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HOMAGE
SHRI A. VENKAT RAO I.P.S. (RETD.)

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Sri Venkata Rao Ananthula, Retired Inspector General of Police of Andhra Pradesh and former Director of Investigations, Lokayukta, was an officer of remarkable integrity a man whose career shaped the standards of policing in Andhra Pradesh and whose name became synonymous with honesty, courage, and service.

Born in 1936 in Secunderabad into a humble, hardworking middle-class family, his life was a testament to perseverance, integrity, and unwavering public service.

From the young age of 18, he took on the responsibility of supporting his family while pursuing his college education at night a rare and remarkable display of discipline and determination.

He began his career with a short stint in the Indian Railways before joining the Andhra Pradesh State Police. Rising from modest beginnings, he became one of the most respected police officers in the state. His life in public service took a defining turn in 1959 when he was selected through Group-I and took charge as Deputy Superintendent of Police. Every step of his journey was earned through sheer effort, honesty, and grit.

Even early in his career, he demonstrated a rare combination of firmness and compassion putting an end to exploitation by local power structures while earning the admiration of



(February 15, 1936 – August 12, 2025)

ordinary citizens. His journey took him through some of Andhra Pradesh's most challenging regions: Kurnool during periods of gang conflict, Charminar during some of the worst communal riots, Tirupati where his meticulous inspection reports caught the attention of the Home Minister and many others.

His career spanned some of the most defining periods in India's policing history. During the 1962 Chinese aggression, he served in the State Reserve Police in Assam, strengthening internal security in border regions. He rose steadily through the ranks, serving as Superintendent of Police in Khammam, Deputy Director of Anti-Corruption, Superintendent of Police of East Godavari, Superintendent of Police in the State Intelligence Department, and eventually Inspector General of Police.

He also supervised operations across Andhra Pradesh and Karnataka as Deputy Director General of the CBI, Hyderabad Region. After being promoted to Inspector General, he led key departments including Communications and Administration. Even after his official retirement in 1994, he continued to serve as Director of Investigations in the Lokayukta, dedicating over six years to fighting corruption and protecting human rights a role he treated not as authority, but as a moral duty.

He served with a deep sense of honor, never compromising on his principles even when doing so was inconvenient or difficult. To him, integrity was not a choice; it was a way of life. For his distinguished service, he received the Indian Police Medal in 1976 and the President's Police Medal in 1987. Yet despite these honors, he carried no pride only purpose.

As a husband, father, and grandfather, he was gentle, wise, and profoundly humble. Despite the demanding nature of his career, he remained a devoted husband, caring for his ailing wife a retired physician—as she battled Alzheimer's disease for over two decades. His patience, compassion, and steadfast love were nothing short of extraordinary. Though he moved through the highest corridors of governance, he lived with a simplicity befitting a saint.

He believed deeply that policing was not merely about enforcing laws, but about uplifting

people. His respect for rural communities, his empathy for families in distress, and his unwavering belief that corruption could be defeated through humane and principled leadership were lessons he quietly passed on to all who came into contact with him.

Beyond the uniform, he was a man of quiet strength and gentle words soft-spoken yet firm, humble yet resolute. He embodied the true spirit of service: to his family, his community, and his nation. His life stands as a legacy of honor, compassion, and dignity one that will guide us forever.

Shri A. Venkat Rao lived a life defined by integrity, humility, and unwavering dedication to service. As an officer, he upheld the highest standards of honesty and commitment, earning deep respect from colleagues, friends, and the many communities he served. Beyond his professional achievements, he was a gentle and compassionate soul whose wisdom and presence brought strength, warmth, and unity to his family and to everyone around him.

The void left by his passing is profound, yet his values and memories continue to inspire all who knew him. His legacy lives on in the countless lives he touched, in the love he shared, and in the example, he set through his actions and character.

Children, Grand Children, and Friends

At his farewell function, Lokayukta Justice Ramanujam summed up his respect and admiration for Sri A. Venkat Rao by saying:

“If I have another life, I would like to be born with the qualities of Venkat Rao Garu.”

THE INVISIBLE BALANCE SHEET: WHY MONEY CANNOT BUY DIGNITY AND THE SELF (ATMAN)

Dr. K. V. Sarma* · Dr. K. S. Viswanatham* & Prathyusha Karra

The relentless focus on financial success—the “hustle culture” mistakenly identifies wealth as the singular metric of a life well-lived. This singular focus reduces our existence to an External Balance Sheet. This article, grounded in psychological theory (Maslow’s Hierarchy of Needs) and the philosophical tradition of India (Advaita Vedanta), proposes a critical shift to the Invisible Balance Sheet of the Self (Atman).

We argue that while financial prosperity (Artha) provides necessary comfort and security, True Net Worth lies in intrinsic, non-marketable assets: unshakeable dignity, inner contentment, and ethical adherence (Dharma). This intrinsic value transcends market volatility and is achieved when wealth is recognized as a servant, not a master.

The relentless pursuit of financial success—the ‘hustle culture’ that defines the modern economy—has made it easy to fall for a critical error: the belief that your wealth is the ultimate measure of a life well-lived. This singular focus reduces your existence to an External Balance Sheet—a simple tally of assets and debts.

But to find genuine, unshakeable value and self-worth, we must look beyond the quarterly

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reports and into the Invisible Balance Sheet of your life. This internal metric reveals your True Net Worth, which is priceless, non-depleting, and untouched by market volatility.

The Realistic Value of Money: A Tool, Not a Target

Throughout history, thinkers have questioned the power of money. While wealth delivers essential comfort, safety, and convenience (the foundation of Maslow’s hierarchy), it is a means to an end, not the end itself.

In the modern context, money’s role is clearly defined within a four-pillar framework for a successful life:

- **Ethics & Responsibility:** Building a strong personal and professional code.
- **Financial Prosperity:** Achieving necessary economic value (Money’s role).
- **Fulfillment & Experience:** Gaining positive life experiences.
- **Self-Actualization:** Achieving a deep sense of purpose and freedom.

Money (Financial Prosperity) is essential, but it must always be subservient to Ethics. As countless corporate failures have shown, prosperity built without a foundation of ethics

invariably leads to downfall. The pursuit of profit without a moral and intellectual base becomes destructive.

- **Money's True Role:** To mitigate worldly pressures and provide stability. It buys the freedom to pursue growth.
- **Money's Limit:** Its power ends precisely where the realm of unshakeable dignity and genuine self-regard begins.

The Foundation of Value: Money and Maslow's Hierarchy

Abraham Maslow's Hierarchy of Needs offers a structured view of human motivation, organizing needs into five hierarchical tiers. Money's function is strictly limited to supporting the foundational tiers: Physiological (air, food, shelter) and Safety (financial security, stable income) needs. The theory suggests that human actions are motivated by the desire to fulfill these needs in a hierarchical order, meaning that lower-level needs must be satisfied before individuals can attend to needs higher up.

Level	Need Type	Description
5	Self-Actualization (Growth Need)	Realizing one's full potential, seeking personal growth, creativity, and peak experiences.
4	Esteem Needs (Deficiency Need)	The need for self-respect, achievement, and the recognition/respect of others
3	Love and Belonging Needs (Deficiency Need)	The need for interpersonal relationships, feeling connected, and belonging to a group.
2	Safety Needs (Deficiency Need)	Protection from physical and emotional harm, including financial security and a safe environment.
1	Physiological Needs (Deficiency Need)	The most basic needs essential for human survival (e.g., food, water, sleep).

The Five Levels of Maslow's Hierarchy

The needs are typically divided into two categories: Deficiency Needs (the lower four levels) and Growth Needs (the highest level).

Key Concepts

- **Hierarchy of Prepotency:** The needs are arranged in a hierarchy of strength, with physiological needs being the most "proponent" (or strongest).
- **Deficiency Needs (D-Needs):** The first four levels. Motivation decreases as these needs are met. Failure to meet them can result in negative outcomes (e.g., illness, anxiety).
- **Growth Need (B-Need):** Self-actualization. Motivation increases as this need is met, as it stems from a desire for personal growth and becoming the best one can be.

Money's role is to deliver comfort, safety, and convenience, thereby providing the stability

necessary to pursue higher- level, growth needs. It is a necessary tool, but its utility ends precisely where true self-worth begins.



2. The Esteem Trap: The Illusion of Purchased Esteem

Maslow’s Esteem Need (Level 4) is the psychological boundary where financial pursuit often derails genuine dignity. This level contains two critical sub-components: Internal Self-Esteem (Dignity, Mastery) and External Reputation (Status, Prestige).

The “Illusion of Purchased Esteem” is the attempt to satisfy the intrinsic need for dignity (Internal Self-Esteem) by obsessively pursuing the external signs of wealth (External Status).

- **Transactional Deference:** Deference shown to wealth (*artha-shakti*) is a transactional nod to the power of money, not to an individual’s intrinsic character. This status is built on compliance, not respect.

- **Vulnerability:** This borrowed status shatters the moment the external fortune declines. The ego, built on this external dependency, is exposed as brittle, revealing the underlying insecurity fostered by the pursuit of external validation (*Maya*).

3. The Ethical Blueprint and the Inner Citadel

For success to be lasting, the pursuit of

Financial Prosperity (*Artha*) must be integrated within a greater framework where it is subservient to Ethics and Responsibility (*Dharma*). This is the core teaching of Indian philosophy, where *Artha* must always be subservient to and serve *Dharma*, a principle powerfully articulated by Chanakya (in the *Arthashastra*).

The priceless assets that transcend currency are:

The Invisible Resource: Time

Money cannot buy the most valuable and non-renewable resource True wealth is the ability to purchase freedom from the bondage of money, freeing up your time for family, community service, and personal growth

The Priceless Asset: Quality of Relationships

Money buys acquaintances and transactional relationships, but not true friendship, loyalty, or love. Genuine relationships rely on shared values, empathy, and mutual respect-qualities that cost nothing and provide the greatest return on investment (ROI) in well-being.

The Supreme Virtue: Contentment (Internal Peace)

The relentless pursuit of more wealth creates a “never-ending bowl” of desire. Contentment is not based on “how much you have,” but on recognizing “how little you need” to be satisfied. This internal peace is the ultimate, non-marketable source of self-regard.

3.1. The Principle of Action (*Nishkama Karma*)

The ethical framework for lasting success is best defined by the principle of selfless action, or *Nishkama Karma*, as taught in the Bhagavad Gita. True dignity stems from finding self-worth in the quality of one's effort, rather than in the material result.

*Karmanye vadhikaraste Ma Phaleshu Kadachana,
Ma Karmaphalahetur bhurma Te Sangostvakarmani*
(Bhagavad Gita 2.47)

Translation: "You have a right to perform your prescribed duty, but you are not entitled to the fruits of action. Never consider yourself the cause of the results of your activities, nor should you be attached to not performing your duty."

This sloka captures the essence of inner independence. By divorcing one's sense of worth from the outcome—especially the financial outcome—the individual achieves a state of unshakeable Steadiness in Action, which Swami Vivekananda championed as the path to earning genuine, lasting respect.

3.2. True Net Worth and Equanimity

True dignity resides in the Inner Citadel, a state of authentic self-regard rooted in wisdom (*Jnana*) and non-attachment (*Vairagya*). This is the essence of the Invisible Balance Sheet where:

True Net Worth = Invisible Assets - Invisible Liabilities

The *Sthita-prajña* (person of steady wisdom) maintains equanimity (*Samadarshina*), treating pleasure and pain, honor and dishonor, equally. Adi Shankara's *Advaita Vedanta* philosophy underpins this, asserting that the Self (*Atman*) is intrinsically perfect, rendering external validation

meaningless.

The equal vision of the wise is described as:

*Vidy-vinaya-sampanne Brahmane gavi hastini
Shuni chaiva shva-pake cha Panditah sama-darshinah*
(Bhagavad Gita 5.18)

Translation: "The humble sages, by virtue of true knowledge, see with equal vision a learned and gentle brahmana, a cow, an elephant, a dog, and a dog-eater."

This *Samadarshinah* is the ultimate expression of human dignity—the inability to judge another based on their external status or wealth, because one sees the single, divine Self (*Brahman*) dwelling in all.

The Final Reckoning

Across philosophical and psychological traditions, the central truth endures: Money can purchase comfort, but not contentment; status, but not true respect; temporary pleasures, but not lasting peace; and houses, but not homes.

The things we truly cherish—purity of consciousness, unwavering integrity, the profound assurance of dignity, and the deep peace of mind described in the Bhagavad Gita—will forever remain priceless. They reside in the sanctuary of the Self, beyond the reach of any currency.

Ultimately, wealth provides the means to live, but character—rooted in the knowledge of the *Atman*—provides the reason to be respected.

***When wealth is lost, nothing is lost;
when health is lost, something is lost; but
when character is lost, all is lost.***

A Tribute to a Visionary Educationist:

Prof. N. V. Subba Rao

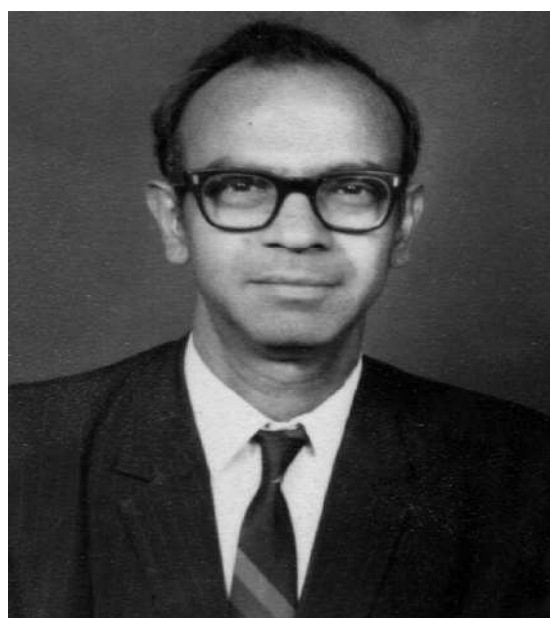
(1916–1976)

P. S. N. Reddy and C. V. Ratnam**

Nanduri Venkata Subba Rao, reverently known as Prof. N. V. Subba Rao garu to his students, colleagues, and fellow scientists across India, was a brilliant student, an inspiring teacher, a creative researcher, and an astute administrator with a cheerful outlook. His name continues to resonate with the reforms he introduced and the sustained efforts made to elevate the standards of teaching, learning, and research in the Department of Chemistry at Osmania University, Hyderabad. Under his guidance, the department earned an enduring reputation as one of the finest chemistry schools in the country.

Born on December 10, 1916, in the small village of Tapeswaram, presently in East Godavari district of Andhra Pradesh.

Subba Rao hailed from a modest Brahmin family. His father, Sri Nanduri Kameswara Rao, served as a village clerk in the local panchayat, responsible for collecting tolls from farmers transporting their produce by boat. His mother,



(10.12.1916 - 5.4.1976)

Smt. Lakshmi Devamma was a homemaker. The family faced financial constraints. His elder brother, Mr. Kama Raju completed B.A., B.L., and was married with children but passed away at a young age when Prof. Subba Rao was in England. He also had a younger sister.

Subba Rao distinguished himself as an exceptionally bright and deeply studious child. His academic excellence earned him double promotions in the school on two occasions,

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enabling him to complete his tenth standard at the remarkably young age of thirteen. A cousin later recalled that he was something of an introvert, often lost in quiet thought - perhaps even then striving to grasp the underlying principles of science. Prof Subba Rao would fondly recount that he habitually answered more questions than required in examinations. In mathematics, this often resulted in his scoring 125 marks out of 100 - a practice permitted in those days. It was no surprise that his teachers held him in great affection, recognizing not only his brilliance but also his sincerity and unusual maturity for his age.

After completing SSLC in his village, Subba Rao travelled alone by train to Visakhapatnam to pursue further studies at Andhra University. There, he approached a university administrator, presented his academic record, and sought admission. Impressed by his outstanding performance, the authorities admitted him to the Intermediate course and offered him hostel accommodation. However, due to financial constraints, he and a couple of friends rented a modest room outside the campus and managed their daily needs including cooking, washing, and self- study with remarkable self-reliance.

Notwithstanding these challenges, he stood first in the Intermediate course at Andhra University and was awarded the newly instituted *Sripathi Gold Medal* a remarkable achievement for someone so young and hailing from a small village with no academic background in the family.

He went on to enrol in the B.Sc. Chemical Technology programme at Andhra University. During this period, the eminent chemist Prof. T. R. Seshadri, FNA, FRS, then Head of the Department of Chemistry, took note of his exceptional academic performance and deep interest in the subject. Recognizing in him the promise of a future research scholar, Prof. Seshadri advised him to shift from Chemical Technology to Chemistry. Accepting his mentor's guidance, Subba Rao joined the M.Sc. Chemistry by research program, after working for a brief stint in a chemical company at Vijayawada and at WGB College (now called DNR College), Bhimavaram. His research work during M.Sc. and later for D.Sc. focused on "Insecticides, Pesticides, and Fish Poisons." He earned his D.Sc. degree in 1945 from Andhra University under the distinguished guidance of Prof. T. R. Seshadri, and soon thereafter joined the university as a Lecturer. Prof. Seshadri was more than an academic guide; he was a father figure to Prof. Subba Rao. The bond between the Guru and Shishya endured throughout their lives, and in a poignant testament to their closeness, they passed away within six months of each other.

After serving for a few years as Lecturer at Andhra University, Dr. Subba Rao was awarded a fellowship to pursue doctoral research at the Imperial College, London, U.K., where he obtained his Ph.D. in Agricultural Chemistry, specializing in residual analysis. Upon returning to India, he joined the Regional

Research Laboratory, Hyderabad (now the Indian Institute of Chemical Technology), as a Pool Officer. However, his enduring passion for teaching and research soon led him to seek a faculty position at Osmania University, which was then in the process of transitioning from Urdu to English as the medium of instruction at both undergraduate and postgraduate levels. Dr. Subba Rao was initially posted at Nizam College, where chemistry was taught only at the undergraduate level. He soon recognized that the earlier medium of instruction, and the limited academic exposure, had restricted access to contemporary developments in chemistry for both students and teachers. The curriculum had remained largely unchanged for decades, and research activity was minimal and not aligned with emerging global trends. When he shared these concerns with the then Vice-Chancellor, Nawab Ali Yavar Jung, the response was encouraging and the latter promptly transferred him to the University campus, where the environment offered greater scope for academic development and research. Dr. Subba Rao was subsequently appointed Professor of Chemistry and became Head of the Department in 1953, a position he held until his untimely demise in 1976. It was under his leadership, beginning in 1953, that the Department embarked on a determined journey toward academic excellence. Over the next two decades, his vision, reforms, and tireless efforts transformed the Department into a centre of distinction - a legacy that sustained its reputation for decades thereafter.

Prof. Subba Rao devised a comprehensive roadmap for the systematic development of the Department of Chemistry. His vision encompassed: (a) revision of the B.Sc. and M.Sc. curricula, (b) introduction of elective courses; (c) initiation of a B.Sc. (Special) programme for fast learners, (d) introduction of semester system with continuous evaluation, (e) faculty development programmes in collaboration with the National Science Foundation, U.S.A., and the University Grants Commission (UGC), New Delhi; (f) student outreach initiatives; (g) university industry collaboration; (h) strengthening of research leading to the award of Ph.D. degrees; (i) introduction of interdisciplinary programmes; and (j) organization of national and international seminars, symposia, and workshops. A significant turning point in this transformative phase was the visit of Prof. Lippincott and Prof. Milton Tamarus from the University of California, U.S.A., to the chemistry department. They conducted a workshop for chemistry teachers from the University and its affiliated colleges, demonstrating innovative teaching methods and the effective use of molecular models, charts, and instructional films to strengthen conceptual understanding. Collectively, these measures show Prof. Subba Rao's futuristic academic philosophy, and how compatible with the current thinking on higher education and global trends.

In recognition of these forward-looking initiatives, the UGC selected the Department

under the College Science Improvement Programme (COSIP) as part of the University Leadership Project in 1970. This support enabled the organization of summer institutes aimed at enhancing faculty teaching skills, departmental conferences, curriculum modernization efforts, and even the fabrication of low-cost laboratory equipment. Senior faculty members were deputed annually to affiliated colleges to deliver lectures to B.Sc. students and to engage with teachers on pedagogical challenges in chemistry. Teaching aids including books, equipment, charts, and manuals of lecture-demonstration experiments - were supplied to colleges. Model lectures were recorded and maintained as a departmental film library, available free of cost for instructional use. COSIP newsletters were regularly published and circulated to affiliated colleges, disseminating information about programme activities and best practices.

Under the leadership of Prof Subba Rao, the Department established active collaborations with the then leading industries such as Indian Detonators Ltd. (IDL) and Indian Drugs and Pharmaceuticals Ltd. (IDPL), Hyderabad. Scientists from these organizations served as visiting faculty and offered specialized elective courses such as 'Explosives' and 'Drugs and Pharmaceuticals,' respectively, to M.Sc. students. Students were also deputed to these industries for internships, many of which culminated in gainful employment.

As Head of the Department of Chemistry, Prof. Subba Rao further paved the way for the

introduction of interdisciplinary programmes such as Analytical Chemistry, Physical–Organic Chemistry, Physical– Inorganic Chemistry, Inorganic-Analytical Chemistry, Agrochemicals, Fertilizers and Pesticides, and Sugar Technology. These pioneering initiatives stand as enduring testimony to his far-sighted vision. Remarkably, several of these progressive measures - now reflected in the NEP-2020 guidelines and regarded as quality benchmarks in the assessment and accreditation of institutions of higher learning - were implemented by Prof. Subba Rao more than five decades ago earning the department recognition and several research schemes from the central funding agencies like UGC, CSIR, ICAR, ICMR, etc.

Prof. Subba Rao's contributions to research in the Department were equally noteworthy. An accomplished organic chemist, he initiated pioneering work in the synthesis of bioactive heterocyclic compounds and the chemical investigation of indigenous medicinal plants. He published nearly 300 papers in national and international scientific journals, and guided 27 students for the award of PhD degree. Importantly, he encouraged his colleagues in Organic, Physical and Inorganic Chemistry to develop strong research programmes of their own as well, ensuring equitable distribution of research funds across all sections of the Department without bias.

These efforts soon bore fruit. Within a short span, the Department was vibrant with Ph.D. scholars working tirelessly in the laboratories, pursuing research in synthetic organic chemistry,

natural products chemistry, chemical kinetics, photochemistry, electrochemistry, and organometallic chemistry. This solid foundation in research enabled several hundreds of doctoral students to graduate from the department of chemistry over the decades, and many went on to become distinguished teachers and accomplished researchers. The department is credited with more than thousand publications in chemistry journals.

A special mention must be made about the status of Natural Products Chemistry in the Department. Inspired by his revered mentor, Prof. T. R. Seshadri - who was then carrying out pioneering work in the field at Delhi University - Prof. Subba Rao initiated systematic research on the isolation and structural elucidation of active principles from medicinal and insecticidal plants found in the forests of Telangana, while continuing to work he did at Andhra University on the insecticidal plants, *Derris scandens*, *Derris robusta*, and *Pongamia Globra*. Several compounds with novel structures were isolated, and some of them exhibited very promising biological activity. For example, Cleistanone, cleistanthin-A and Cleistanthin-B isolated from *Cleistanthus collinus* showed cytotoxic and tumour regressing properties. Cleistanone showed anticancer activity in MT 2 cells. Cleistanthin-A possesses cytotoxicity to PHA-stimulated (proliferating) human lymphocytes and DNA strand breaking and induction of apoptosis in cultured cells. Under his leadership, the

Department thus emerged as one of the prominent centres in India for training doctoral students in natural products chemistry, alongside leading institutions such as Delhi

University, Calcutta University, Andhra University, CIBA-GEIGY Laboratories, the National Chemical Laboratory (Pune), and CDRI, Lucknow. In retrospect, had this momentum of research in natural products been sustained in the country, India might well have emerged as a global leader in natural products research, contributing significantly to the development of drugs of natural and semi-synthetic origin. However, from the 1990s onwards, shifting priorities and funding patterns in the country gradually diverted attention towards synthetic organic chemistry. In the process, the strong lead in natural products research was diminished in the country, without a commensurate global advantage being secured in synthesis chemistry.

Prof. Subba Rao's contributions to Osmania University extended far beyond the Department of Chemistry. As Principal of the University College of Science and Dean of the Faculty of Science - positions he held concurrently while serving as Head of the Department - he facilitated the establishment and growth of several new departments in emerging areas of science and technology, including Biochemistry, Chemical Technology, Genetics, Geophysics, and Microbiology. He also played a pivotal role in strengthening the Postgraduate Centres at Warangal, Godavarikhani, and Nalgonda. He

closely monitored their academic progress, advocated for essential resources, and represented their needs before higher authorities, including the University Grants Commission (UGC).

As a member of the Senate (now the Academic Council) and the Syndicate (now the Executive Council) of Osmania University, Prof. Subba Rao was instrumental in shaping reforms in academics, examinations, and administration. His counsel was highly valued by successive Vice-Chancellors in navigating complex institutional challenges. On several occasions, he was entrusted with the responsibilities of Acting Registrar or Acting Vice-Chancellor during periods of transition an acknowledgment of the confidence the University reposed in his integrity and administrative acumen.

At the national level, he served on numerous committees of organizations such as NCERT, UGC, CSIR, and DST, contributing to the development of higher education in India. He represented India at IUPAC meetings, studied the Open University system in the United Kingdom, and subsequently contributed to the establishment of the Open University in Andhra Pradesh. He also served as an educational consultant to UNESCO. Despite being offered prestigious positions including that of Scientific Adviser to the Ministry of Defence, Government of India, UNESCO Expert in France and in Nepal his commitment to Osmania University and the Chemistry department remained unwavering. He chose to continue serving the

institution he believed in, dedicating his energies to its growth and academic advancement, which showcased the deep institutional loyalty of a man driven by conviction, not ambition, passing on the legacy rather than getting into limelight.

Prof. N. V. Subba Rao's life was a rare blend of intellectual brilliance, institutional vision, and humane leadership. From humble beginnings in a small village to becoming one of the youngest Professors at Osmania University, his journey reflects the transformative power of education, perseverance, and principled commitment. He did not merely build a department; he nurtured an academic culture rooted in rigor, integrity, and aspiration. To his students, he was more than a teacher - he was an *Acharya* in the truest sense: one who not only imparted knowledge but shaped character and instilled confidence. To his colleagues, he was a fair and steady administrator who believed in merit, transparency, and collective progress. To the wider academic community, he was a visionary who recognized the importance of research, modernization, and global engagement long before these became institutional imperatives.

Prof. Subba Rao's eminence was a constant source of inspiration to his five children—four daughters and a son. His affable and caring nature encouraged each of them to pursue studies of their own choice and to excel in their respective fields. The eldest daughter, Dr. Swarna Kameswari, MD, DCH, became a paediatrician. The second daughter, Smt. Indira Devi, M.A., specialized in industrial psychology.

The third daughter, Smt. Surya Kumari, M.Sc., studied organic chemistry and went on to teach at several institutions, including Purdue North Central University. His son, Mr. Kameswara Rao, is an engineer currently working in a multinational company. The youngest, Smt. Srilakshmi, M.A., M.Phil., embraced the field of fine arts and is a classical dancer. She worked in Cornell University at Doha, Qatar.

All of them are happily married. His grandchildren have carried forward this scholastic legacy and are well settled with their lives anchored in values in India and abroad. Prof. Subba Rao did not live long enough to watch the full flowering of the inspiration he instilled in them. His presence, however, is felt in every milestone they reached.

Prof. N. V. Subba Rao passed away following a massive heart attack, leaving behind

a legacy that continues to inspire generations of students, researchers, and educators. His life reminds us that true greatness lies not merely in personal achievement, but in the institutions one strengthens, the minds one inspires, and the values one upholds. The Department of Chemistry at Osmania University, the reforms he initiated, and the scholars he mentored stand as enduring testaments to his vision and dedication.

His memory remains deeply etched in the annals of Osmania University and in the hearts of all those who had the privilege of knowing him.

Acknowledgements: The authors gratefully acknowledge help received from the children of (Late) Prof. N.V. Subba Rao and Dr. K. Nagaiah, Chief Scientist, IICT, Hyderabad, in preparing this article.

“**Desiko Nava Lakshanaha**” (also written “Desika Nava Lakshanam”) means “Nine Characteristics of a True Teacher (Guru)” in Indian philosophical tradition.

- **Suchir** (Pure, bona fide, or principled)
- **Vachasvi** (Eloquent, expert in speech/discourse)
- **Varchasvi** (Energetic, active)
- **Drushtin** (Visionary)
- **Shrotriyah** (Well-versed in Vedas/scriptures)
- **Brahma-nishthah** (Established in the knowledge of the Supreme)
- **Daksha** (Adroit, skilled, or capable)
- **Shiksha** (Skilled in training)
- **JigyAsa** (Possessing a strong, continuous desire to learn)

THE ENIGMA CALLED ZUBEEN GARG

Hiren Sarma*

“If only I knew it would hurt as much, I would have tried to understand you more. listened to your songs a bit more. . . . And now this guilt and regret will haunt me for a lifetime. We failed you, Zubeen Garg!!! We failed to protect you. . . . We took you for granted... and that is the only TRUTH.”

Zubeen Garg, who carried the heartbeat of Assam through his music, passed away on September 19, 2025 in Singapore at the age of 52. He was a singer, composer, song writer, instrumentalist, actor, director, filmmaker, poet, and philanthropist who primarily worked in the Assamese, Bengali, and Hindi-language film and music industries.

I have quoted the above statement by an Assamese person on Facebook because it accurately reflects the feelings of millions of fans, including me, mourning Zubeen’s sudden and untimely demise. This sentiment runs across many generations.

As a person of the ‘Baby Boomer’ generation (a terminology created in the USA for people born immediately after the end of World War II), some of us had a more dismissive view of the sometimes-controversial personality of Zubeen, despite our liking for his

soulful and emotive voice. That is why the sentiment quoted at the beginning of this article touches our hearts more painfully than we expected. From his first 1992 Album ‘Anamika’ in Assamese to his widely acclaimed 2006 Hindi song ‘Ya Ali’ in the movie Gangster, Zubeen has proved to be immensely successful in blending across Assamese folk, filmi, pop, Sufi, and rock. He was a prolific singer- song writer, multi-instrumentalist, music director, actor, and filmmaker whose voice and persona bridged folk roots and pop music, making him a beloved across the Northeast and beyond. His death has even created a frenzy across India and many countries overseas. A massive number of performances bidding farewell to Zubeen have been captured on social media and video platforms worldwide. Zubeen Garg’s funeral in Guwahati, Assam, India, has been recognized by the Limca Book of Records as the fourth-largest global gathering, with nearly 15 lakh (1.5 million) people attending!

It’s often ironic that geniuses are recognized only after their death. It seems that this is what has happened to this larger-than-life musical icon from Assam. Zubeen Garg’s most notable records include recording over 38,000 songs in 40 different languages and once recording 36 songs in a single night. He was also an accomplished songwriter and composer, working on Assamese, Bengali, and Hindi films.

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It is often said that he was an ‘innate performer: magnetic on stage, confident, sometimes theatrical - a performer who made intimate songs feel like a communal ritual’.

Although he achieved national recognition through his massive success in West Bengal, his records and films, and many hit songs in Bollywood, Zubeen was always fiercely proud of Assamese culture. He would always say this was why he eventually returned to Assam from Mumbai. This immensely helped the new generations of Assamese youths to revive Assamese culture and music. Beyond his musical and movie successes, Zubeen was known for his fierce independence and fearlessness in speaking out against injustice, earning him a reputation as an essential social activist. His love for nature, humanitarian and philanthropic efforts

made him a ‘people’s hero’, particularly among the young and poorer sections of society in Assam.

The Assam Government declared 3-day holidays in the State following his death. A memorial, called ‘Zubeen Khetra’, will be built at his cremation site in Sonapur, 23 km from Guwahati. A second memorial is also planned at Jorhat, his birthplace.

While everyone is still mourning Zubeen’s death, another story is unfolding concerning foul play for his drowning in the sea in Singapore, where he was performing for the North-East Musical Festival. The Assam Government, as well as the Indian Government, opened an investigation, and several persons from Assam have been placed in custody, awaiting the results.

**REPORT ON THE
PROF. I. V. CHALAPATI RAO ENDOWMENT LECTURE
ORGANIZED BY TRIVENI FOUNDATION ON 26 JULY 2025**

Vivekananda Institute of Human Excellence, Ramakrishna Math, Hyderabad

Prof. Y. Sreedhar Murthy,

Chairman, Board of Trustees, Triveni Foundation

The Triveni Foundation conducted the Prof. **I. V. Chalapati Rao Endowment Lecture** on 26 July 2025 at the Vivekananda Institute of Human Excellence, Ramakrishna Math, Hyderabad. **Padmasri Dr. Saibaba Goud** delivered the distinguished endowment lecture, offering insights that resonated deeply with the audience. The meeting was presided over by **Swami Bodhamayananda**, President of Ramakrishna Math.



Prof. Y. Sreedhar Murthy, Chairman of the Triveni Foundation, welcomed the invitees and presented a brief introduction to *Triveni Journal* and its legacy.

Prof. Murthy highlighted that **Triveni** was established in **1927**, with its first issue released in **January 1928**. Since its inception, the journal has continued its publication journey—initially as a monthly, later as a bimonthly, and eventually evolving into a **quarterly literary and cultural journal of India**.

Over the span of 1928 to 2025, an impressive 434 issues of *Triveni* have been published, reflecting its unwavering commitment to India's literary and cultural heritage.

The Triveni Trio

A special tribute was paid to the **Triveni Trio**—

- **Sri Kolavennu Ramakotiswara Rao**
- **Dr. Bhavaraju Narasimha Rao**
- **Prof. I. V. Chalapati Rao**

As editors of the journal, their collective vision, dedication, and editorial leadership played a pivotal role in sustaining and enriching the publication over Nine decades,

The Endowment Lecture was instituted in

memory of Prof. **I. V. Chalapati Rao** in the year **2018**. *Swami Bodhmayananda* and *Swami Jnanadananda* were instrumental in facilitating the establishment of this endowment to honor one of the finest speakers and academicians of our times. They also played a key role in organizing the **inaugural lecture**, delivered by **Sri M. Gopala Krishna** on **25 April 2018**, the birth anniversary of Prof. I.V.C. in this very hall.

Due to various circumstances, including the Covid19 pandemic, the Foundation was unable to conduct the lecture series in the intervening years. Today's program marks the **second Endowment Lecture**, continuing the legacy envisioned in memory of Prof. I. V. Chalapati Rao garu.

He introduced **Padmasri Dr. Saibaba Goud** to the audience, highlighting his remarkable journey and contributions. Dr. A. Saibaba Goud holds an **M.S. and Ph.D. in Ophthalmology**, becoming the **first recipient of a Doctorate in Community Ophthalmology in India**. He served with distinction as **Professor and Head of the Department of Ophthalmology at Osmania Medical College, Hyderabad**, and also held the position of **Medical Superintendent**.

Among his many accomplishments, the most **signal and unique achievement** and his greatest **social contribution** is undoubtedly the founding of the **Devnar School for the Blind**. This residential, English-medium institution now supports **over 500 blind children** from across India. Established more than **33 years ago**, the school provides **free education, boarding, and lodging** from LKG up to graduation level. Since its inception, **over 4,000 students** have studied here at no cost. Many alumni have gone on to become **teachers, engineers, lawyers, sportspersons, and academics**.

The school instills confidence, independence, and dignity in its students, empowering them to become productive, self-reliant, and tax-paying citizens of our country. He requested the members to visit the school at their earliest convenience to witness firsthand the extraordinary institution built by Dr. Goud and his dedicated team.

He then invited **Swami Bodhamayananda** to release the publication *Sahasra Netra* and deliver his Presidential Address. *Sahasra Netra* is a pictorial atlas chronicling the journey of the Devnar School since its inception.

The Presidential Address and the text of the Endowment Lecture are presented in the following pages.

RUCHI VAISHNAVA SEVA AND JEEVA DAYA

Swami Bodhamayananda
Adhyaksha, Ramakrishna Math, Hyderabad

For the future to be great, we must work to create a bright future for our country and ourselves. Santosh Seetha's service is remarkable and continues with incredible dedication and balance. The Rabindranath Centre, along with the culture of the Devnar foundation for the blind, is doing exceptional work. May Sri Ramakrishna, the holy mother, and Swami Vivekananda bless him, his wife, and all the staff with good health, strength, and peace.



One day, Sri Ramakrishna was sitting in his small room at Dakshineswar in Kolkata. About 30 people were gathered in that little space, which served almost like a spiritual laboratory.

Narendra (later Swami Vivekananda) had come directly from college. He remained outside because the room was so packed. "If I enter, everyone inside will be disturbed," he said. So he walked along the veranda and listened through a large window to what Sri Ramakrishna was teaching.

A group of Vaishnavas from Nadia and Burdwan in Bengal-birthplace of Sri Chaitanya Mahaprabhu- had come. Sri Ramakrishna asked them about their spiritual practices. One of their leaders replied, "Sir, we follow three steps. The first is *ruchi*, developing a taste for the name of god. We chant continuously with devotion, experiencing the sweetness of the divine name."

Sri Ramakrishna appreciated their practice. "And the second?" He asked. The leader replied, "We do Vaishnava Seva-serving pilgrims by offering food, clothing, and medicines."

"Very good," Sri Ramakrishna said. "And what is the third practice?" The leader replied, "*Jeeva daya*-compassion for all living beings."

When he heard the words *jeeva daya*, Sri Ramakrishna became deeply serious, closed his eyes, and went into a meditative state. His entire expression changed. For several minutes he remained silent. Narendra watched this from outside.

After about 20 minutes, Sri Ramakrishna slowly opened his eyes and asked, “Who said *jeeva daya*?” The man humbly raised his hand and bowed.

Sri Ramakrishna gently corrected him: “brother, who are you to show compassion to others? Who are you to ‘give’ compassion? Can a human being give compassion to another human being? Only God can show compassion. You must not think that you are the giver. Instead, see God in man-*shiva jnane jiva seva*. Serve man as god himself. Worship him as you worship Sri Venkateswara in Tirumala or Lord Shiva in the temple.”



This teaching deeply changed Narendra’s mindset. He realized that true spirituality is not pity but service-serving God in human beings. Years later, in 1897, after returning to India, Vivekananda founded the Ramakrishna mission based on this principle. He proclaimed a new mantra for nation-building: *atmano mokshartham jagat hitaya cha*-for one’s own liberation and for the welfare of the world.

He awakened thousands across the country, especially in Madras. He declared, “Our motherland is sacred. God manifests as the poor, the needy, the suffering.” He brought God out of the temples into the streets, markets, and villages, transforming the very concept of worship.

At the Ramakrishna mission Blind Boys Academy in Narendrapur, hundreds of visually impaired children receive education and training. These children, though blind, possess an inner vision far deeper than ordinary sighted people. They excel in society with extraordinary insight and strength.

This is not merely biological evolution- this is psycho-social and spiritual evolution. The highest evolution is spiritual, where service becomes the path to realization. A beautiful *bhajan* expresses this: *chaitanya deva ki seva karo, janam safal ho jaye*. Serve God in humanity, and life becomes meaningful.



Who are we to serve? The saint says: *purna ek niranjan*-the same pure consciousness exists in all. Externally we may differ, but internally we are one.

Light the lamp within: *anand-raj mandir mein jyot jage*-let the inner temple glow with divine light.

Many organizations today continue this sacred service. The barriers between work and worship must be broken. Initially, we think “work and worship,” but through sincere practice, work itself becomes worship. Over time, we realize: work is worship. Work is sacred. Work is a holy pilgrimage.

Just as Sri Krishna granted Arjuna *divya drishti* to witness the vishwaroopa, the divine vision, similarly the Ramakrishna mission helps people discover their inner divinity and find their rightful place in society.

May Sri Ramakrishna and all the great Acharyas bless Dr. Sahibabad and his entire team. May this noble work inspire the whole nation and elevate India to great heights of excellence, peace, and service.

I offer my best wishes. May Sri Ramakrishna bless you all with strength and joy. Thank you. *Namaste.*

EXTRACTS FROM
THE TRIVENI ENDOWMENT LECTURE – 2025
A TRIBUTE TO THE MEMORY OF LATE PROF. I V CHALAPATI RAO
THE CHALLENGED CHILDREN NEED EMPATHY AND SUPPORT:
FROM VILLAGE SCHOOLS TO IIMS IN INDIA

*Padmasri Dr. Saibaba Goud**
Founder Chairman, Devnar Foundation for the Blind

The Triveni Endowment Lecture on Ethics and Values for National Development is a befitting tribute to the memory of Shri Chalapathi Rao and doubly blessed as it is presided over by Swami Jnanadanandaji, President of R K Math. The subject is of enduring relevance as a link between the past and the present and inspiration to create a better future for our country.

I consider myself deeply fortunate to receive this message from swami, as it concerns the future of our children. My journey into eye care began when my father underwent cataract surgery. After the operation, he regained full vision and asked me whether I too could become an eye doctor like the surgeon who treated him. That question stayed in my heart and eventually guided me into this profession.

As a postgraduate, assistant surgeon, assistant professor, and professor, I travelled to many villages, conducting and participating in

rural eye camps. There, I witnessed the struggles and suffering of rural communities. After completing my Ph.D., I began concentrating on childhood blindness. The idea of starting a school for blind children actually began during my days at Nizam College in 1963. Some of my blind classmates did not have readers or braille books, so I used to read lessons for them. They sat on the floor while I sat on the cot-memories that stayed with me for years.



One day in my clinic, a couple brought their four year old child who was totally blind. I explained that the child could not regain vision.

At that moment, a six-year-old boy entered the room distributing chocolates. The blind child didn't take one. When the boy asked why, I said, "He doesn't know you are offering it-he is blind." The boy placed the chocolate in the blind child's hand, and the child immediately opened it and ate it. The parents were moved to tears. That incident strengthened my resolve to help blind children.

My wife, Jyothi, and I often discussed the struggles faced by blind children and their parents. We felt that unless someone supported them, they would spend their entire lives in dependency. We wanted to give them independence and dignity. This led to the idea of starting a school for the blind.

We visited many Government and NGO run schools in different States and found that most lacked proper teaching aids, materials and English medium education. After discussion with friends, well-wishers, and doctors, we decided to begin an English medium school for blind children.

In 1992, we started with four children in a rented building. Before beginning, we visited several temples seeking blessings. At Ramakrishna Math, president Swami Ranganathanandaji asked my wife how many children she had. She replied, "Two." Swamiji said, "now you will have many more," and blessed us.

Later, we received land in Begumpet with the condition that construction must begin

within a year. We sold our own property, built a four room structure, and moved the school there. Later, we began offering free hostel facilities to children from rural areas.

For six years, we struggled financially. Even friends who initially encouraged us began asking how we would sustain a free school forever. Their doubts were genuine, but our determination was stronger. I used my medical practice income to keep the school running. Swami Vivekananda said, "He who serves the suffering sees God." This philosophy guided us, and we believe that God supported us through generous people who helped us.

After six challenging years, the central Government began offering aid, and donors also came forward.

Today I am honored to deliver the I.V. Chalapati Rao endowment lecture. Dr. Chalapati Rao was a great educationist who served as lecturer, principal, and registrar at the central university of Hyderabad and was also the editor of Triveni.

Sadly, only 15% of blind children receive education in India. Many parents are unaware that blind children can study. Poverty and lack of facilities make the situation worse. In rural areas, blind children are often neglected or even used for begging. Many places lack proper schools, trained teachers, and teaching materials.

My childhood experiences, my patients, and my father's wish all motivated me to pursue this mission. When parents bring their blind child

to us, I tell them, “You have cried enough. Wipe your tears.

We will take care of your child and help them live with dignity.”

When we began, there was no guidance. The path had to be created by us. Swami Vivekananda said, “Education alone can uplift society.” India once had great universities like Takshashila and Nalanda when the western world had none. Today we lag behind due to lack of education.

The foundation stone of Devnar school for the blind was laid by Sri Balakrishna garu on 12 March 1991, and the school began in 1992.

Until 1999, blind education lacked proper facilities-no adequate braille books, sports, or opportunities. Most blind students believed their highest career option was becoming a telephone operator or teacher. We worked hard to remove this mental block.

Today, our students have won national and international awards. One student named swap studied MPC, got admission into IIIT Kurnool through JEE, and excelled. Another completed Polytechnic, then B.Tech, and is now Vice President at JP Morgan. Several students have become software engineers, legal advisors, teachers, bankers, chartered accountants and professors.

We now have 640 students from class 1 to graduation. Every child receives free food, accommodation, and education- making Devnar

the largest educational institution for the blind in the world.

Admissions are open to any blind child from anywhere in India, without considering caste, religion, or financial status. We do not ask for parents’ income. Retention is 100% because we provide good food, care, and continuous parental counseling.

We offer 3D learning models, multiple computer labs, a digital library, and a professional audio studio built at a cost of 20 lakh. After attending an international conference in the USA in 1999, we introduced jaws software in our school-one of the first in India.

Our students master computers, the internet, emails, power points, and sms writing. Visitors often say they come to teach but leave learning from us.



We also run a mobile school that spreads awareness in villages, teaches braille to adults, and brings blind children to the institution.

As Devnar completes 33 years, we have transformed thousands of lives, especially those

of girls. We celebrated international women's day with our former girl students-now employed, married, and independent.

To every parent, we say: "You have cried enough. No more weeping. We will take care of your child and help them live with dignity."

Our model has inspired countries like Sri Lanka, Cambodia, Ethiopia, Somalia, and

Sweden. Presidents, ministers, and international leaders have visited our school to learn from our work.

Devnar school stands today as a symbol of compassion, empowerment and education. Kindness is a language even the blind can see and the deaf can hear.



THE ELUSIVE HORSE

Uma Chattopadhyay*

It is midday, and Mitun has a vision of a white horse, with a golden stirrup dangling from the back, small bells tinkling just above the light brown hooves, and the vision instantly makes his entry into a world of illusion possible. Look! The imposing gate before the magnificent building right in front seems to open, apparently unguarded, and Mitun believes he can perceive even beyond the closed door a square-shaped marble courtyard skirted by rooms all sides, old-style colourful window panes with fine filigree work, suiting a wealthy landlord's house of yesteryears.

A long-lost past seems to emerge in the timeline. It was a time when the landlord's family resided in that ancestral building and lived a grand life appropriate to the feudal lords of the past, but with receding wealth and glory.

Right at this glaring midday, with the scorching sun overhead and people sweating through, Mitun stands here, and the sights and sounds of the landlord's house are induced as if in a reverie... He believes he can see the tall teak, mango

and deodar trees that once stood skirting the property and hear their rustling leaves, and he can also hear the clamour of the tenants that once occupied the smaller rooms surrounding the marble courtyard, or the clattering pots and pans lined up in the tap corner for wash.

The landlord's white horse has appeared before Mitun's eyes seemingly from nowhere, and the graceful creature is staring at him with expressions of purity, nodding the head, and shifting the body weight from one leg to the other. Mitun knows that the landlord's private secretary Nidhirchand is soon expected to walk forward and mount the horse, which will then almost fly to the riverside. The landlord Prasannabikash indulged himself with the game of chess, leaving every property-related matter to his secretary.

Just as Mitun anticipates, the young girl Anandi, daughter of Prasannabikash, walks out to the balcony of the first floor right at this time, freshly bathed, and looking pretty in a blue sari that prompts a sharp contrast with the white sky overhead. Mitun can immediately read an invisible connection between Anandi's presence and that of yet another character in the same building, a young man, Niladri, a tenant of the

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top floor and a college-going student. Niladri's blue shirt that hung on the line in the rooftop seemed to convey his presence to a silently-loving Anandi; it almost consoled her pining heart! She would lovingly fold the shirt and leave it before his room during such lonesome middays.

It was only Nidhirchand who sensed the development of Anandi's romance with Niladri, and he eventually drove the young man out along with his meager belongings deep at night, hoping to keep the honour of Prasannabikash untainted. The blue shirt was still hanging the whole night.

As story goes, it was for about two weeks that Anandi waited for her beloved, who had shifted to Delhi by the time, and then in desperation sought her own way of resentment. She left home and reportedly killed herself. Nidhirchand attempted to bring her home because he sensed the threat, but it was too late and the crisis deepened far beyond his control.

Mitun has by the time almost sunk in his reveries. The white horse is still waiting for his master...And the grand door opens,

Nidhirchand comes, mounts the horse and rushes out, and that is Anandi in her deep blue sari, but being carried on some people's shoulders...And a hapless father Prasannabikash standing, holding a faded blue shirt, with blank expressions...

Suddenly, rain starts pouring. And look! Prasannabikash, Nidhirchand, Anandi, all seem to have disappeared from sight! And the grand house itself seems non-existent! Mitun is intently looking for the white horse with expressions of purity in the eyes, and the blue shirt that meant love to Anandi. Instead, newly built houses and shops all sides seemed to have come up as if overnight! Fast-running vehicles are swishing past. He seeks a shelter from the rain, but fails.

Mitun finds himself transported back to his present, with sights of rubble from the demolished building heaped here and there, no traces of teak, mango and deodars visible, only few house construction workers twisting iron rods inside the tin-covered area.

[Translated from the original Bengali short story *Shada Ghora Kimba Nil Ronger Shirt* by Umadas Bhattacharyya]

COMPREHENSIVE EDUCATION

Rajendra Singh Baisthakur *

Education is a process of uplifting a person from the stage of a 'social animal' to that of an enlightened human being. It is four dimensional. 1) Physical Education, 2) Education of the Mind, 3) Education of the Heart and 4) Education of the Spirit.

1 Physical Education: In ancient Gurukuls students used to work and study irrespective of their social status. Now our children wear uniforms and study without doing any work. Working in Gurukul made them feel one but wearing uniform did not make our children forget their status. In fact wearing their own clothes makes them understand the reality of the differences that exist in the world. Thereby they will be prepared to face it soon after leaving the school or college. Police and Military wear uniforms but never forget their ranks. So thinking that uniforms will bring in equality among students is a myth. Only working or playing together brings in oneness among a set of people.

Physical work, play and exercise go a long way in maintaining the health of a person. A more important benefit of playing is developing the ability to move with others. This quality of adjusting with others is missing today due to lack of siblings at home and not having play grounds in schools. Children often commit mistakes. One does wrong things for one's benefit. That is to say selfishness leads to wrong doing. Then parents who ignore the mistakes of their children and the teachers who are not allowed to punish the wrong doing children are creating selfish people who do not think of others, not even of their parents. Parents who praise or support every act of the child and teachers who award more marks than the student deserves are abetting the creation of a false ego and irresponsible wild behaviour of the youngsters. Suicides, Divorces, Old Age Homes are the consequences of the developed ego and maladjustment. The point to note is that the origin of this maladjustment is in not playing enough in childhood. A point to add is that present toys like guns and computer games are developing cruelty, killing the natural soft nature of children.

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2 Education of the Mind: Man is born with a certain level of intelligence which can be sharpened with education and dulled with narcotics. But the irony is the education system we have is nullifying creativity and originality and develops only memory and leaves a furrowed mind that can move only in a beaten track. Ancient Gurus made students memorise sastras and when they grew up and started interaction with their society they applied the theory learnt and got practical knowledge of men and matters. This is use of Deductive Logic in education. We were made to abandon our system of education based on this logic and were made to adopt the Western education system based on Inductive Logic in which students are made to observe a fact several times and after several such observations make a theory about it. That is to say it develops a questioning mind which is the root of science. The Indian system with Deductive Logic does not tax the mind of the child whose thinking power is yet to blossom and makes him accept what elders say, honour traditions and customs. Obviously Deductive Logic based education makes one understand things and also inherit one's culture. But the Inductive logic which develops questioning mind makes an informed person without imbibing culture. Consequently we may develop informed monsters. This education system introduced in India by the British is the major reason why we became aliens to our own culture. This is greater harm to Indians than looting wealth, destroying thousands of temples, burning thousands of ancient scripts and killing lakhs of people in the

name of religion. No one seems to have realized this tragedy. Well or ill, we can't turn the clock back but can make our

students efficient as well as cultured if only we sincerely try. The New Education Policy 2020 is only a step to divert our children from rote learning and make our degrees acceptable in western countries. A lot of such steps are to be contemplated and implemented to set right the education of the mind.

3 Education of the Heart: Scientists proved that like human beings; animals, plants and even so called inanimate objects respond to stimulus. In other words all these have feelings to some degree. But we have some people who sell even lifesaving drugs in black market and doctors and hospitals who continue to treat dead bodies for extracting more money. Humaneness, the fundamental ingredient of a human being is missing in many along with some other qualities like kindness, sympathy etc. Why and how does this happen? Once again the upbringing of a child, in which education has a major role, is responsible for this situation. We concentrate on learning sciences which help improve our mind in a particular way and totally neglect the dimension of developing hearts. Heart is the seat of things like kindness, ability to enjoy etc. Today highly placed persons are living in greater stress, tension and boredom. The reason is not developing the ability to enjoy things and not creating time even to think of happiness.

Remedy for this miserable life is in Fine Arts. Any of the Fine arts like literature, music, dance, sculpture, painting are things that satisfy your emotional urge to be happy. Reading a story or watching a movie moves your heart and leaves you in happiness. Earlier, education gave not only professional competence but also scope to study some of the fine arts, at the least, literature as a part of the curriculum. As we did not realize the value of this and avoided it, we did not learn the art of enjoyment. This left our lives dry in spite of prosperity. So it is imperative that education should have at least one fine art which makes our heart soft and kind and we become eligible to be called humans.

4 Education of the Spirit: Education is developing the ability to think. This ability makes us distinguish good from bad and leads us to becoming and being good. This is not happening today as education ceased to develop the ability to think. Consequently goodness has become out of bounds for education. This malady is a result of several factors like lessening of faith in religion due to domination of science, ineffective spiritual leaders of whom many are frauds, silence of the intellectuals who mind their own business without thinking of their responsibility towards society, removing study of model men from the syllabuses of children, not having 'Moral classes', 'Citizenship Training' classes (which, earlier, we had in schools), avoiding study of books about epics and culture which we were made to read in 'Library class', abolishing 'General Education', a subject even at degree level. Reasons for all

these are very well known to many. Vested interests subverted our history and in the name of secularism (though they do not know the real meaning of it) are enslaving our minds to make us adopt alien cultures ill-suited to Indian way of life. Still nobody wants to raise his voice against these harmful practices. We have become cowards who dare not speak the truth against the dictates of powerful invaders and politicians. Without any of the benevolent things mentioned above our schools and colleges are turning out informed robots which have no sense of right and wrong though they perform brilliantly. Knowing about good and following it truthfully makes one gain control over the six enemies of man (Desire, Anger, Miserliness, Pride, improper Sexual urges and Jealousy) and get nearer to Perfection or Salvation. Education that contributes to spiritual strength is an absolute necessity for any society that wants to raise above barbaric life. In fact the real meaning of education (Vidya) is imparting spiritual education and all else is considered non-education (aviidya). Eating, sleeping and procreating are the activities of all living beings. Only thinking and spiritual advancement make human life valuable and make one nearer to God.

When can we think of having such comprehensive education which develops all the four dimensions of man into an accomplished personality? Not time, but our efforts only will tell us that.

THE POET'S ROLE

Dr. Katta Rajamouly*

A poet is one who is bound to deal with a kaleidoscopic range of themes underlying life: mainly society, time, life, love, nature, autobiographical elements, the essence of poetry, etc. in distinctive ways. He is unique in his approach to the genre of poetry. He cannot imitate others in the genre as it comes to him automatically and spontaneously as it is 'the spontaneous overflow of powerful feelings.' His poetic objective is to amuse his audience or readers, enabling them to concur with him.

A poet is one who can notice anything under the sun. He can see what the sun is not able to do so. He with the sense of commitment composes a poem, trying to give an account of his findings, observations, feelings, and experiences in a realistic manner with snapshot details. He expresses or records his feelings, observations, and experiences honestly both for himself and for the readers. The delight of a poem is like that at the sight of a beautiful flower, a pretty butterfly, or the radiant rainbow.

The poetic process begins in the mind of a poet when he experiences something appealing to him by means of his sensuous contact with the objects in nature or some other that leaves an indelible impression on his mind. When he listens to the sweet song of a nightingale or the song of a solitary reaper, he gets engrossed into its beauty. So is the case when he beholds pretty daffodils or some other appealing to the senses, he revels their beauty in them. The poetic process transforms into an imaginative poem in the way the rugged caterpillar transforms into the pretty butterfly. The idea or thought born in mind is crude and rough like the rugged caterpillar naturally transforms into a beautiful musing in the composition of a poem like the butterfly to attract the viewer by its charms.

The composition of a poem is like the creation of a pretty butterfly. A poet composes a poem with beautiful poetic expressions in the way a painter paints a picture exquisitely with the colours of his choice. It is so natural like the rainbow to shine when the sunrays pass through raindrops. The goal of a poem is to amuse its readers for their enlightenment.

The responsibility of a poet is to present ideas

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in his 'form and structure' in the composition of a poem. He is free to add creative flavor and literary luster to a poem and express the reactions and responses to the happenings and events experienced in his observations in life to make it readable and enjoyable. A piece of writing, especially a poem transforms the raw idea into a ripe poem in the way nature transforms the dreaming bud into a beautiful flower in the process of blooming.

Poetry must be appealing to the readers for its thematic concerns. The poet has the positive attitude towards the reader. He enlightens the reader in the right way. As Robert Frost opines, "a poem begins in delight and ends in wisdom". Readers like poetry for its essential qualities. William Wordsworth's Daffodils, T.S. Eliot's Journey of the Magi, Robert Frost's Stopping by Woods on a Snowy Evening, Rabindranath Tagore's Thy Gifts, Nissim Ezekiel's Night of the Scorpion, Emerson's The Squirrel and a Mountain and Martin Niemoller's A Plea for Action are the poems to excel the poetic essence to be appealing to the readers. Why do the readers like these poems? The most suitable answer is that those poems are the representations of actual experiences, ground realities and life truths in the language of common people rather than that of scholars. Their theory of poetics is that poetry must have accessibility and comprehensibility besides the qualities of transparency and simplicity for the reader.

A poet or creative writer's bounden responsibility is to observe the events, experiences, incidents, happenings, etc.

only to record them with the sense of honesty and sincerity to his observations only for the readers of his generation and forthcoming generations as Philip Larkin comments on poetry:

"I write poems to preserve things I have seen/thought/felt (if I may say indicate a composite experience) both for myself and for others, though I feel that my prime responsibility in the experience itself which I am trying to keep from oblivion for its own sake. Why I should do this, I have no idea, but I think the impulse to preserve at the bottom of all art."

While focusing on the merits of poetry, the poet attempts to grapple with the contemporary dilemmas and uncertainties, abnormalities, and absurdities. He is concerned with the decline of values and downfall of standards. He should have social consciousness to make the reader aware of the society in which the poet lives. A poem with the concept of social awareness is therefore complete and the poet who deals with the society he lives in is complete. He points out faults in present society to hold mirror to them and make the reader aware of the findings in his observations and experiences. The reader in the forthcoming generations should cross the barriers of time and the boundaries of space to participate in the poetic scene and share the poet's observations and experiences.

The poet of consciousness deals with the feelings as I, Dr. Katta Rajamouly, express my concept of poetry:

“Every poet lets us listen to his heartthrobs for our heart-responses. It is his primary goal and bounden responsibility to describe events, incidents, experiences, dilemmas, problems, etc., that he glimpses and witnesses in life. Poetry is his medium and spectrum he expresses through, and weapon and organ he fights with for the aimed reforms and desired solutions. It rises from the reality and the actuality of life in the way the plant rises from the ground of truths to bloom the flowers of facts.”

To make his poetry interesting, a poet deals with themes interesting and appealing to the readers. He deals with time, the nucleus of all themes, that governs life in its constant reign and brings about changes in life and the life around him. The concept of time is the nucleus of all the themes underlying life. As a result, it serves as a source for discomfort, disruption, and decay. In time’s flow, the future turns into the present and the poet finds the present prosaic, dull, dreary, disappointing, and empty as man’s promises, expectations, dreams and hopes never become reality in time’s flux that shatters them by its destroying forces and disrupting powers. Time in its flux turns the present into the past as a source or store for recollections. Though man wants to forget his past, it keeps lurking in mind and clinging in memory to remind him of it though wanted or unwanted. Man concurs with time’s powers as it conquers him in bringing about changes in life against his wishes.

A poet is bound to deal with life as he experiences various changes that time brings about in it. Life initiates with birth, proceeding to growth: childhood, youth, adulthood, manhood and old age ultimately to culminate in death. Time in its movement turns life mortal or ephemeral on one side and futile on the other. Life is with ebbs and tides, and a series of vicissitudes. Man wakes up to the bitter reality that all expectations, hopes, wants and dreams connected to the future are relentlessly shattered to turn life into futility.

Nature is powerful to bestow on the poet comfort and delight when he visits it. It never fails to attract his attention. Man in general finds pleasure at the sight for it serves as a benevolent force. For man, nature serves as a source for pleasure. He describes all the natural objects like the sun, the moon, the earth, hills, seas, rivers, birds, animals and so on. There is a clear-cut comparison and contrast between human and nonhuman worlds.

Love is the key theme of poetry. There is a clash between what the lover wishes and what happens to him against his wish in life. He deals with the concept of love in variations. He deals with the love of true lovers and the love of selfish lovers in society today. One dwells in the heart and the other shines in hypocrisy.

Man lives in society. A poet as man lives in society, responding to the events that take place in the society he lives in. He grows socially consciousness as he wishes the welfare of his

fellow beings. He is a poet for the welfare of society.

The poet loves all art forms: painting, sculpture, and the beauty in nature to portray them with snapshot details. He is instrumental in making the art of long living and ever cherishing. His own life alone leaves an inerasable impact and indelible impression on him to reflect in his poetry. He cannot be away from the portraying of his autobiographical elements in poetry to reflect the past in his life especially his childhood that becomes its integral part.

The role of a poet is multisided and

multifaceted as he responds to various events in life. His wisdom is preeminent for the enlightenment of the people. He is to offer delight to the readers. He, at the same time, establishes peace by means of his teachings to the people for violence. He aims at establishing a peaceful society by means of humanistic concerns and relations.

The poet presents a poem in the pedigree texture of rhymes with a message to enlighten its readers. He at the same time fills it with the sweet music of rhythms, imparting beauty to it for the gaiety of its readers. The poem excels the other genres by its distinct qualities of art.

THIEF

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A Thief entered the poet's house to burglary

Poet died fourteen years ago

At present his daughter is living in that house.

Thief stolen the TV and other things, When she was out of the house.

Next day also he came, unable to resist his desire to loot again

There, casually, he saw the photo of the poet on the wall.

Saw the several mementos and shields of the poet.

The thief was shocked that it was a poet's house.

That too, his favorite poet's.

Next day the thief returned with the things he had stolen. Kept all the stolen goods, and

By leaving, he pasted a letter of apology on the wall.

In fact, poet is the big thief

Because he had stolen the hearts of the readers with his poetry.

[Dedicated to the Popular Marathi Poet, Late. Narayana Surve. Translated from telugu Donga by Dr.N.Gopi]

BAMMERA POTHANA THEOSOPHY IN BHAGAVATH KATHA, GAJENDRA MOKSHAM.

Ramakrishna Bhimaraju*

Bhagavatham is a compilation of ancient epic stories of Vishnu, one of the three murthies (entities) nurturing the creation, in India. Gajendra (Emperor of Elephants) moksham (Ascension to heavenly abode) is one such episode documented by Vedavyasa maharshi (great saint) in then literary language called Sanskruth around 5000 years ago. Subsequently a farmer and a poet named Pothana, translated it into a modern literary language called 'thelugu' around 15th century in the current state of Andhra Pradesh/Thelangaana.

About the author

Bammera Pothana (1450–1510) was a Telugu poet best known for his translation of the Srimad Bhaagavatam from Sanskrit to Telugu. He was a Telugu and Sanskrit Scholar. His work, Srimad Bhagavatam, is popularly called as Pothana Bhagavatam in Telugu. One of it's episodes is Gajendra moksham.

This story explains that the life is both pleasures and pain. When in pain Gajendra the

elephant king being dragged by a mighty force called Kroc, symbolically a crocodile, into the mighty flow of oblivion then he recollects his glorious life pleasures, to quote the original "dasa laksha koti karini naathundanai" meaning being a leader of ten lakh (a million) elephant groups, then only surrenders to the eternal almighty to save him.

Here clearly the pride of "T" (aham) is shown before giving up.

Gajendra also thinks being an elephant emperor to a million, why did I desire to come to these waters.

To quote the original telugu "ee niraasa itakela ethenchitho kadaa". Here the author implies that the soul takes the body to fulfill a desire or a pleasure. So when the pleasures last it is heavenly until the following hardship phase comes, then you think of the past as why did I wish or desire this. It is only natural to think so. The author warns the common reader to be aware of it and thus focus on almighty but not to wish for worldly pleasures.

Gajendra is further lamenting on his past glory. To quote in telugu "mathdaanaambhah (మదానాంబుః) paripushtitha chandana tharu seethala

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chaayalandu undaleka ee niraasa itakelaku egudenchido kadaa!” Meaning Gajendra could have been resting in his territory of the forest in the cool shadows under sandalwood trees with such a nice smell acquired from his team’s scented liquid that flows from the elephant’s head when in heat and satisfaction. It is a phenomenon the author Pothana seems to know from somewhere about elephant nature. Such was Gajendra’s pride that he and his team even contributed to the sweet smell to the naturally nice scented sandalwood trees. Once again it is not easy to forgo the ego. It takes a long practice over a fairly long period of time, some times, as I believe in reincarnation and the existence of soul, even several janmaas (birth & death cycles).

Gajendra, once full of self pride, lost all his vigor, will to fight and finally accepts the Supreme and surrenders to the almighty having lost all his strength to fight. In the original quote “praanamul Thavul dappenu” meaning life force is displaced, almost dying. Finally he was saved by Vishnu.

The description of Vishnu’s anxiety, running to save and not to delay even a second once an appeal with realization has come is also very interesting. Maybe some other time, in another article it could be talked about.

The whole story could be viewed as a phenomena between two mighty groups of galaxies far far away from earth, each pulling the other to annihilate or erase each other. This has gone on for ages to quote the original “okka

veyi samvatsaramul” a thousand years the pull and push game lasted. It is not normally possible on earth between an earth born normal elephant and a crocodile. Pothana depicted this event as having happened on mother earth for the benefit of us humans to remind us that Heavenly ascendancy is the final episode of human life even after having royal comfort in this life on earth. That mighty force that we call as heavenly father has to be worshipped by all the three modes, thought (manasa), prayer (vaachaa) and deeds, kind & good, (karma).

It is interesting to read how Pthana, the author, depicts the whole concept of the Super power being somewhere up there. He even doubts the very existence of Almighty, as any human under such a life threatening situation would. To quote the original “kaladu kaladu anedivaadu kalado ledo sandehamayye” meaning that who is believed to be there, I doubt if it exists at all.

Then the author goes on praying and appealing to that eternal almighty through Gajendra. He says that who dwells beyond all this universe, who shines brilliantly beyond such great darkness, whose illumination is undiminishingly shining, to the soul of such great force I appeal. To quote the original in telugu “penjeekatiki (great darkness) avvala(beyond) ekkaakruthi (single identity) veluguchundu (gloriously shining) vaani natmabhavu (his/her spirit) mrokkedan (bow down to). Pothana is an extraordinary person. He visualized and described an astronomical phenomenon as there is darkness at the end of an apparently

endless universe and beyond that there is an almighty, all powerful force which is responsible for the entire phenomena of occurrence and disappearance.

Pothana, the author, even suggests the mode of meditation, using Gajendra, a procedure where as even an animal could do. He describes as 'Two feet firmly planted on the ground (Paada dwandamu nelamopi), hold & control the breath (Pavanun bandhinchi), kill the five sensory organs' madness, meaning desires, (pancendriya unmadambun parimaarchi), support the creeper of intelligence or thought

with a strong rod or a stick meaning focus on the super power (budhdhilatakun maaraaku haththinchi), motion less or without doing anything (nisheshta), holding onto the Brahmapadam, the place of the Supreme abode (Brahmapadaavalambana gathin greedinchu maryadan vakrinchi) clearly suggesting controlling the body posture, focus mind on to the one objective, the supreme.

I thank the readers for their time and interest.

May God bless us all.

Some poems from Pothana Bhagavatham in telugu script are given here under.

కలడందురు దీనుల యెడ కలడందురు భక్త యోగి గణముల
పాలంగలడందురన్ని దిశలను కలడు కలండనెడు వాడు కలడో లేడో
లోకంబులు లోకేశులులోకస్థులు తెగిన తుది నలోకంబగు వెంజీకటి కవ్వల
నెవ్వడు ఏకాకృతి వెల్లు నతని నే భజియింతున్

ఎవ్వని చ్ఛఁ జనించు జగమెవ్వని లోపల నుండు లీనమై ఎవ్వని యందు డిందు
పరమేశ్వరుడెవ్వడు మూల కారణంబెవ్వడనాది మధ్య లయుడెవ్వడు సర్వము తానె యైన
వాడెవ్వడు? వాని నాత్మ భవు నీశ్వరునేశరణంబు వేడెదన్ !!

లావోక్కింతయు లేదు ధైర్యము విలోలంబయ్యె ప్రాణంబులున్ తావుల్ దప్పెను మూర్ఖ వచ్చె
తనువున్ దస్సెన్ శ్రమంబయ్యెడిన్ నీవే తప్ప ఇతః పరంబెరుగ మన్నింపం దగున్ దీను
పాద ద్వందము నేలపైమోపి పవనున్ బంధించి పంచేంద్రియు న్మాదంబునున్ పరిమార్చి
బుద్ధి లతకున్ మారాకు హత్తించి నిష్ఠేష్ఠ బ్రహ్మ పదావలంబన గతిన్ గ్రీడించు మర్యాదన్
వక్రము విక్రమించి కరి పాదా క్రాంతనిర్వాకమై.

PRESERVING INDIAN CLASSICAL DANCES AT AN INSTITUTIONAL LEVEL: A BRIEF ON EVOLVING DOCUMENTATION PRACTICES IN INDIA

Sravya Bandaru* and Anuradha Jonnalagadda*

“What a country chooses to save is what a country chooses to say about itself.”

- Mollie Beattie

Indian classical dances (ICDs) are not merely about bodily movements - they embody the historicity of India, playing a pivotal role in carrying traditional and cultural knowledge that narrates stories and emotions across generations. Passed down orally through the *guru-shishya parampara* (teacher to student), these forms have survived largely through performance and memory. However, due to their ephemeral nature, the ICDs face the risk of being lost or disappearing over time, if not consciously preserved.

For researchers, academicians, teachers, critics, or students seeking to revive, reconstruct, restore, and or teach, learn, or analyze these dance forms, the primary source of knowledge has been its existence in the form of documentation. It offers a tangible means of accessing dance beyond its live performance. The act of documenting and preserving ICDs

thus helps retain the rich cultural heritage of India, becoming a primary source and supporting dance scholarship, pedagogy, and wider access to dance histories.

In this context, documentation serves as a critical bridge, capturing the transient nature of dances, ensuring their survival beyond immediate performance, and enabling future generations to engage with and carry forward this invaluable heritage. As such, it is imperative to examine what it means to see, learn, teach, access, and interpret ICDs through the lens of documentation.

A Brief on ‘Documentation’

Documentation signifies material that provides official information or evidence or that serves as a record. It is also defined as a process of classifying and annotating texts, photographs, etc. This process, in common parlance, is the idea of documentation. While a document (n.) is an ‘official piece of writing which gives information, proof or evidence,’ documentation is a wider complex process that includes a conscious selection of material to collate, the media through which it is captured, the process

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and the tools with which it is put together, etc. Historically, works often stood as evidence of events, acting as historiography as well as markers of meritocracy. That is to say, works and lives documented were seen as authentic and remarkable or pristine samples of excellence. Documented material serves multiple ends: resources for research, education, and learning. Documentation is a broader term that encompasses various ways of recording and preserving information, which includes both text and visual elements, such as

- * Manuscripts, books/ebooks, journals, newspaper clippings, thesis
- * Lists, forms, scientific charts, reports, spreadsheets
- * Paintings, sculptures, drawings, and notation systems

Expanding the scope of documentation, visual documentation is a collation of visually captured content, which has brought new potential and scope for the documentation of ICDs. These include photographs, videos, motion captures, animation, etc.

Authenticity, Accuracy, and Ethics: The Complexity of Documenting Indian Classical Dances.

The documentation of Indian Classical Dances (ICDs) raises critical questions - particularly around authenticity, accuracy, reliability, aesthetics, copyright and ethical circulation. These concerns become especially significant when considered from the viewpoint

of a dancer or choreographer. Addressing them is essential for improving how ICDs are documented, disseminated and appreciated, from time to time.

Why is this important?

As quoted by Lynn Brooks and Joellen A. Meglin, “noted by Marcia Siegel, Dance flickers “at the vanishing point”: the movement is performed and viewed, but cannot be fixed in time or memory. Rather, “a moment later, who could be sure” what it was—*that* it was?” (Brooks and Joellen 1). This speaks to the ephemeral nature of dance and the urgent need to capture it meaningfully before it disappears.

Documenting a dance work marks the beginning of its formal life. Through the act of documentation, a work/performance comes into existence, and it survives with a more concrete shape, structure, and permanence beyond the oral or performative tradition it stems from. To ensure the survival of ICDs, avoid knowledge loss from the historical records, and prevent the need of reconstructing works from memory, at this point, it becomes vital to utilize advanced digital tools and technologies to enhance both the process and precision of documentation.

Documentation lessens the reliance on human memory and reduces the potential for misinterpretations while in research, teaching, or practice dances. However, capturing the nuanced, micro-level movements that characterize ICDs remains a significant challenge. As such, there is an urgent need to

address existing limitations and refine documentation models to ensure precision, preserve originality, and support multiple future uses academic, archival, performance, and educational.

The process of documentation generally involves three primary stages:

One. The Documentation Itself

This is the foundational stage involving capturing the dance through photographs, videos, notation systems, or advanced technologies like motion capture. It also includes collaboration between various stakeholders—documentation teams, decision-makers (who determine *what* to document and *why*), and technical experts. While the documentation team handles the actual recording and archival work, they are also responsible for organizing files, maintaining metadata, and facilitating access for future research and reference.

Two. What is Being Documented

This stage focuses on the specific aspects of dance, i.e., the content itself: choreographic structures, movement vocabulary, music, costumes, and other nuances of performance and expression. Beyond these, it also considers the reasoning behind *what* and *why* a particular dance work is chosen for documentation. Additionally, attention is given to contemplating the longevity of the preserved materials, their continued relevance, and the strategies in place to ensure that these valuable records remain available, accessible, and well-maintained for

future generations. This stage also looks into the broader and long-term impact of documentation efforts within the dance community.

Three. Implementing Ethical Practices

This stage emphasizes the need to prevent copyright violations and unauthorized use/misuse. It addresses concerns around copying, duplicating, or repurposing documented materials without consent or proper attribution. Ensuring ethical documentation practices help preserve the integrity of the artistic work and safeguard the rights of the creators and performers.

The Documentation: A Historical Context, Institutional Practices, and Legacy

After India declared itself as a sovereign, democratic, and republic, the Planning Commission was set up on 15 March 1950. Recognizing the importance of arts and culture in shaping national identity, the government prioritized cultural policy in its early Five-Year Plans. As a part of this initiative, several arts and cultural autonomous institutions were founded under the Ministry of Culture, Government of India. One among them was the Sangeet Natak Akademi (SNA) in 1953 (Rajadhyaksha et al. 5), followed by the Centre for Cultural Resources and Training (CCRT), and Indira Gandhi National Centre for the Arts (IGNCA) in 1979 and 1985, respectively. According to the *Country Profile: INDIA*, WorldCP-Asia International Database of

Cultural Policies, the “arts were primarily housed in the Akademies, with links to the Education Department, where the dissemination of the classical was seen as important to shaping and civilizing the Indian citizen” (Rajadhyaksha et al. 7).

A Case of Sangeet Natak Akademi

In 1951, the (then) Union Ministry of Education, Government of India, laid the foundation for establishing ‘Sangeet Natak Akademi’, as the national academy of dance, drama, and music (*Sangeet Natak Akademi Annual Report: 1953-1958* 1)¹. The establishment of the SNA marked a major milestone in the state’s commitment to institutionalizing, preserving, and promoting the arts and culture of India. Its objectives included coordinating with regional and state academies, promoting research, encouraging cross-cultural exchange of ideas, publishing literature, supporting theatre centres and training institutions, and recognizing & awarding artists for their outstanding achievements. It also aimed to revive and preserve Indian folk, dance, music, and drama, while sponsoring to conduct festivals, seminars, and conferences to develop and strengthen communities. As noted in the Akademi’s inauguration opening speech by late Maulana Azad Kalam Azad,

“India’s precious heritage of music, drama and dance is one which we must cherish and develop. We must do so not only for our own sake but also as our contribution to the cultural

heritage of mankind. Nowhere is it truer than in the field of art that to sustain means to create. Traditions cannot be preserved but can only be created afresh. It will be the aim of this Akademi to preserve our traditions by offering them an institutional form “ (*Sangeet Natak Akademi Annual Report: 1953-1958* 1).

The Process & Practice of Documentation at SNA

The SNA’s Documentation Unit, located in Rabindra Bhavan, New Delhi, was one of the first initiatives of its kind in India. It was specifically designed to preserve the heritage of the performing arts through audio, video, and photographic documentation. The process begins with approvals from the Ministry of Culture (at times) and the Advisory Committee for Documentation and Archives of SNA (sometimes), which determine which performances, personalities, or events should be recorded. Documentation subjects include studio and stage performances, interviews with renowned *gurus*, cultural festivals, workshops and lectures.

A team comprising technical experts, camera crew and interviewers/hosts/subject experts conducts the recordings either on-site or in the SNA’s in-house studio. After the initial recording, footage is edited and backed up. Simultaneously, the Written Documentation Section compiles metadata, artist biographies, consent forms (including legal heir details), and catalogues the material for both digital and

physical archives. Artists who participate in these recordings are given honorariums, and by signing consent forms, the Akademi secures full copyright of the documented collection, including legal protection for future use.

The Scale of the Archives at SNA

Over seven decades, the SNA has developed one of India's most extensive archives, which includes 16 mm cine material, audio tapes, videotapes, photographs, and documentary films on performing arts. According to the data shared by the documentation unit of SNA, the total holdings of collections up to March 2023 stand at

Technological Evolution in Documentation

SNA's documentation journey reflects the evolution of recording technology in India:

- * Early recordings were made on wire spool recorders, then transferred to analogue magnetic tapes.
- * Then documentation transitioned from 16mm silent reels to Super 8 sound films (1979–1980), and later to 16mm synchronized sound using Eclair cameras.
- * From the 1980s onward, the unit upgraded to U-Matic Low and High Band, then to SVHS, VHS, and Beta formats.



Image 1: Archives Unit - Sangeet Natak Akademi, New Delhi.

6,61,766 photographs (B&W and color), 40,443 color slides, 8,432 hours of audio recordings, 13,065 hours of video recording, and 1.44 lakh feet of 16 mm cine film material.

- * In 2001, SNA adopted digital formats including DVCAM, DVD, and VCD, and now uses Full HD digital formats for both audio-video recording and still photography.

- * A 2023 proposal outlines digitizing the full archive, developing media asset management systems, and ensuring long-term digital preservation.

The Archives Section continues to upgrade its storage, editing, and digitization capabilities in response to the changing technological landscape.

Digitization Initiatives and Current Challenges

The Documentation Unit at the SNA has been actively digitizing its collections/archives, where approximately 450 hours of audio and 300 hours of video have been digitized during its pilot project - Phase I. An additional 370 hours of video and 92 hours of audio were digitized through IGNCA. Besides documentation and digitization responsibilities, the unit is also tasked with transitioning older formats into current digital standards,



Image 2: 'The Bayaderes: Deveneyagorn, Ramalingani, Savaranim, Tille, Veydoun, Ramgoun, Amany, Savundiroun', Jerome Robbins Dance Collection, The New York PublicLibrary.

maintaining physical and digital infrastructure, and maintaining and upgrading recording and storage equipment.

What is Being Documented: Dance Documentation Through the Lens of a Dancer

National bodies like SNA, CCRT and IGNCA have been making efforts to document ICDs in their authentic form with possible precision in capturing intricate dance movements, facial expressions (abhinaya), information about orchestra/music & costumes, and the consent of the artists to avoid any copyright issues, etc. What might not be documented are multi-dimensional movements of hands, feet, and face (all at a time), extensive and exclusive focus on abhinaya aspects, each individual dancer's role in a group performance, the choreographers'/artists' intentions behind creating respective dance works, etc. These gaps could be due to the lack of expert intervention, the unavailability of multi-dimensional/viewpoint cameras, untimely upgradation to the technology, lack of technical knowledge of the teams involved in documenting ICDs, lack of awareness on the significance of documentation among artists, the shortage of funds and the absence of documentation policies, etc. As a result, the minute details of each dance form and work might be lost and may never be fully retrieved from the poorly documented collections or incomplete documentation works. However, there is scope for improvement in documenting

micro-level dance movements and details of works with utmost precision and accuracy by capturing the video interviews/experiences of dancers, artists, and other crew involved in the creation of a work, creating awareness on the importance of documentation, which helps in the preservation, revival and reconstruction of ICDs by future generations.

The New York Public Library Digital Collections. 1838 - 1839.

What defines the creation of a dance work?

How is it conceived, and what motivates a choreographer's distinct approach to crafting a dance piece? More importantly, with current documentation practices in place, can the dance retain its original essence? Are researchers, dancers, teachers, and critics truly able to perceive and understand a dance work in its authentic state? Each dance work created by a choreographer is unique in its own way, reflecting the creator's vision and cultural context. Every *guru* or master brings a unique perspective shaped by their lineage, aesthetic choices, and interpretive style. As a result, no two dance works, even within the same tradition/style, are truly alike. Therefore, effective documentation cannot rely on a one-size-fits-all model. This uniqueness in each dance work demands a documentation approach that is both intentional and sensitive to the artistic, historical, and cultural nuances of the dance work/performance. It requires thoughtful planning, customized setups,

appropriate tools, and clearly defined objectives. Factors such as lighting, camera angles, spatial layout, and audio-visual clarity must be tailored to the specific needs of each piece.

In this context, documenting Indian Classical Dance becomes more than a technical process; it is an interpretive act. It must strive to preserve not only the choreography but also the emotional and philosophical depth embedded within the performance. From a dancer's perspective, this means documentation should capture more than just movement; it should also convey *rasa* (emotional essence), *bhava* (expression), and the intricate relationship between performer and tradition.

Besides this, festivals, seminars, workshops, and curated events demand distinct documentation approaches. These events often showcase experimental choreography, collaborative works, and pedagogical exchanges that shape and strengthen the landscape of ICD. To effectively preserve such dynamic works in their actual essence, documentation teams must remain agile, adapting their approaches to align with the intent of a particular event and the vision of the artists involved. In this sense, documentation must move beyond being a passive act of recording; it must become a co-creative process that honors the dancer's artistic expression and transmits it meaningfully to future generations.

Implementing Ethical Practices to Prevent Misuse and Safeguard Indian Classical Dances

While national institutions have been digitizing and archiving these rich repositories, their current dissemination methods remain restrictive, often constrained by limited access. Most documentation collections are accessible only on-site, and policies permit only brief excerpts typically 30 seconds to 1 minute for academic or research use. These access constraints significantly limit the utility of the archives for researchers, educators, and practitioners, thereby diminishing the potential reach, impact, and longevity of the documented works.

In India, the Copyright Act, 1957 was enacted with five amendments in 1983, 1984, 1992, 1994, 1999, and 2012. However, the Copyright (Amendment) Act, 2012, is the most substantial one as it came into effect as an extension of copyright protection in the digital environment, such as penalties for circumvention of technological protection measures and rights management information, and liability of internet service provider, etc. (*Copyright Office*). Despite the copyright act, which prohibits individuals from copying, publishing, transmitting, exhibiting, distributing, modifying, or otherwise using creative works without the owner's permission, violations remain common in the dance world. These infringements often stem from either a lack of awareness about copyright laws or intentional

misuse. To safeguard dance works and enable ethical access to archival materials, institutions must adopt advanced technologies like blockchain and AI. These technologies can ensure secure, trackable, and transparent usage of creative works, marking a crucial step toward establishing ethical practices in the documentation and dissemination of dance.

Strengthening Documentation Practices for Indian Classical Dances

Indian classical dances (ICDs) are deeply expressive, narrating stories rooted in vast cultural and historical contexts. Their essence lies in the four abhinayas: *angika*, *vaachika*, *aahaarya*, and *saatwika*, which encompass body movements, speech, attire, and emotion. The inclusion of *pratyanga* (minor limbs) and *upanga abhinaya* (facial expressions) further showcases the complexity and subtlety of these forms.

To preserve this richness effectively, the following measures are critical:

Dedicated Expert Teams: Dance documentation must be led by experts from each classical form, capable of determining what to document, how, and for how long. These decisions shape access, preservation, and future use.

Technological Upgradation & Skill Development: Investing in modern, high-precision tools and training documentation personnel ensures both technical and artistic

fidelity. Collaborations with tech institutions can also promote green, energy-efficient storage solutions.

Integration of Technology & Policy: Technologies like blockchain and AI can help build decentralized, secure access to archives. These systems prevent unauthorized usage and ensure ethical dissemination.

Collaborative Ecosystems: Partnerships between national institutions, copyright bodies, technologists, and regional centers are essential to regulate usage, prevent redundancy, and enforce copyright protections.

Establishing R&D Units: Internal teams of researchers, dancers, and anthropologists can guide documentation strategy, revive neglected archives, and identify emerging needs across dance communities.

Decentralized and Mapped Archives: A unified digital database of documented works, artists, and *gurus*, accessible globally, can enhance transparency, planning, and scholarly engagement.

Flexible Documentation Frameworks: Given the diversity of production needs, a broad yet adaptable model must guide documentation practices to ensure completeness and cultural sensitivity.

Government Support: Adequate funding is crucial to ensure quality, scale, and sustainability. Government intervention can amplify efforts and ensure proper recognition

for contributing artists.

Awareness and Education: Building knowledge about the value and ethics of documentation across the dance ecosystem helps preserve works responsibly and respectfully.

As dances are ephemeral by nature, so too is documentation unless actively maintained. Continued innovation, through digital tools and technologies, remains vital. This ongoing research aims to explore and refine such methods across arts, cultural, and educational institutions to ensure the lasting preservation and accessibility of India's classical dance heritage.

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THE SILENCE BEHIND THE SMILE

Rishika Kotturi*

O my dear son!
 Your knowledge is reaching infinite heights,
 My body swells with pride,
 Yet, your intentions have avowed,
 Your siblings' eyes are tedious
 Frightened by the plight
 Their audible screams and bawls...
 inaudible to you.....
 You preach to provide care
 But..spread...sorrow everywhere... Will you
 ever take a moment for their welfare?

O my dear son!
 I experience the affliction, Atrocities you
 make....
 your children can't fake Their soreness will
 ache
 With agony depicting their tragedy, Will not
 sound the same melody, you hear now,
 from the audible cries

Being a stream,
 Stared at the River's gleam,
 Stood in awe,
 About how it flows,

With the sense of contentment, The one
 which I lack is fulfillment questioned the
 mighty,
 River answered with humility, I'm aware of
 my genesis,

Of my purpose,
 I carry my Experiential knowledge, My silt,
 Fruitful enough to produce, A gifted soul,
 Then merge with the prestigious ocean,
 Which is the highest self!

Will anyone love me?
 The girl with no friends,
 It feels like an alien place,
 Although she was all around present,
 How could she be with them?
 She had no clue,
 Endeavour she was left all alone,
 Was she happy?
 Never gonna reveal.

Is she unworthy?
 Perhaps unknown.
 The hidden pain Behind her smiles,
 Her smile lines are no were seen,
 Does she remember the last time.....
 She laughed?

THE VOICE OF COOMARASWAMY

Rukmini Devi*

Ananda Coomaraswamy was an extraordinary individual. It is right that we Indians should celebrate his centenary not only because we want to honour a great man who has left a treasure of writings on various subjects which are of the essence of truth but also because so many who did not know of him or his writings will have a chance to know of his contributions when we honour his memory. Writers, painters, sculptors and composers leave something behind as a heritage for many generations to come and we are fortunate to be able to study these-unlike the dancers and musicians whose art fortunately has merely to be a memory and an inspiration.

All great people who have a message to give learn the Truth by their intuition and not merely by the training and education that they received in schools, colleges or universities, such are born for a purpose of which they and their parents are unaware. When the time comes and the mind becomes mature, the inner nature asserts itself and finds a channel for their

message, I am sure the parents of Ananda Coomaraswamy could not have expected him to write such profound literature particularly on the ancient and traditional arts, crafts and philosophy of the East, particularly India. Having been brought up in England, with British education and Christian by religion, he might have been a thorough English gentlemen with all the pride of a member of the Indian Civil Service. But the soul was searching for something else!

When I first saw him at the Boston Museum I was deeply impressed by this Indian whose eyes had a mystical expression and whose personality seemed so much like that of an Indian sage. It was only after meeting him I discovered all that he was. I remembered the first book of his which I had read, *The Gospel of the Buddha*. This book was a favourite of mine because I felt he understood the Buddha and it was not merely a book of analysis, facts and figures which ultimately destroys. I felt inspired to read his other books not only because of the impression created by this book but because Coomaraswamy seemed to be sensitive to the deep truths of our art and ancient wisdom.

* Reprint printed Triveni

All great people discover something new, not necessarily new to the world but to them and to succeeding ages, a new experience. This experience comes as a revelation and, therefore, its presentation becomes vivid and important to others. It is this discovery of the real that is so wonderful. It may be in a new philosophical expression, or in poetry, or it may be in the creative beauty of dance or music. It all depends on the mission for which a person is born. To discover this, an insight or intuition is of tremendous importance. Ananda Coomaraswamy's contribution seems to me to point out to people what the normal eyes cannot see. Again and again a voice is heard that says "Do not be carried away by mere superficialities. Do not imitate. Do not throw away what is precious in your own environment for we may never regain it." This to me was the voice of Ananda Coomaraswamy.

To me he was a real Indian and far way in the West he represented the highest values of Indian thought. The cultural ambassadorship from the East to the West had begun even during his time. Tagore and he, as well as others in the cultural field, independently expressed abhorrence of cheap imitations of the West which ruined our art.

What we have to be proud of these days are the great ruins in which our country abounds. Even the statues and bronzes with arms and legs broken are more beautiful than what is produced today. In this Ananda

Coomaraswamy saw an eternal truth, that a true artist must see a divine vision before he creates the forms. Highest spiritual insight combined with a great

creative ability and skill together produced the art forms of India, while today only the skill and creative genius remain. This was the unique feature of Indian and Eastern art that he discovered. This insight led him even into such fields of art, as dance. It is indeed surprising how he was able to see the real nature of our dance even at a time when it was hardly known outside the temples and the small circles of South India. In his book *The Mirror of Gesture*, a translation of *Abhinaya Darpana*, there are a few photographs of Tiruvalur Gnanam, one of the most famous dancers of her day. She was not a beauty in the ordinary sense of the word but beauty shone through her music, gestures and *abhinaya* which conquered the flesh. No ordinary person would have noticed all this in someone whom the modern world would call ugly. What would he say of the dance of today, where publicity and flashiness are counted greater than sincerity and spiritual values?

A great turning point in Indian cultural history was the British period, particularly the Edwardian period, which was a very poor period artistically. It was at that time that Indian crafts came under Western influence, when harmoniums took the place of tamburas and ugly China embroideries, frocks and frills took the place of our lovely weaving and crafts.

Today if Coomaraswamy were to live here I am sure he would make a call to Indians to appreciate the exquisite skill of our workmen-even more to apply good taste to every detail of daily life. Today the imitation of fashions from elsewhere and the lack of spiritual grace in our art would have made such people as Coomaraswamy and Tagore equally unhappy. Yet both were universal in their attitude and spirit. To understand and develop the genius of our country does not mean that one cannot appreciate genius elsewhere. On the other hand it gives a greater perception of art as an expression of the soul in any time or place. All true artists are universal in character.

Ananda Coomaraswamy, though he wrote and worked for the true place of art, was not himself an artist. But to understand art and to have insight into the cultural life of a nation, of a people is also equally an art. In this he was an artist, while Tagore was both a messenger for modern times and a poet as well.

To be a signpost in all these fields is a great service to the world, for such gives eyes to those who are blind and ears to those who are deaf. But the world is still unable to perceive the truth behind the many forms of life. The Western world is conscious of India's deep wisdom but does not realise that the garb of a Sanyasi is less important than the attitude of

mind. On the other hand India is attracted by Western "Culture." I can reiterate the same question asked by Coomaraswamy;

"Is the compelling upsurge within the country going by the name of Renaissance and Revival strong enough for the gigantic task before it-the conversion of generations of aliens in their own surroundings, into Indian?"

How true is the statement for today! No revival or rebuilding is possible without the essential spirit of religion for this alone has produced such art that has lasted in beauty for thousands of years. Religion (not necessarily formal) but the inner spirit that identifies an individual with the Highest in whatever name that Highest is called- Krishna, Buddha, Rama or any other-is the mainspring of art which will never die. With this and a complete impersonality of a self-forgotten, our forefathers created figures of Nataraja, the Buddha, Devi and many others. These images in mere stone or metal express more than our flesh and bone, only because of the perfect blending of form and spirit. The individual who recognises this is the true messenger for the new age and for all ages. I pay homage to Ananda Coomaraswamy who recognized it, revered it and lived for it. Truth is never old and this truth is important today as it was a hundred years ago.

-Courtesy: All India Radio, Madras

Dr. Bhogaraju Pattabhi Sitaramayya: The forgotten stalwart

Prof. A. Prasanna Kumar *

“I am the baniya utrakara and Dr Pattabhi is the Brahmin commentator”, said Mahatma Gandhi of the Congress historian. And when Pattabhi Sitaramayya obeying the Mahatma’s command contested against the charismatic Subhas Bose and lost the Tripura Congress presidential election in 1939, Gandhiji famously declared that “the defeat is more mine than his”. Nine years later Pattabhi Sitaramayya did become the Congress President at the Jaipur session. But, by then power passed from the Congress President (Rashtrapathi as the Congress President was called) to the Prime Minister and Jawaharlal Nehru towered above everyone in both power and prominence. Narrating the plight of the Congress President in India without Mahatma Gandhi Pattabhi said with characteristic humour: “When I became president I only thought I was made the ‘Pathi’

(head) without a ‘Rashtram’ (state) which was quietly removed from it. But later by an ‘open dacoity’ my whole title was taken away and made over to the President of the Republic. I am sincerely proud that if I have done nothing for the Republic I have at least supplied the title for its President.”

As a leading member of the Constituent Assembly, Pattabhi Sitaramayya played a notable role in the making of the Constitution. He used to hold regular discussions with many eminent persons at his residence, 19 Canning Lane, in Delhi and this group that frequently met at Pattabhi’s residence was known as Canning Lane group of which Anantasayanam Ayyangar, Durgabai and Kala Venkata Rao were active members. He was Chairman of the Committee on Chief Commissioner’s Provinces and member of Union Powers Committee in the Constituent Assembly. Pattabhi Sitaramayya was even considered for the office of Vice-President of India. But as National Herald’s editor M. Chalapathi Rau put it, ‘in spite of the

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tragedy of national honours not equalling national renown, he (Pattabhi) has lost nothing of his buoyancy or zest for work”.

Two aspects of the ‘the tragedy’ MC referred to deserve to be recalled in particular to put the record straight and also to appropriately honour the memory of the stalwart leader and, an eminent Gandhian. One is Dr Pattabhi’s outstanding contribution for the liberation movement in the princely states at a time when no Congress leader was willing to involve the Congress actively in the struggle of the states’ people. He laid the foundation for Sardar Patel’s magnificent work of integrating the Princely States with the Indian union after Independence. The other is the ungenerous manner in which Jawaharlal Nehru treated Pattabhi, especially in the last years of the latter.

Before alluding to these two facts and the many-sided contributions of Pattabhi Sitaramayya, it is necessary to briefly mention how a boy born in a village Gundugolanu, in West Godavary on November 24, 1880, and raised in chill penury rose to national eminence by dint of merit and hard work. Bhogaraju Pattabhi Sitaramayya who as a boy managed for seven years with just a single shirt, was helped by Christian missionary schools in his early education. After obtaining first class in the matriculation examination he stood first in the

intermediate examination. A monthly allowance of ten rupees enabled him to study B.A. in the plebeian Madras Christian College. He saw Gandhiji for the first time in 1898. That year marked a turning point in his life when he married the well-known Ganjam Venkataratnam’s daughter. Helped by his father-in-law, Pattabhi studied M.B.B.S. in Madras, fulfilling his childhood dream.

Masulipatam was a favourite place for the Golconda rulers who found in it a useful outlet for exports and imports. As William Dalrymple wrote the road from Hyderabad to the port of Masulipatam was one of the most beautiful in the Deccan.

Inspired by the famous Brahma and social reformer Sir Raghupati Venkataratnam Nayudu, young Pattabhi plunged into social reconstruction work in the then famous town of Masulipatam. He, Kopalle Hanumantha Rao and Mutnuri Krishna Rao, lovingly called the ‘three musketeers of Masulipatam’, founded the Andhra Jateeya Kalasala, promoted cottage industries and rare institutions for the emancipation of the poor and the downtrodden. Harijans were admitted into schools and the work of social reconstruction that they performed in the first two decades of the last century moved Gandhiji to tears.

“My visit to Masulipatam,” wrote the Mahatma, “brought tears of joy to my eyes. I appreciated the gentle love and I realised the capacity of the people for discipline and their quick responses to varying demands on their patriotic spirit. I praised God for his abundant mercy with tears of joy”, the programmes that Gandhiji launched had already been carried out in Masulipatam and Pattabhi observed that Gandhi came to them with a certain familiarity. Vemuri Ramji Rao earned for Masulipatam wide acclaim by running a school, probably the first of its kind in south India, for Dalits, many of whom later rose to high positions in public life.

The first commercial bank in Andhra, the Andhra Bank, the first insurance company, the Andhra Insurance Company, the Krishna District Cooperative Bank, the Hindustan Ideal Insurance company, the Bharat Lakshmi Bank were all founded by him. He was among the earliest to plead for a separate university for Andhras. The movement for linguistic redistribution of provinces was spearheaded by him and later he along with Nehru and Patel constituted the JVP Committee to study the issue.

A pioneer in journalism too Pattabhi launched in 1919, an English weekly Janmabhoomi which inspired many young journalists according to K. Rama Rao, Editor

of National Herald. Pattabhi could not accept the offer of editorship of the Bombay Chronicle. While in jail he wrote on scraps of paper the History of the Congress and completed the two huge volumes in an amazingly short time. From his prolific pen flowed several important and interesting writings. During his 32 month incarceration in Ahmednagar jail, Pattabhi wrote Feathers and Stones on his experiences in jail, one of which was the hobby of “picking up feathers and picking out stones from the grounds of the Fortress.” He wrote that “the stones were by no means heavy nor the feathers light.” Excerpts from Feathers and Stones were brought out by Pattabhi in a book form titled My Study Windows in 1945. The inspiration for the title was the famous American writer J.R.Lowell’s book.

Over a dozen other books on wide ranging issues enhanced his reputation as a prolific and versatile writer. He had a ‘razor sharp mind’ wrote Homi Talyerkhan who “could not see a wisp of cloud in his arguments, nor a trace of hesitation in his massive and masterly marshalling of facts”. He was an authority on subjects ranging from Khadi to economic imperialism, Congress history to constructive programme and from medicine to Gandhian philosophy.

These and his other major achievements received attention somewhere or the other. But his role in the merger and integration of the

princely states in the Indian Union described as ‘the world’s biggest bloodless revolution’ has not received the recognition it deserved. Sardar Patel was the great architect of national integration. But Pattabhi had provided a strong base for the merger of the states and there is no exaggeration in saying that Patel’s great political triumph was but the logical conclusion of a process set in motion by Pattabhi.

Differences in approach between the Congress and the All-India States’ people’s Conference persisted and the top Congress leaders, including Gandhiji, were opposed to intervention in the affairs of the states’ people. The Congress reiterated in 1935 its policy of ‘moral and friendly influence upon the states’. Rajendra Prasad and Patel opposed any change in the Congress policy.

Early in 1936, Pattabhi was invited by the Servants of the People’s society, Lahore to their anniversary celebrations. He made bold to say that the Congress could no longer ignore the states’ people. In July 1936, Pattabhi was elected president of the All-India States’ People’s Conference at Karachi. Pattabhi vowed to make the organisation follow the Congress and accordingly called upon the Congress to involve itself actively in the states’ people’s struggle.

“The Congress is equally the Congress of

the whole nation”, he thundered. A genuine all-India federation would be possible only when the princely states and the British India provinces joined as equals. The Karachi session of the AISPC was beyond doubt a turning point. The Congress was asked to end its policy of non-intervention.

With characteristic speed and efficiency, Pattabhi adopted a two-fold strategy - a direction to the States People’s Movement and gearing up the machinery of the AISPC. He undertook tours of the princely states even when he was harshly treated by some rulers and strengthened the organisation of the AISPC in almost all the states. Soon as Hodson observed “the principle of impotent non-intervention was getting transmuted into the practice of active involvement”.

The top Congress leadership was visibly upset over Pattabhi’s deviation from the chosen path and many expressed their resentment over it. But the pace of progress in the states was so fast and the results so impressive that acceptance of the new line became imperative. The Navasari convention of the AISPC in February 1938, a tactical move made by Pattabhi before the historic Haripura Congress, clinched the issue beyond any doubt.

An English fortnightly States’ People was launched and the resolution passed at Navasari

was later accepted as the official resolution at the Haripura Congress. From Kashmir in the north to Travancore in the South from Saurashtra in the west to Orissa in the east ‘an amazing awakening’ was witnessed in the princely states. Subhas Bose hailed it as ‘unprecedented awakening’ of the people of the Indian states. Jairamdas Daulatram said that it was the ‘miscalled right wing’ of the Congress that brought about ‘the revolutionary policy of involvement in Indian states’. Gandhiji commended the ‘all- round awakening among the people of the states’ and Nehru lauded the ‘mighty awakening’.

Pattabhi divided the states into fourteen major groups for better organisation and coordination of the movement. He suggested merger of the smaller states with the adjoining big states as the small states were in the words of V.P. Menon ‘the weakest link in the Princely chain. Pattabhi invited Nehru to take over the presidentship of the AISPC in 1939 and the latter gladly agreed. Interestingly, Pattabhi admitted that “questions relating to Kashmir and Hyderabad were reserved to Nehru’s exclusive advice”.

Later when Pattabhi opposed the idea of Sheikh Abdullah succeeding Nehru as AISPC president, displaying unusual warmth and courtesy, Nehru went to Pattabhi and

persuaded him to relent. Nehru went out of the way to complement Pattabhi’s “efforts and ability’. The All India States People’s Conference was later a source of inestimable strength to Sardar Patel as he set himself to the gigantic task of integrating India. R.L. Handa wrote that “the AISPC worked as a safety valve at a time when there was despair and helplessness for the states people”. Rajendra Prasad was throughout warm towards Pattabhi. A proposal to make Pattabhi the Vice -President of India was turned down by Nehru whose choice of Radhakrishnan was acclaimed by all including Pattabhi. But the manner in which Pandit Nehru made him the Governor of Madhya Pradesh was ungenerous, to put it mildly.

The Prime Minister made the appointment of Pattabhi as governor of Madhya Pradesh with none too good grace. In a letter full of condescending words, Nehru wrote to Pattabhi. “Some people have strange ideas about the functions of a Governor. They think it is just a decorative appointment and nothing more...” He dwelt at length on what a Governor should and should not do “much depends,” he added, “upon the individual selected as to whether he can make it a success or not. It is for this reason that I have had to give considerable attention to this choice of Governors...”

In his post-script Nehru added. “The normal term for a Governor is supposed to be five years. That is rather a long time in this fast changing world. In some cases, therefore, we are for the present fixing the term of two years for the appointment... I propose that your appointment should be for this term of two years”.

In his letter of acceptance, Pattabhi wrote to Nehru, “...your letter, may I say so, is the Instrument of Instructions. The appointment does not matter particularly to one who is presently finishing his three score and twelve...” With Ravi Shankar Shukla, the Madhya Pradesh Chief Minister, strongly recommending an extension of the term and President Prasad advising the Prime Minister to continue Pattabhi in office, an extension was given till 1956. Nehru wanted Pattabhi to retire in 1956 following states’ reorganisation but somehow the five-year term was completed in 1957.

Two years later in December, 1959 Pattabhi Sitaramayya died at Hyderabad. Only the Andhra Bank honoured its founder Dr Pattabhi Sitaramayya’s memory by republishing an English biography of his and Pattabhi’s jail diary

My Study Windows. When Prime Minister Indira Gandhi nationalized banks stating that it was being done to help the poor farmer and trader, Andhra Bank’s Chairman K. Gopala Rao aptly and proudly said: “The bank’s credit should be made available to the farmers and the traders on a fifty- fifty basis. That this principle, laid down half a century ago, has now been adopted as national policy speaks for the great foresight of our founder”. At a time when Jawaharlal Nehru and Sardar Patel are remembered for their great services to the nation it is appropriate and necessary to honour the memory of other stalwart leaders who had made significant contribution to national reconstruction. A road in the Capital of India should be named after Dr Pattabhi Sitaramayya who was the Congress President (Rashtrapathi) in the first year after India won freedom and whose signature on the text of India’s Constitution was at the top along with those of Rajendra Prasad and Jawaharlal Nehru.

(November 24th was the 145th birth anniversary of Pattabhi Sitaramayya, the historian of the Indian National Congress who also served as Governor of Madhya Pradesh)

Golden Article reprinted form Triveni Sept. – Oct. 1929

FREEDOM’S BATTLE: GANDHI, THE CHARIOTEER

B. PATTABHI SITARAMAYYA

Ten years ago, the political atmosphere of our country was surcharged to a degree with feelings of indignation, resentment and expectancy, Behind the month of October 1919, there was the tragedy of the Amritsar massacre, the studied secrecy maintained about the holocaust of Jalianwalabagh, the humiliations to which the men, women and children of the Punjab were subjected by Messrs. Smith and Thompson, Colonel Johnson and General Dyer, the engaging barristers-at-law in a public street, the whipping of a bridal party in a marriage procession, the crawling of passers-by in a gulli, the showering of bombs on innocent villagers, the proclamation of Martial Law and the resignation of Sir Sankaran Nair. In front of it lay the prospect of the Reform Bill, the emerging of the monster Dyarchy into human shape masquerading as Self-Government or a

counterfeit thereof, the amnesty of political prisoners which was bound to follow a Royal proclamation, the warfare between Responsive Co-operation espoused by the Lokamanya and the rejection of the Reforms advocated by Chittaranjan Das. All this sounds as some chapter of ancient history, but one touch of bureaucracy links together the epochs of eternity by the one tie of common suffering. Today we have almost the same prospect and retrospect. Indian Nationalism, seemingly beaten and baulked of its hopes and plans, is asserting itself once again with redoubled vigour, though, being in the midst of this renaissance we are not able to analyse its contents and visualise its features before our mind’s eye. By a strange turn of the whirlgig of time Sir Sankaran Nair, who won his laurels ten years ago by resigning his membership of the Executive Council of the Government of India on the issue of the continuance of Martial Law in the Punjab, is recovering from the pitfall

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of the Central Committee into which he had let himself drop and holding at bay as usual his colleagues and his masters. The Punjab is again the storm-centre of politics and public life, in which the Congress is to be held in Lahore. At Amritsar Dr. Satyapal is again in jail today as he was in 1919, though his companion, Dr. Kitchlew, is free. They were then together. Now they are in opposite camps, not indeed hostile to national aspirations, but in campaigns ridden by internal factiousness. Gandhi swayed the destinies of the Congress and the country in 1919, though he was not in the lime-light and though he had emerged just then from an avalanche of abuse and execration for his Satyagraha movement.

A decade has not weakened his hold on the cult of truth and non-violence and today once again, though he is not in the lime-light, he is the one man to whom the people look for guidance and salvation. At Amritsar Pandit Motilal presided in 1919. At Lahore his son will preside in 1929. But more than all these, India gave proofs of hard determination to win Swaraj in 1919 by sacrificing hundreds of her sons in the Punjab on the 10th of April that year. They were however mowed down by the dastardly cruelty of General Dyer then. Now in 1929 the flower of India's sons are proving to the world that they can make willing sacrifices of themselves, yea, sacrifice themselves inch by inch and minute by minute, cell by cell and limb by limb as much

as they can hold themselves as food for cannon or dynamite. India's expectancy at the present moment is not less keen or less buoyant than it was ten years ago and every day new reports bring new hopes and augur new disappointments.

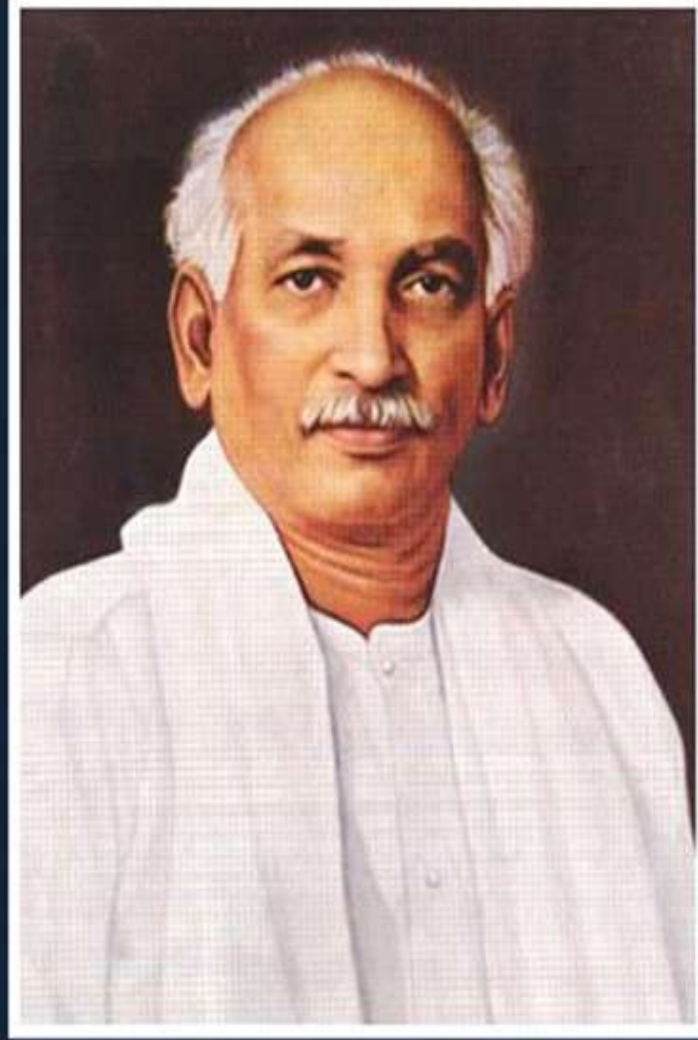
Ten years ago, Gandhi wrenched the leadership, not as a personal prize but through a new philosophy, from the hands of his elders. Of them there was Dr. Besant who was the harbinger of the Reforms of that era, the Messiah whose atonement had brought salvation to mankind. She was ignored, set aside and superseded. She had already herself supplanted earlier leaders like Surendranath Banerjea, Pandit Madan Mohan Malaviya, Satyendra Prasanna Sinha, Bhupendranath Basu, Lala Lajpat Rai and others of that category. She had inaugurated a whirlwind programme, a tearing, raging campaign of agitation which left no breathing time to the British and brought them down to her feet. But Gandhi's agitation came actually to choke Britain. The self-complacent dictum of Lord Chelmsford that the Non-co-operation movement would die of its own inanition proved a false political prophecy and it was Gandhi's initiative in boycotting the Hunter Commission, organizing an Indian Enquiry Committee into the Punjab wrongs, and publishing the impartial verdict of the nation, that was responsible for the resolution at Amritsar asking for the recall

or Lord Chelmsford. That was soon followed up by the declaration of the principle of Non-co-operation in April 1920 and this nucleus gathered a whole protoplasm by September that year and began to bud and multiply by December. Like Caesar of old, Gandhi came, saw and conquered. Here was Bepin Babu palpably jealous of this pigmy, shorter, smaller and younger than himself. There was Malaviya 'perplexed and puzzled' over the ovations that greeted Gandhi everywhere which were never his. Elsewhere was Lajpat Rai saturated with Western experiences, American and English, who could not for the ghost of him understand what this Non-co-operation was and would be. Away was C. R. Das fighting the new movement with his wealth, voice and vote. All were foiled before this inscrutable small man, this philosopher-statesman, this mystic, this idealist, this man of business, this little *Bania Rishi*. How should such a man, who by his irresistible moral uplift, swept away before him his elders and his compeers and installed himself on the *gadi* of power, allow himself in turn to be submerged by the rising tide of youthful invasions, enthusiasm and readiness to sacrifice? He sees all around him the youth of the nation hungering for freedom, thirsting for liberty, yearning to lay down their lives before the altar of the Mother, and he, at any rate, is not the man to stand between a patriot and his cherished object. Patriarchs of old have always ennobled

themselves by singling out their successors and installing them on the throne of power. He who lingers to the end, long after his time is up, is neither wise, nor discerning, nor even patriotic; but he, who in his own day watches the pulse and knows the warmth of the blood surging beneath his fingers, can measure the strength of the throb within and knows how to adjust himself to the rising pressure and temperature. This, Gandhi has done in nominating Jawaharlal to the chair at Lahore. The charioteer bears even perhaps a greater responsibility in the conduct of a campaign than the warrior himself that wields the weapons. We know how *Nara Narayana* fought the battle of Kurukshetra on to a successful end. Which was the greater of the two? Arjuna was overcome with doubt; his courage failed him; his impetuosity at one moment yielded place to vacillation, at the next. Through all these vicissitudes, it was Krishna that put heart into him and guided him to victory; and Arjuna himself put a like spirit and a like courage in Uttarakumara in the great feat of *Gograhana*. Today, Gandhi standing by Jawaharlal in the great battle that is to come is not a puzzle to those that have the vision, but fulfils the prophecies of the epics.

Whether it be in professions or in politics, the duty of the elder generation is clearly to take in hand the rising members of the younger and guide them along paths of rectitude and Leadership. It is only when this is done that

unity is established, rather continuity is ensured between the streams of life that are conventionally termed the past, the present and the future. These are but the halting stations in our march to eternity and fatuous is the man that thinks he must wipe out all these from the map of time. The uninitiated have doubtless cavilled at one another, the old at the young and the young at the old; but old and young, age and youth, past and present, leaders and following, all make up one united whole, one harmonious blend, which would be imperfect without either the one or the other in its composition. So palpable a proposition as this is little understood and less realised by the common run of politicians. But there are qualities and attributes in human nature which mark the prophet from the politician, even as they draw the line between the engineer and the architect, the photographer and the painter, the mechanic and the scientist, the preacher and the *paigambar*. All of us do not possess such qualities, but it is up to all of us to cultivate our minds so as to be able to recognise these qualities where they exist and realise the greatness and the glory which they betoken. Not all may be Gandhis, but let us not lose the opportunity of knowing in our own day and realising in our own experience what Gandhi stands for.



Dr. B. Pattabhi Sitaramayya

24 Nov. 1880 - 17 Dec. 1959



INDIAN REPUBLIC DAY CELEBRATIONS