavara paccattharanam sauttara-cchadam ubhato-lohitakūpadhānam-iti vā iti evarūpā uccāsayana-mahāsayanā paṭivirato Samaṇo-Gotamo ti.' *Dīghanikāya*, i, I i5, Majjhima-sīlā. This list also recurs at *Aṅguttara* III 63, 3 (A.I. i8i), *Mahāvagga*

V, 3, 37; VI, 8, i i3, i4.

22 Uccāsayana-mahāsayanā paṭivirato Samaṇo

Gotamo-Culla-sīla, D. i,I,Io, besides the four men the corpse on the four-footed bier formed the fifth (*āsandipañcama purisā matamādaya gacchanti*-D.ii, 23; Majjhima Nikāya I, p. 575, D.N. I, p.55). Here *āsandipañcama* means *āsandipañcamāti nīpanna-mañcena pañcama*; but according to Buddhaghosa the bier itself is the fifth *mañco-c'eva cattāro mañca-pāde gahetvā tṭhitā cattāro purisā cāti attho*.

23 Dīghanikāya I, i, i5; Dialogues of the Buddha, **Rhys Davids**, S.B.B. II, pp. ii-i3 High and large couches; *Pāli English Dictionary*, **Rhys Davids** and **Stede**.

24 For original texts, see the Vinaya Piṭaka in Pali, Vols. I-IV, Oldenberg.

25 Cullavagga VI. On Dwellings and Furniture. S.B.E. XX; Vinaya Texts, Part III, pp. i57-223; also Cu. VIII, i, 3-5; and the foot-note 3to Cu. VIII, I,4, pp. 278-279, S.B.E. XX.

26 Buddhist Records of the Western World, I, ii,6,p.75.

27 Kāmasūtra, Sādhāraṇamdhikaranam, Ch. iv, 4, pp. ii5-ii6 Mahesh Pal edition; see also Social Life **Chakladar**, pp. i54-i55.

28 Śloka 39-4r p. 174, **Colebrook** edition.

29 Abhidhāna Samgraha, p. 29.

30. Loc. Cit. *Āsanayukti*, pp. 50-6r for details

31 Cf. Vinaya, II, i49; Buddhaghosa thinks that the text refers to bedsteads with carved legs, especially when carved to represent animals' feet (*Vin. Texts*, III, i64).

32 Cf. Bṛhatsaṃhitā, Ch. 78. (Vol II); Samarāṅgana Sūtradhar, Vol. I, Atha Śayanāsanlakṣaṇam, I-5i, pp.i-54-i58. Baroda, i924.

33 Sunderākāṇḍa, 6-4i.

34 Yaśodhara's Commentary: Kāmasūtra, Sādhāraṇamadhikaraṇam, iii, i4. (Mahesh Pal edition).

35 Quoted in *Prācīnasilpaparicaya*.

36. Ch. 78, I-39, Vol. II, pp. 973-983. For 'wood arts' in India, see 'Dārusilpa in India'—Kedar Nath Chatterjee, Prabāsi, āṣāḍha, 1334 B.S., pp. 418-429.

37. S.S. IV xxiv,82.

38. I.I. see Indo-Aryan I,p.262

39. Quoted in the **Śabdakalpadruma**, Vol, VI, p. 4600.

FUTURE OF HINDUSTANI MUSIC

“How do you view the future of Hindustani music?”, “Is it on its way to steady but sure extinction?”, “Is it in the process of change?”, “Is it at the cross roads?”. Questions such as these often come up for animated discussion among those who entertain a genuine concern over the prospect of the centuries old musical tradition.

As one deeply involved in Hindustani music in several ways for almost five decades, I am inclined to survey the changing scene with optimism. In the contemporary context would say that the musical tradition of North India is at the cross roads.

Come to think of it, it is the problems of propagation, performance and participation that presently beset the future of Hindustani music. The problems are by no means mutually exclusive. On the contrary, they are inter related. Attempts to find solutions to these problems call for the co-operation of various interest groups or functionaries in the ranging from performers, teachers, researchers, patrons or sponsors (official or non official) and last, but not the least, media men.

Coming first to the problem of propagation: although propagation of traditional music is sought to be ensured in several ways, the basic fact simply cannot be overlooked, or ignored, that perpetuation of the age-old art form has been primarily more precisely, *Guru shishya parampara*.

Time was when the master-disciple tradition was all-pervasive, in which eminent preceptors imparted knowledge and instruction to deserving pupils in almost every field of human endeavor, including the performing arts like music. The Gurus, in their ashrams, maintained their *parampara* and looked after their *shishyas* not by rule of law, but by paternal love and discipline. The *shishyas*, on their part, developed the virtues of self-respect, obedience and dedication even while they learnt from their Gurus. This studentship was admittedly long and arduous, but finally rewarding. For, in time to come, the *shishya* himself would emerge as a Guru in his own right and perpetuate the *parampara*.

Today, as we know, times have undergone a change. “Isn’t *Guru shishya parampara* an anachronism today? If not, how can it be considered relevant to the needs of 20th century living and thinking? “This is yet another question which continues to be asked and debated upon almost endlessly. I have often asked the question myself. The concern implicit in the poser is obvious.

Those aware of the vital part the *Guru shishya* tradition has played, over the centuries, in the preservation and enrichment of Hindustani music, view the prospect with dismay. There are others, who assert that the future of the *parampara* ideology is not so bleak. They even envisage possibilities of the emergence of new styles and vogues probably out of a fashion of existing ones. Such a fusion, according to them, will be necessarily eclectic in character in keeping with the changing times, tastes and preferences.

Even so, the stark fact cannot be ignored that the *parampara* ideology has come to face challenges after challengers from many directions over the past few decades. Firstly, in the wake of the rapidly changing social, cultural and economic conditions that come all

over the country, old stalwarts, who excelled both as performers and as performers and as teachers, began to pass into oblivion, mostly due to age and in several cases, prematurely. Although many of them did leave an impressive line up of top disciples behind them, the latter’s unending professional engagements, practically round the year, have made them totally oblivious to the dire need for grooming comparable disciples who will ably perpetuate their *parampara*, (which is probably why we presently find that the more celebrated the musician, the less is the number of his/her disciples!)

Death has taken a heavy toll in the field during the course of a mere decade. On a rough estimate, more than 30 musicians have been snatched away from our midst. It is all the more tragic that a large proportion among them were still their performing prime or very active in their teaching pursuits despite their advanced age. Mention of individual names of all these leading lights will turn into a variable role of honour. Suffice it to say that leading the list were **Narayanrao Vyas, Gajananrao Joshi, Ram Chatur Mallik, Wamanrao Sadolikar, Zia Mohiuddin Dagar** (veena), **H. Taranath Rao** (tabla and pakhavaj) and **Basavaraj Rajguru** and **Krisharao Shankar Pandit**.

The year 1992 will perhaps go down in the annals of Hindustani music, as the most tragic year, in that it saw the passing away of some of the titans of the present century. First it was **Kumar Gandharva**, then it was **Mallikarjun Mansur**, to be soon followed by **Dilip Chandra Vedi** and **Arjun Shejwal** (pakhvaj). **Dhyanesh Khan** and **Shubhrendra Shankar** who also passed away in the same year were the sons, respectively of **Ali Akbar Khan** and **Ravi Shankar**. They had chosen teaching as their career and were both just in their early fifties.

One cannot also fail to mention the premature deaths of **Nikhil Banerjee** (sitar), **Sharafat Hussain, Latafat Hussain**. No less grievous was the loss of scholar musicians and authors like **B. R. Deodhar** and **Wamanrao Deshpande** in 1990.

It might sound strange but it is, in my opinion, true that the *parampara* ideology has received yet another set back from the corresponding decline of the *gharanā* system. True there was the *parampara* spirit constituting the core of the system, but as it began to proliferate, there also was progressive degeneration of the *parampara* ideology, in that the *gharanā* exponents turned insular, even myopic, in their outlook, thereby giving rise to unseemly feuds and rivalries. What thus remained of the *gharanā* concept was its adherence only in letter, not in spirit.

Last but not least, is the danger to the *parampara* survival which came on a very definitive way, with the phenomenal progress of scholastic education in traditional music all over the country. The movement was pioneered by **Vishnu Digambar Paluskar** and **Vishnu Narayan Bhatkhande**, the two great evangelists, who were convinced that the only way to ensure the survival of classical music was to bring it to the masses and promote its teaching among the people through the setting up of a work of institutions.

No one need have any quarrel over the obvious advantages and benefits which scholastic education has brought to music lovers at large. But it is equally true to say that the system has done precious little to throw up exponents of traditional music as a concert art form. There are exceptions, but then these are rather few, too few, which only go to prove the rule.

Propagation of classical music in the *paramparā* way implies way complete dedication on the part of the teacher as well as the taught. The kind of work witnessed at the Sangeet Research Academy of Calcutta comes as an encouraging proof of the validity of this observation. The Academy, set up in 1978 to promote the cause of *Guru shishya paramparā*, has already thrown up quite a few young musicians, who have made it to the performing platform. In time to come, given certain conditions, they could emerge as worthy inheritors of the tradition bequeathed to them by their venerable Gurus residing at the Academy.

Speaking of dedication, I can say, from personal experience, that it is mainly the fraternity of money spinning top notchers that are heard to aver tongue-in-cheek, that they do not get dedicated and talented protégés deserving of serious professional grooming. I know many of the veterans rather closely, but mention of their names is apt to be construed (or misconstrued) as calling names. I therefore, refrain from indulging in this avoidable exercise.

Equally specious, even pretentious, would it be to think that there is a lack of real talent in the field. What is, in fact, lacking is not talent, but the opportunities for timely encouragement in various ways, one of which is certainly an opportunity to benefit from the *paramparā* way.

The contemporary scene looks paradoxical. In terms of sheer numbers, there seems to have been an exponential: more music conferences are being held in the country than ever before; more people are listening to music than ever before; the handmaidens of mass communication-radio, television, gramophone and cassette recorder have spread classical music in ways undreamt of before. There are countless *sammelans*, most of them commercially organized and schools teaching music. With the increasing 'awareness' of music in society, artist at least the top ranking ones, are earning both prestige and pelf as their counterparts from the earlier generation never could. The only snag is that it is the horizontal progress, and not the vertical one, that we see all around.

It is against this background that one comes face-to-face with the problems of performance and participation. It is pertinent to call, at this point, what the late **Will Durant**, the world famous thinker and also authority on art, has said about Indian concert music. As he puts it "Music in India is as much a matter of participation as of performance and it needs for its exposition a discerning audience. Even the most gifted performer desires to share his pure, sensuous joy with this listeners, so that they, in turn, enable him to give off his best". Still more significant is **Durant's** another observation, where he says that listening to music in

India is an art itself, to cultivate which requires a long training of the year and the soul. The validity of **Durant's** views, as expressed by him in the course of his voluminous writings, several decades ago, stands so resoundingly vindicated by the contemporary musical scene but only ironically.

Down the centuries, the genius of classical music found its expression in a splendid way. Be it solemn temples, princely courts or aristocratic homes, patronage for this art-form came from the intellectual and sophisticated audience-the type of audience described by **Milton** as "fit, though few". Public concerts were simply not in vogue in those times. Nor did the musicians themselves find any need to look to the masses, as the latter had their own tradition of folk music which permeated their life.

The general environment for classical music was such that its evolution, in terms of variety of styles and vogues, proved worthy of the refined tastes and sensibilities of its votaries. They were, in fact, part of the grand process in which problems of understanding and appreciation (which, in reality, means participation) of their creative art did not arise, as they do today.

We live in an era of mass culture values where the greatness of a performing artist is evaluated not in terms of the quality of his contribution to the art but his box office taking or, rather, his ability to please the teeming crowds. Crowds, indeed, they are not audiences of the years gone by. At a time when the laws of demand and supply have undergone a frightful change, it is perhaps inevitable that performing artists big or small, seek an easy way of survival and choose to be completely oblivious of their responsibility to their inheritance or to their new class of patrons.

Although, by and large, the prospect still appears to be paradoxical, it can be said that the winds of change have been blowing over the concert scene during the last thirty years or so. This is discernible at many levels and in many directions. Behind the phenomenon is the gradual change of outlook and approach on the part of those representing various segments of music activity. Needless to say, not all the changes can be accepted as healthy and welcome. What, however, includes optimism in our minds are also certain trends which, if these take root and get strengthened, should augur well for the future. Significantly, all these changes are in the direction of propagation.

Coming first to the positive side, mention must first be made of the initiative taken by the **Sangeet Research Academy** in organising a unique symposium designed to involve and motivate all the interested groups, including the Government, for concerted action in the direction of preservation, enrichment and perpetuation of our *sangeet paramparā*. The symposium, held at Calcutta in December 1988, was truly a historic event. In a short time span of four years, the SRA has been able to cover substantial ground in many directions.

A measure of the SRA's success in its ongoing endeavour is in the way it could motivate the Ministry of Human Resource Development of the Government of India and the Department of Culture to bestir themselves

into taking definitive steps towards formulating a national culture policy. The result was the two day national colloquium held in the capital in mid November, 1992. The colloquium was attended by more than hundred experts from the world of art and culture and discussed the approach paper on the national cultural policy already tabled in Parliament.

Several recommendations emerged from the deliberations. Despite disagreements on specific issues, there was general unanimity in the point that the implementation of a national cultural policy should be left to those who possess both management skills and an active interest in the art. As one national newspaper summed it up, 'the mere fact that lively discussions have begun to take place under aegis of the HRD Ministry deserves to be welcomed: after a long time culture appears to have been put on the front burner without the presence of *Czars* (of culture)'. Hopefully, the process will gain momentum in the right direction, sooner than later.

Another significant development in the direction of propagation is the kind of growing Interest shown by the music industry in the revival of the music of old masters and the active encouragement given to deserving talent. Engaged in this task are not only the numerous multinational companies now operating in the country, but also several smaller indigenous firms, which are seen to be doing more substantial work in projecting young available talent in classical music.

As a result, sponsors of middle class music circles and their patrons have now mercifully realised that there is a surfeit of talent in the field. This is refreshing indicative if a positive change of heart on the part of the sponsors, in that they, no less than the audiences, seem to have eventually overcome their collective obsession for high priced celebrities. Thereby, they have joined in to fulfill their overdue obligations towards, promoting the 'musicians of tomorrow'

Lecture-demonstrations have become very popular among music lovers, so far as metropolitan Bombay is concerned. This is another welcome new trend, suggesting that along with enjoying music, *rasiks* are also eager to learn the finer points in the art of listening. Till about five years ago, these lectures-demonstrations seldom attracted good audiences. The picture today has undergone a radical change, the credit for which should go to erudite scholar-musicians like **V. R. Athawale**, **K. G. Ginde** and **Dinkar Kaikini** to name only a few.

A phenomenon without parallel in world music is the co-existence of two systems of classical music in India. Hindustani and Karnatic *paramparas* have always had a happy and fruitful co-existence, in the course of which not only *ragas* but also many aspects of techniques and style have been shared and explained.

What, however lends a new dimension to the Hindustani scene is the steady and increasing switch-over of South Indian performing artists to North Indian music. It is a development of recent decades. Among the southerners who are taken to *Hindustani paddhati* are both vocalists and instrumentalists. There also quite a few among them who have come to show the same

degree of originality and virtuosity in both the *paramparas*. It is possibly the innate curiosity, developing into a genuine interest and love, which has eventually culminated in the total may have been responsible for this phenomenon. Intriguingly, there has yet been no instance of *North Indian artist switching over to Karnatik music. This is surely a topic for research.*

Yet another trend that can now be said to have taken root is eclecticism. It is specially discernible in the approach of the rising generation of artists and that, too, in vocal music. This is perhaps because there has not been such clear-cut differentiation in concept and style on instrumental music. What is more, at a time when *ghazal* and *bhajan* not to speak of several popular varieties of lighter type pose a challenge, it is something to be said for the initiative, courage and determination of the eclectic artists to strike it out on their own and make it to the concert stage through the medium of their recorded music.

No less significant is the fact that women classical are generally seen to sustain their male confreres. Further more, if one looks around what is happening in Maharashtra, which has for decades been the *karma bhoomi* of as many as three generations of musicians representing several leading *khyāl gharānās* like *Gwalior*, *Agra*, *Atrauli-Jaipur* and *Kirana*, one would easily notice that almost all the women vocalists have had their moorings with the *Atrauli-Jaipur gharānā*, made famous by the pioneer, **Alladiya Khan** and his brilliant *shishya parampara*, represented by **Kesarbai Kerkar**, **Manji Khan**, **Mogubai Kurdikar**, **Mallikarjun Mansoor** and **Kishori Amonkar** who is hailed as one of the pioneers of the avant-garde movement of this century (the late *Kumar Gnadharva* was the first pioneer of the movement).

Paradoxical but true, it is the eclectic approach of the present day women vocalists to the *paramparā* ideology that has been instrumental not only in the sustenance of that *gharānā* but also the perpetuation and enrichment of the *khyāl* tradition as a whole and all this, at a time, as said traditional *gharānās*, by their restrictive connotation, are gradually fading away from the scene.

The only disconcerting aspect, if it could be so termed, is that most of these brilliant performers are busy housewives and fond mothers-like **Padma Talwalkar**, **Shruti Sadolikar**, **Veena Sahasrabudhe** and **Ashwini Bhide-Deshpande**, to cite a few instances. They are highly educated too and come from respectable families. Being women, only time will tell if they will be capable of forcing ahead with determination and perpetuate the *paramparā* spirit which, all said and done, is the core of our traditional performing arts.

Not that there is a paucity of male performers who are otherwise no less gifted-like **Uthās Kashalkar**, **Rashid Khan** and **Milind Chittal**, to wit. Inexplicably, they appear to be lagging behind. The earlier they realise the imperative need to fulfil their part in their role, the better for them and their avowed pursuit.

So much for the fairly brighter side of the concert scene. From the darker side comes the most daunting

challenge posed by what is known as “corporate patronage” to the arts, including concert music. Corporate patronage, it may be recalled, came into existence in the early and it was hailed and quite understandably then, as a boon to our arts. But it has not been all unmixed blessing, as events have proved later. Speaking specially of a performing art like traditional music, corporate patronage has proved to be big business for organizers like in the film world which, in turn, has created the Indian variety of self-styled impresarios, who think nothing of making fast buck, no matter whether they can differentiate chalk from cheese. Whatever their main avocation, the impresarios more than fulfill the basic requirements of their side-activity. They are all smooth operators, shrewd manipulators and uncanny go getters.

It is high time the powers that be the centre, presently engaged in giving final touches to the national culture policy, take due note of this challenge. Only then will we see the direction which Hindustani music will take for its survival and progress. At the moment, it is at the cross-roads.

Shri. Mohan Nadkarni- A great music critic. He is a busy person in broadcasts, telecasts, heading various committees and writing relentlessly.

AUTHOR: NADKARNI, MOHAN; Source: *World of Gandharvas (ABGMVM)* Miraj. 1994.