

Newsletter

Vol. 21 Issue 8 AUGUST 2020

Price Rs. 10/- Per Copy

Nehru Centre



Discovery of India Building
Dr. Annie Besant Road,
Worli, Mumbai - 400 018.
Phone : 2496 4676-80
Fax : 2497 3827

Website: www.nehru-centre.org

Annual Subscription Rs. 100

Nation Building after Independence - Five Year Plans

After independence, the Indian economy had to be built from scratch. It was crucial for nation building. India chose the path of planned development for which there were many reasons.

In 1938, the Indian National Congress had set up a National Planning Committee which outlined 'national self-sufficiency and doubling of living standards in ten years as one of the main goals.'

In 1944, a group of leading industrialists like J. R. D. Tata, G. D. Birla, Ardeshir Dalal, Lala Shri Ram, Kasturbhai Lalbhai, Ardeshir Darabshaw Shroff, Sir Purshottamdas Thakurdas and John Mathai issued what they called **A Plan for Economic Development for India** more commonly known as the Bombay Plan. Its key principle was that the economy could not grow without government intervention and regulation. It was argued that the fledgling Indian industries would not be able to compete in a free market economy. Thus, the feeling was that the future government of independent India should protect indigenous industries against foreign competition in local markets. The Plan also suggested the establishment of critical industries as public sector enterprises.

Article 39 of the Constitution (Directive Principles of State Policy) lays down 'equitable distribution of material resources of the community for the common good and prevention of concentration of wealth and means of production to the common detriment.' It was in accordance with this article that the Planning Commission was set up on 15th March 1950 by a resolution of the Government of India, its objectives being to assess the country's resources, to prioritize investment proposals and to formulate plans for national reconstruction.

The Planning Commission issued a draft of the First Five Year Plan in the summer of 1951. The plan was finalized in 1953. It focused on agriculture and provided huge investment in irrigation, drainage and flood control schemes. It included 140 large irrigation projects and 100 power schemes. Introducing the plan proposals in Parliament, Jawaharlal Nehru, the Prime Minister, described the plan as the first of its kind to 'bring the whole of India - agricultural, industrial, social and economic - into one framework of thinking.' I. G. Patel, the economist, said that the First Five Year Plan was a 'sort of reconnaissance trip; surveying and mapping out of the

entire terrain so as to understand it better. Such a comprehensive exercise was bound to be eclectic and even discursive and to some extent, tentative and cautious.' He further observed, "It has been said that the First Five Year Plan is like the *Mahabharata*; there is nothing in the Indian economy which does not find reflection in the plan and there is nothing in the plan which is also not found in Indian reality."

The First Five Year Plan provided huge dams to the country. Nehru called them 'the temples of modern

contd. on page 2



SHRI R. D. PRADHAN (1928 - 2020)

We regret to announce the sad demise of Shri R. D. Pradhan, Vice-Chairman, Nehru Centre, on 31st July 2020. He was 92.

India'. Bhakra-Nangal in Punjab, Tungabhadra in Andhra Pradesh, Hirakud in Orissa, Rihand in Uttar Pradesh and Damodar in West Bengal were some of those large irrigation projects which were built. Political scientist Henry Hart commented that these projects were 'the greatest of the monuments of free India'; to them 'men and women come, in a pilgrimage growing season by season, to see for themselves the dams and canals and power stations.'

The First Plan was a success story. Over 16 million additional acres of land were irrigated and power generation increased by 70 percent. Food shortage started easing and inflation remained under control. Even the industrial sector made progress and annual per capita income also rose. Significantly, expenditure on the plan had not adversely affected India's foreign exchange reserves.

The Second Five Year Plan (1956-61) was to set India on the path of industrialization. P. C. Mahalanobis, the great statistician, was the architect of the Second Plan which focused on basic and heavy industry. About half of the plan's budget was allocated to steel, cement, fertilizers and rail transport industries. The Government of India signed three separate agreements for the construction of three steel plants, one at Rourkela in Orissa with the help of Germany, the second at Bhilai in Madhya Pradesh with the help of the Soviet Union and the third at Durgapur in West Bengal with the help of the British.

A Government Resolution on Industrial Policy in 1956 classified industries into three categories. The



Meeting of the First Planning Commission

first category consisted of atomic energy and defence related industries which would exclusively be the preserve of the public sector. The second included basic industries such as coal, iron and steel and ship building which would be developed only by the state, although existing private sector enterprises would be allowed to continue. Other industries like metals, chemicals and consumer goods were left for the private sector.

Lauding the plans, Gyanesh Kudaisya, in his book *A Republic in the Making: India in the 1950s* says that the two Five Year Plans spanning the 1950s were remarkably successful in introducing structural changes in the economy, resulting in a quickening of activity across different sectors. Infrastructure and transport saw an impressive expansion. Electricity generation increased fourfold. Freight carried by the railways doubled, while railway passenger traffic increased by 27 percent. Industrial production increased by 94 percent and the agricultural production grew by 41 percent. Most importantly, the per capita income in India rose from \$53.34 in 1951 to \$69.30 in 1961. This quantum of increase was higher than the cumulative increase recorded during the entire preceding half-century.

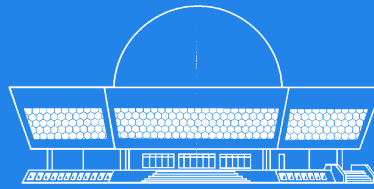
Though it is fashionable today to condemn Nehru's economic policy, the fact remains that it was with the first two Five Year Plans that the economic development of a poverty driven, underdeveloped fledgling nation started. Moreover, Nehru believed that planned development 'would be critical for integrating the nation'. Even before the First Plan was finalized, Nehru impressed upon the Chief Ministers the 'integrating factor' in a letter written in 1952. He wrote, "Behind the Plan lies the conception of India's unity and of a mighty co-operative effort of all the people of India. That should always be stressed and the inter-relation of one part of India with another pointed out... The more we think of this balanced picture of the whole of India and of its many-sided activities, which are so inter-related with one another, the less we are likely to go astray in the crooked paths of provincialism, communalism, casteism and all other disruptive and disintegrating tendencies."

In the words of Gyanesh Kudaisya, "Nehru's tenet that developmental planning was 'integrative' as it built bridges across backward and forward regions, rich and poor classes and between town and country could yet be validated by history."

What Nehru said....

As I walked around the {dam} site I thought that these days the biggest temple and mosque and gurdwara is the place where man works for the good of mankind. What place is greater than this, this Bhakra-Nangal, where thousands and lakhs of men have worked, have shed their blood and their sweat and laid down their lives as well? Where can be a greater and holier place than this, which we can regard as higher?

... speech at the inauguration of the Bhakra Nangal Dam



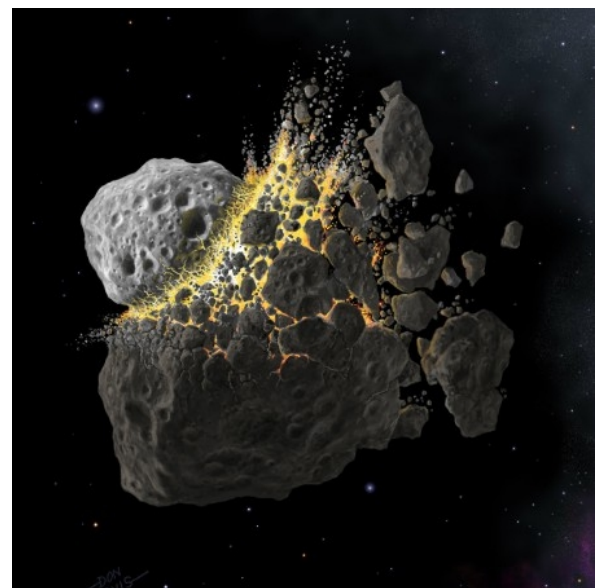
NEHRU PLANETARIUM

METEORS, METEORIODS AND METEORITES

Not all matter in the solar system has been brought together to form the sun, planets, comets and asteroids. Sometimes, while orbiting the sun, larger bodies crash into each other and break up. There are a large number of such stone-like particles travelling randomly across the solar system in inter-planetary motion. When such particles enter earth's atmosphere, they ablate*.

Meteors*

A meteor is a piece of space rock – usually that of a comet – that enters the earth's atmosphere. As it falls, it begins to burn up and produces spectacular fireworks. When we see a streak of light in the sky, rather like a bright star falling down, it is called a 'shooting star'. In scientific terms, it is a meteor. On any clear dark night, a meteor may appear every five minutes or thereabouts anywhere in the sky. A meteoric phenomenon lasts from a fraction of a second to a few seconds. Sometimes, a meteor may leave behind a trail of gas.



The collision between two asteroids results in small fragments that astronomers call meteoroids.

Meteoroids

As asteroids orbit the sun in a region called the 'asteroid belt', they sometimes crash into each other and produce rock-like debris. These are called meteoroids. Meteoroids are usually pea-sized and a few millimetres in diameter. They are sometimes even as small as grains of sand. Slightly bigger meteoroids are very bright and are called fireballs. They can be so bright that they are visible in broad daylight. Sometimes, these fireballs make a noise as they rush through the atmosphere of the earth. At times, they may explode in the sky and are called bolides. With a few exceptions, meteoroids completely burn out in their descent towards the earth's surface.

Meteorites

Sometimes, parts of meteoroids hit the surface of the earth in an impactful manner. These are called meteorites or also uroliths*.



Bolide over Flinders Ranges, in the South Australian desert on the evening of the 24th April 2011.

Credit C M Handler

Meteorites are classified into three broad categories: stones, irons and stony irons. Stony meteorites account for nearly 93% of all meteorites. They mainly consist of silicates which are rock-forming minerals. Some stony meteorites also contain carbon and carbon compounds like amino acids. These compounds are the organic building-blocks of life-sustaining proteins. Iron meteorites account for 6% of meteorites. Their composition includes 90% iron and the rest being nickel. The remaining 1% of meteorites are stony-iron meteorites consisting of nearly equal parts of meteoric iron and silicates. A meteorite weighing more than a hundred tonnes forms a crater when it hits the earth's surface.

Throughout history, meteorites have fascinated man. With the passage of time, the scientific study of these extra-terrestrial objects has provided a wealth of information about the solar system. This has further thrown light on various scientific questions like the origin of life on earth, the mass extinction of species, the nature and composition of asteroids and the conditions during the formation of the solar system.



Iron meteorite showing effects of atmospheric ablation

Meaning and origin of some words

Ablate – Latin origin 'ablātus' meaning to carry away or to remove by melting. In medical terms, a doctor may ablate a harmful tissue using a heated instrument.

Meteor – Greek origin 'meteōros' meaning high in the air. Meteorology is the study of weather.

Uranoliths – Greek origin 'urano' meaning from heaven and 'litho' meaning stone. Meteorites were also called uranoliths.

INDIAN CLASSICAL DANCE: KATHAK

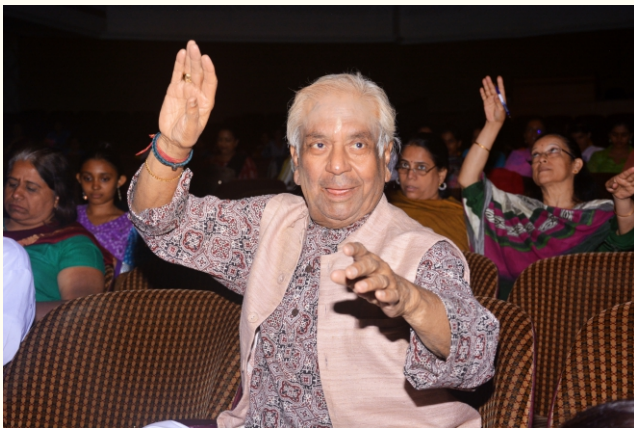
Dance has played an integral part in the history of Indian culture. Like the Bharatanatyam, the Kathak classical dance too was first performed in temples and later flourished in princely courts. A 'Nata Mandapa' was an essential part of temples, where men and women danced in veneration to the deity. Stories from the Ramayana, Mahabharata and the Puranas were narrated with gestures and music. The word 'Kattbaka' or 'Kathika' in Sanskrit means a narrator or a story-teller. Kathakas, therefore, were artistes in the field of story-telling, music and dance who continued the tradition until the advent of Mughal rule. Present day kathakas explain the term 'Kathak' as कथन करे सो कथक कहाते. Kathak, largely practiced in northern India, is the only classical dance that represents a glorious fusion of Hindu and Muslim culture.

Vraj – the seat of Vaishnavism is historically associated with Krishna Leela. Popular folklore is replete with stories of Lord Krishna performing the Raas-Leela with Radha and the Gopis. Thumri singing played an important part in Kathak dance. The songs generally depicted Shringar Rasa or Karuna Rasa. The thumri style of singing flourished in Lucknow and Banaras. Many stories exist of eminent thumri singers being adapted in Kathak dance too. The late Shambhu Maharaj was known to have performed many lyrical thumri songs while dancing.

Kathak has a unique technique of dance movements built by the use of an intricate system of foot-work. Pure dance (*nritta*) is all important where complex rhythmic patterns are created through the use of the flat feet and the control of sound of the ankle bells worn by the dancer. At first, the dancer sings and then makes graceful dancing movements while sitting. After the dance picks up rhythm, the dancer stands up and steps rhythmically. There is a mathematical precision of footwork in Kathak as the dancer whirls and spins, ending with a brilliant finale of lightening footwork. Kathak is a highly stylized and intricate form of dance with a fine pattern of artistry.

Today, the Kathak style of classical dance is an art which is much respected, admired by all and pursued by many. Its greatness and richness have been recognized and acknowledged not only in the country of its birth but also in other parts of the world.

One name that has almost become synonymous with modern day Kathak dance is that of Pandit Birju Maharaj, a scion of the legendary Maharaj family and son of Achhan Maharaj. He is considered the leading advocate of the Kalka-Bindadin gharana. He is also a singer par excellence, having command over *Thumri*, *Dadra*, and *Bhajan*.



The Culture Wing of Nehru Centre has been fortunate to have Pandit Birju Maharaj conduct many summer workshops for students of Kathak dance over the years.

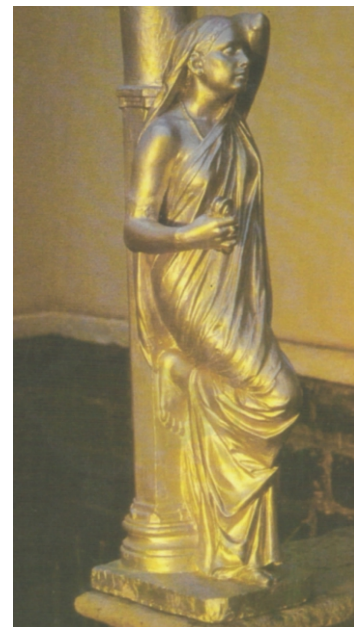
Vinayak Pandurang Karmarkar

In a small coastal village called Sasavane, in the Raigad district, is the unique Karmarkar Museum. This museum is the residence of late Padmashree Vinayak Pandurang Karmarkar. Karmarkar was born in this house and, after his death in 1966, his son Vishwas brought 148 statues made by his father to the Sasavane house to preserve them.

Born in the year 1891 into a family of Ganapati idol makers, the young Vinayak loved drawing and painting pictures on the walls of temples and houses in his village. Once when Mr. Otto Rothfield, the collector of Raigad district visited the village, he was highly impressed with a painting of Chhatrapati Shivaji Maharaj drawn on a temple wall. He immediately met the artist, Vinayak, and recommended that he learn art at the Sir J. J. School of Arts. With Mr. Rothfield's monetary help, Vinayak joined the college and completed the course well before time and was awarded the Lord Mayo Medal for being an outstanding student.

In 1916, Karmarkar set up a studio in Calcutta under the guidance of Surendranath Tagore. Here, he created many busts and statues of eminent people. In 1920, Karmarkar joined the Royal Academy School in London. From there he got an opportunity to visit the art galleries of Switzerland, France and Italy. He returned to India in 1923.

In India, this young sculptor was patronized by the princely rulers of Gondal, Baroda, Kolhapur and Gwalior. Karmarkar was a master of anatomy, whether human or animal.



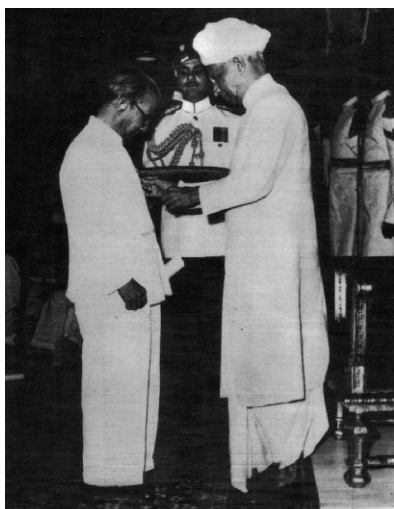
'Chipliwali' - in Plaster of Paris

Some of his outstanding sculptures are:

- Equestrian Statue of Chhatrapati Shivaji Maharaj
- Statue of Shri Vitthalbhai Patel
- Bust of Sir Cowasje Jehangir
- Bust of Sir M. Visvesvaraya
- Statue of Sir Jamshedji Tata
- Bust of Rabindranath Tagore

Some sculptures of people he saw in and around him were:

- Traveller lady (1953)
- Woman with a pitcher (1950)
- Cowherd (1960)
- Waghri boy (1933)
- Sitting buffalo (1964)
- Fruit seller (1945)



In 1962, the President of India honoured Shri Karmarkar with the Padmashree. The great sculptor's life is an account of a village lad's rise to the pinnacle of achievement in the Indian art panorama. Not only are all the statues that he created replicas of natural physical beauty, but they are also enriched with careful detailed artistry.

Vinayak Karmarkar, named after the elephant god and born into a family of Ganapati statue creators was skilled in every aspect of the art of sculpture.

In the words of Smt. Sunanda Karmarkar his daughter-in-law, "Art was his life. Sasavane was his soul. The family and friends were his heart. And most of all, such a divine person was my father-in-law." Presently she is looking after the Karmarkar Museum at Sasavane.

Shri Karmarkar being honoured with Padmashree in 1962 by Dr. S. Radhakrishnan, President of India

UNESCO World Heritage Sites in India

11. Shore Temple Complex at Mahabalipuram

Shore Temple Complex at Mahabalipuram is a collection of religious monuments in the coastal resort town of Mahabalipuram. The site has 40 ancient monuments and Hindu temples comprising of Ratha temples with monolithic processional chariots, built between 630 and 668; Mandapa or Cave temples with narratives from the Mahabharata and rock relief stone-cut temples built between 695 and 722.

Ratha Temples are called the Pandava Rathas. There are mainly seven rathas, of which five are named Dharmraja Ratha, Arjuna Ratha, Bhima Ratha, Nakula Ratha and Sahadeva Ratha. The other two rathas are called Draupadi Ratha and Ganesha Ratha. These chariots are carved out of a single rock but the construction was not completed, and this is the reason worship rituals are not performed here.

Mandapas or Cave Temples are eleven rock-cut temples covered with bas-relief, carved with the help of iron mallet and chisel. According to the historians, these cave temples were cut and decorated with the help of panels in Mamalla style. The remnants of these caves indicate they were painted and plastered. One of the most notable bas-reliefs is found inside the Mahisasur Mardini Cave Temple of Goddess Durga. Krishna Cave Temple exhibits the sculptural representation of Lord Krishna holding the Govardhana Hill in order to protect cowherds and gopis from floods and heavy rain. Varaha Cave Temple's most admired sculpture is the one that depicts the incarnation of Lord Vishnu lifting Earth above the sea.

The Rock Reliefs of Mahabalipuram are carved either on independent boulders or rocks. These are popular mainly because of the exquisite bas-relief work, especially Descent of the Ganges also called Bhagiratha's Penance and Arjuna's Penance which are the world's largest bas-relief work. This bas-relief was sculpted on two huge granite boulders, with a length of 27m and height of 9 m. The sculpture represents different mythological episodes of Hindu religious belief.

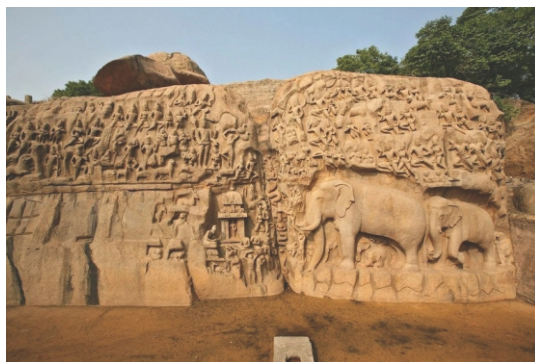
The group of temples along the Coromandel coast at Mahabalipuram, was declared a UNESCO World Heritage site in India in 1984.



Dharmaraja Ratha, Mahabalipuram



Lord Krishna holding the Govardhana Hill, Krishna Cave Temple, Mahabalipuram



Descent of the Ganges or Arjuna's Penance, Mahabalipuram

NEHRU CENTRE PUBLICATIONS

Books for Sale

- NEHRU REVISITED
- INDIA'S DEFENCE PREPAREDNESS
- NEHRU AND INDIAN CONSTITUTIONALISM
- INTERNAL SECURITY IN INDIA
- CONSTITUTIONALISM AND DEMOCRACY IN SOUTH ASIA

मुंबई काल आणि आज
MUMBAI PAST AND PRESENT

- INDIA AND CENTRAL ASIA
- WITNESS TO HISTORY
- INDIA-RUSSIA RELATIONS
- INDIA-CHINA RELATIONS
- REMEMBERING EINSTEIN
- CHALLENGES TO DEMOCRACY IN INDIA
- RULE OF LAW IN A FREE SOCIETY
- SCIENCE IN INDIA
- EXPLORING THE UNIVERSE

Colourful art catalogues for sale

- (1) GOPALRAO DEUSKAR (1995)
- (2) VINAYAKRAO KARMARKAR (1996)
- (3) MITTER BEDI (1997) (4) S. L. & G. S. HALDANKAR (1998)
- (5) BALAJI & HARISH TALIM (1999)
- (6) D. G. KULKARNI (DIZI) (2001)
- (7) NARAYAN L. SONAVADEKAR (2003)
- (8) NAGESH B. SABANAVAR (2004)
- (9) SAMAKALEEN (2005) (10) VINAYAK S. MASOJI (2006)
- (11) K. B. KULKARNI (2007)
- (12) P. A. DHOND (2008) (13) HAREN DAS (2009)
- (14) ART HERITAGE OF MAHARASHTRA (2010)
- (15) G. N. JADHAV (2011) (16) J. B. DIKSHIT (2014)
- (17) DEENANATH DALAL (2015) (18) A. A. RAIBA (2016)
- (19) RAJA RAVI VARMA (2017) (20) SHIYAVAX CHAVDA (2018)
- (21) GOVIND M. SOLEGAONKAR (2019)

ART FUSION catalogues

2007 / 2008 / 2009 / 2010 / 2011 / 2012 / 2013 / 2014

Set of five assorted gift cards
Designed by differently abled children

SANSKRUTI - CD ROM : An aesthetics of Indian culture

DISCOVERY OF INDIA (VCD)

Set of ten greeting cards
Based on Discovery of India Exposition

Available at:
Book Stall, Ground floor, Discovery of India Building,
Nehru Centre, Worli, Mumbai - 400 018.



Libraries are interactive community spaces

"We love ourselves in books: we find ourselves there too!" While the COVID 19 pandemic allowed me the sheer delight and consolation of reading the many, many books I'd squirreled away, "for a rainy day, it also brought back nostalgia and a deep yearning for the Nehru Centre Library, which was a sweet refuge from daily toil and turmoil. It is not only about books - new, classic or rare. But it is so much more. One gets to discuss ideas and books with like-minded bibliophiles; one meets authors and other interesting people and the panel discussions with authors are always so inspirational and invigorating. The library produced fabulous illustrated books of poetry and stories by school-children (best of the competitions) I've personally benefitted (like many others) from the "Words for Wellness" (Therapeutic writing sessions) that tapped into emotions and led to a lot of sharing by the group. It is difficult to describe the wonderful interactive sessions the Library organizes. They are sorely missed.



Here is a fervent plea to the 'Powers that Be' to please reopen our libraries, those magical cultural spaces that cater to our minds, hearts and souls!. These are not like Juhu Chowpatty or Marine Drive. You won't get mask-less hordes trampling these sacred spaces. You will get people, marked, sanitised and keeping safe distances: slaking their thirst for knowledge and culture in a civilized manner. The time is right and it's now!

Marie Celine D'Mello

<p> : nehru-centre.org/library.html</p> <p> : nehrucenlibrary.blogspot.in</p> <p> : nehrucen-koha.informindia.co.in</p> <p> : www.facebook.com/NehruCentreLibrary</p> <p> : www.twitter.com/nehrucenlib</p>	<p>Temporarily closed</p>
--	----------------------------------

Published by Nehru Centre,
Discovery of India Building, Dr. A. B. Road, Worli, Mumbai - 400 018.
Printed at M/s PRINTCOM, Shop No. 3, Pandurang Budhkar Marg,
Gopal Nagar, Worli, Mumbai - 400 030.

Website: www.nehru-centre.org
Email: editor@nehru-centre.org
Feedback, comments are welcome.

Editor: Arati N. Desai
Design & Layout : Imtiaz Kalu