

# Newsletter

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**Nehru  
Centre**



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## Events At a Glance...

### Library

**NATURALLY BOOKED  
Children's Literature Festival**  
(Celebrating Books & Nature)

Date: 7th December 2019  
Time: 10.30 a.m. - 1.30 p.m.

Venues:

Library, 'Who Are We' Hall  
Hall of Harmony & Warli Hall

### Art Gallery

**INDIAN MASTER'S  
RETROSPECTIVE**

An exhibition showcasing the  
works of Indian Master Painter -  
Govind Madhav Solegaonkar

Date: 20th December 2019 to  
5th January 2020

Venue: Nehru Centre Art Gallery

### Culture Wing

**The Musical Heritage of Naushad  
A Tribute**

A celebration of Naushad Ali's  
birth centenary year through film  
and music.

Date: 26th December 2019  
Time: 6.30 p.m.

Venue: Nehru Centre Auditorium

## Nation Building after Independence Integration of Indian States

After independence, the unification and consolidation of princely states as an integral part of India was the most crucial exercise in nation building. On August 15, 1947 not only did India and Pakistan come into being as two independent countries, but five hundred and sixty five princely states spread all over India also became independent sovereign countries. Their continuance as such would have prevented India from becoming one country. There would have been several patches of land known by as many names, each fully independent causing chaos and confusion.

In July 1947 a new Ministry of States was formed under Sardar Vallabhbhai Patel, and Shri V. P. Menon was appointed its secretary. In his first address to the princes, Sardar made a great impact on them. He said, "We are at a momentous stage in the history of India. By common endeavour, we can raise the country to a new greatness, while lack of unity will expose us to fresh calamities. I hope the Indian states will bear in mind that the alternative to cooperation in the general interest is anarchy and chaos, which will overwhelm great and small in common ruin if we are unable to get together in the minimum of common tasks. Let not the future generations curse us for having had the opportunity but failed to turn it to our mutual advantage. Instead, let it be

our proud privilege to leave a legacy of mutually beneficial relationships which would raise this sacred land to its proper place amongst the nations of the world and turn it into an abode of peace and prosperity."

Wise counsel, friendly persuasion and instilling, in the minds of the princes, a fear of the public's distaste for autocratic rule were the methods used to convince them to accede to India by signing an 'Instrument of Accession' with respect to three essential subjects - defence, foreign affairs and communications. This was followed by detailed negotiations which would eventually lead to full integration i.e. merger. In return the government "guaranteed them a stipulated sum annually as a 'privy purse' and 'enjoyment of all private properties', all personal privileges, dignities and titles." The States were given three options:

- (a) merge the state with adjoining provinces
- (b) join a number of contiguous states to form a union
- (c) agree, in case of large states, to being centrally administered.

By 15th August virtually all the states had signed the Instrument of Accession. But there were exceptions.

contd. on page 2

Travancore was the first to refuse to sign. Sir C. P. Ramaswamy Aiyer, the Dewan of Travancore, preferred to negotiate a treaty with India. On July 27, there was an attempt on his life. The State Peoples Organization was behind it. Realising that the people of the State were not with him, Sir C. P. advised the Maharaja to follow the path of conciliation and compromise. On July 30, 1947 Travancore acceded to the Indian Union.

Bhopal too resisted signing the Instrument of Accession but not for long. The then Viceroy's advice and the fact that fellow princes were acceding to India in large numbers made the Nawab of Bhopal capitulate.

Jodhpur, a Hindu kingdom, shared a border with Pakistan. The Maharaja was young. He was misled into believing that Pakistan would offer him better terms. He had a meeting with Mr. Jinnah at which the latter offered anything the Maharaja wanted. The Maharaja toyed with the idea of acceding to Pakistan. Sardar Patel came to know about this development and he intervened making the Maharaja realize the mistake he was about to commit. Thereafter, Jodhpur signed the Instrument of Accession.

Junagadh was another state which did not sign the Instrument of Accession upto 15th August. It was bounded entirely by the other Indian state of Kathiawar with the Arabian Sea to its south. It had no contiguity with Pakistan. Its ruler was a Muslim but its population was 80 percent Hindu. Yet,

on August 15, 1947 the government of Junagadh announced its accession to Pakistan. There was a great deal of resentment all over Kathiawar and a popular agitation started within Junagadh. The Nawab panicked and fled to Karachi leaving the state in the care of the Dewan. Pakistan did not provide any help though it had formally accepted the accession. Left with no choice, the Dewan handed over the administration of Junagadh to the Indian Regional Commissioner on 9th November, 1947. Subsequently, a plebiscite was organized in which only 91 persons voted against accession to India.

The state of Hyderabad wanted total independence after the British left and it refused to sign the Instrument of Accession. It was a huge state which ran across the Deccan plateau. Its ruler was a Muslim and the population mostly Hindu. Every stratagem, including communal violence and a threat of armed conflict, was used by the ruler of Hyderabad, known as the Nizam, to remain independent. In all his efforts he was supported by the British, particularly the Conservative party. As long as Lord Mountbatten was the Governor General of India, no drastic action was taken against Hyderabad despite of several provocations. In June 1948, Mountbatten demitted office. Atrocities against the Hindu population of the state continued unchecked. Left with no choice, India resorted to 'Police Action.' The state of Hyderabad was taken over in three days and merged into the Indian union.

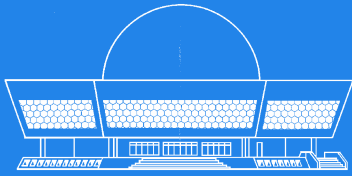
After Hyderabad, the only princely state outside the Indian union was the state of Jammu and Kashmir (J&K). Its ruler was a Hindu with the majority population being Muslim. The state bordered both India and Pakistan. The ruler of J&K also nourished the ambition of becoming independent. But that was not to be. Pakistan sent armed raiders to take over J&K. The Maharaja sought India's help and signed the Instrument of Accession. Events moved in a different direction thereafter eluding integration of Jammu and Kashmir with India.

The policy of accession ensured the fundamental unity of the country. The masterly handling of the rulers by Sardar Patel was the foremost factor in the success of the accession policy. The willing and patriotic cooperation of the rulers was the other. In his address to the Constituent Assembly on 15th August, Lord Mountbatten referred to the success of the accession policy and paid a tribute to Sardar as a far sighted statesman. He said, "It is a great triumph for the realism and sense of responsibility of the rulers and the Governments of the states as well as for the Government of India that it was possible to produce an instrument of accession which was equally acceptable to both sides; and one, moreover, so simple and so straightforward that within less than three weeks practically all the States concerned had signed the Instrument of Accession and the Standstill Agreement. There is thus established a unified political structure."

## What Nehru said....

Our policy has been that there must be full responsible government in every state, there must be an equal measure of freedom there as in the rest of India.... We cannot have autocracy in any part of India, because autocracy and democracy cannot pull together. One will overcome and swallow the other. And there is no doubt that the democracy in India is not going to be swallowed by anything else.

Speech at a public meeting, Vishakhapatnam, 14 March 1948



NEHRU PLANETARIUM

## SKY SHOW : 'Cosmic Life'

### Timings

12 noon (Hindi) 1:30 p.m. (Marathi)  
3:00 p.m. (English) 4:30 p.m. (Hindi)

(MONDAY CLOSED)

## Annular Eclipses

### The Annular Eclipse of the Sun – 26 December 2019 – Safe observation

As mentioned in the last issue of the Newsletter, the annular solar eclipse that will take place on 26 December 2019 will be visible from the southern part of India. People from other parts of India will only be able to observe a partial eclipse of the Sun. The next solar eclipse that will be visible over India will occur on June 21, 2020. That eclipse may not be visible over India as it will occur during the beginning of the monsoon season when the sky is generally covered with clouds. Hence, one may view the annular solar eclipse but only after taking due precautions as listed below.

### Watching the eclipse safely

Normally we cannot look directly at the sun for more than a couple of seconds at a time. At the time of the eclipse, however, people try to do so as the Sun's brightness appears to be slowly decreasing in intensity. **(Please be forewarned that the retina of the eye can get damaged if one looks at the sun directly – eclipse or no eclipse.)** This is due to the fact that the solar radiation is so strong that it affects the retina of the human eye.



Eclipse observation at the Planetarium

There are three basic methods to safely observe the progress of the eclipse. They are:

1. by applying the principle of pin hole imaging,
2. by projecting the image of the sun with the help of an optical instrument, or
3. by looking directly at the sun through a safe filter.

### 1. Pin hole imaging

Take a small mirror. Take a thick sheet of paper bigger than the mirror and make a small hole in it. Now cover the mirror with this paper. When you reflect the sunrays using this small 'device' on a distant wall, you will see the image of the sun on the wall. You may have to adjust the size of the hole a bit. This is pinhole imaging and is a very suitable method for showing the eclipse to a large group of people.

You can set up live projection of the eclipse by taking a cardboard box or plastic tube of approximately 5 cm. diameter and 1 to 1.5 meters length to make a pinhole camera. Close one end of the tube with a thick sheet of paper/card and pierce a hole in the centre. On the other end, put a sheet of tracing paper or butter paper. Point the end with the pinhole towards the sun. Cover the tube from the sun on all sides. A clear and safe image is formed in this way.

## 2. Optical instrument

In the second type of eclipse observation a screen is mounted on a telescope/binocular about half a meter away from the eyepiece. A sharp and large image is visible to many people at the same time. While doing this one must be sure that nobody looks through the binocular/telescope towards the sun. This is even more dangerous than looking at the sun with the naked eye.

## 3. Looking directly

The simplest way of observing the eclipse is to use specially prepared and certified solar eclipse goggles. You are advised never to observe the eclipse through normal sunglasses.

You may also look at the sun through a welding glass (#14) without causing any harm to your eyes.

Sometimes exposed films are used as filters, but they are safe only if they are fully exposed to light and developed to maximum density. The metallic silver on the film forms the protective layer.

Some of the new films have dyes instead of silver and are unsafe. So, as a general rule, exposed photo-films are unsafe. Colour films, black and white films without silver, photographic or X ray images, smoked glass, sunglasses, both single and multiple, neutral density filters used in photography, polarizing filters, floppy disks, CDs and CD-ROMs are unsafe.

## Myths and Facts

Myth No. 1: Some types of radiation (like through cosmic rays etc.) are transmitted during a solar eclipse and so it is better to be safe and stay at home.

Fact: There is no such thing as a special eclipse radiation and also, no germ, bacteria, viruses or pathogens affect us at the time of the eclipse.

Myth No. 2: If you have to see the eclipse with the naked eye, it is better to observe it reflected in water kept in a shallow basin. The justification is that the image is sufficiently cooled in the water so that it does not harm the eye.

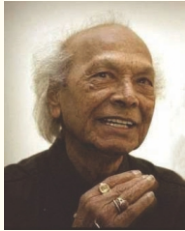
Fact: This is not safe. The image of the sun is reflected from the upper surface of the water which has quite a high reflectivity. The amount of absorption of the radiation is not sufficient to make it safe for observation without a proper filter.

Myth No. 3: The radiation of the eclipse is especially harmful for pregnant women and they should avoid the use of any equipment or appliance, otherwise the foetus may be deformed.

Fact: There is no harm whatsoever to a pregnant woman or to the foetus due to the eclipse. Pregnant women have viewed the eclipse or used various equipment to view it without any harm being caused to them or their foetuses.

Myth No. 4: You can use a lamp blackened glass plate to observe the partial phase.

Fact: Please do not do that. The human eye is not sensitive to the infrared radiation which penetrates through the lamp blackened glass plate. Therefore the normal precaution that the eye takes of reducing the iris does not work and you allow more infrared radiation to fall on the retina.



## THE MUSICAL HERITAGE of NAUSHAD ( A Tribute )



Naushad Ali, the maestro of popular film music was born on December 25th 1919. He is remembered for liltful tunes based on classical ragas and folk music in a number of Hindi films, like *Baiju Bawra*, *Mughal-e-Azam*, *Aan*, *Ganga Jamuna* and many others. Naushad introduced orchestras in music composition. He used Indian musical instruments like the tabla, harmonium and sitar as well as western instruments like the clarinet, mandolin and the accordion with equal ease in his compositions. Naushad was conferred the Dadasaheb Phalke Award and the Padma Bhushan in 1981 and 1992 respectively for his contribution to the Hindi film industry.

On his birth centenary, Nehru Centre will pay a musical tribute to Naushad Ali by presenting two short films and a rendition of his film songs. The participating singers will be **Anil Bajpai, Sagar Sawarkar, Kavita Murti and Vrushali Patil**.

The programme will be compered by **Prashant Rao** and music will be arranged by **Ajay Madan**.

**Thursday, 26th December, 2019 at 6.30 p.m.**

**Venue: Nehru Centre Auditorium**

Films credit: Films Division

*Entry : Entrance cards will be available on 21st December 2019 from 10.30 a.m. until availability from the Booking Counter of the Nehru Centre Auditorium and also on [bookmyshow.com](http://bookmyshow.com)*

### Readers write in....

My name is Bhagyashri Todankar. I am currently pursuing my Ph.D. in Japan and also working as a Teaching Assistant in English in Nagoya Institute of Technology.

In my English class, I was teaching about Gandhi, Nehru and The Independence Movement to Japanese students. I am writing to you because Nehru Centre's newsletters have been of great help to me in understanding so many things about Gandhi that are generally not mentioned in any text books. Children were curious to know more about the Father of our nation and the extra reading from the newsletters has come in handy to me to narrate the stories in class and help the students get a better understanding about the freedom movement and the leaders involved.

Bhagyashri Todankar

Of late, the newsletters published by you have become eminently readable, compelling serious attention to the various features therein.

The cover feature shows considerable research in compiling a must read article. Likewise, it shows a lot of thought has gone into making the centre page very informative on scientific matters. The recent article on Kitchen Chemistry as also one on Mangalyaan are most enjoyable.

In effect, your newsletters which used to get a cursory glance, now get my full attention.

Ramrao Desai

Dear readers  
Your feedback is appreciated.

Editor

**MILIND DHERE**



A wellknown photographer from Pune, Milind depicts his skills in photography in realistic and abstract forms.

**Tuesday 3rd December to  
Monday 9th December 2019  
(AC Gallery)**

**VIJAY AREKAR**



Vijay is a graphic designer who paints figurative compositions in oils on canvas.

**Tuesday 3rd December to  
Monday 9th December 2019  
(Circular Gallery)**

**ANUP KUMAR CHAND  
H. R. DAS  
KALIKINKAR DAY  
PARVAT CHANDRA MATI**

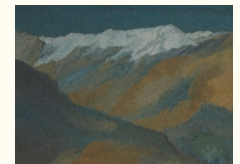
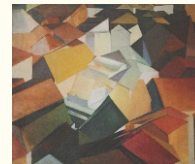
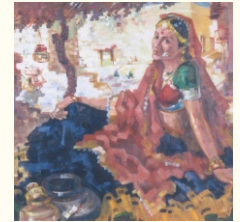


This group show will display paintings in acrylic and water

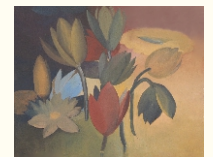
**Indian Master's Retrospective**

**INDIAN MASTER PAINTER: SHRI G. M. SOLEGAONKAR**

Nehru Centre's Art Gallery will present its 27th Indian Masters' Retrospective of the works of Shri Govind Madhav Solegaonkar. He was born in 1912 at Sehere in Madhya Pradesh. He studied in Indore and later at Bombay's Sir J. J. School of Art.



He extensively travelled abroad and received great appreciation for his works. He won innumerable awards for his murals. His paintings are in Indian colours with limited palettes, prepared by himself from flowers, leaves and stones.



This exhibition is worth visiting and soon may travel overseas. The art catalogue on Shri Solegaonkar's works will be released on the inaugural day of the exhibition.



**Friday, 20th December 2019  
to Sunday, 5th January 2020**

**Nehru Centre Art Gallery**

**Time: 11.00 am to 7.00 pm**

colours and bronze and copper sculptures.

**Tuesday 10th December to  
Monday 16th December 2019  
(AC Gallery)**

**CAMPS COLLECTION**

The paintings are from various locations where art students visited as part of Nehru Centre Art Gallery study camps.

**Tuesday 10th December to  
Monday 16th December 2019  
(Circular Gallery)**

**SANJAY TANDEKAR**

His paintings are figurative compositions in acrylic on canvas.



**Tuesday 17th December to  
Monday 23rd December 2019  
(Circular Gallery)**

**SUPARNA MUKHERJEE**

Her figurative works are in oil, acrylic and water colours.

**Tuesday 24th December to  
Monday 30th December 2019  
(Circular Gallery)**

## UNESCO World Heritage Sites in India

### 4. Mahabodhi Temple Complex in Bodh Gaya

The magnificent Mahabodhi Temple Complex in Bodh Gaya is situated in central Bihar. The temple complex is about 115 km away from Patna. It is one of the four main pilgrimage sites of Buddhism. The first temple was constructed by King Ashoka in the 3rd century B.C. while the present temple complex is estimated to be erected somewhere between the 5th or 7th century B.C. All the temples in this complex have been built only by using bricks. It is considered to have had significant influence in the development of brick architecture over the centuries. The sacred Bodhi tree under which Siddhartha Gautama meditated and is believed to have attained spiritual enlightenment is situated on the west side of the temple.

There are many towers in the temple, the highest one standing at 55 meters. The gold painted idol of Lord Buddha sitting in the 'Bhumisparsha Mudra' (earth touching posture) captivates the attention of the visitors. The devotees can also visit several other places located inside the temple complex where Lord Buddha used to meditate after getting enlightenment.

The Mahabodhi temple is surrounded by two distinct types of railings on all four sides, and they are about two meters high. The old railings are made from sandstone, and have illustrations of Goddess Laxmi being bathed by elephants and of Lord Surya riding a chariot that is being drawn by four horses. The newer ones are made of unpolished granite and are believed to have been constructed in the Gupta period. They have carvings of stupas, garudas or eagles and lotuses. In 2013, the upper portion of the temple was covered with gold, as a gift from the King of Thailand and the devotees of Lord Gautam Buddha.

In June 2002, UNESCO declared the Mahabodhi Temple a World Heritage Site.



**Mahabodhi Temple, Bodh Gaya**



**Bodhi Tree, Bodh Gaya**



**Buddha Statue, Bodh Gaya**

*Further reading at Nehru Centre Library:*

- Mahabodhi or the Great Buddhist Temple under the Bodhi Tree at Buddha-Gaya, Cunningham, A., Indological Book House, 1970. Call No. 726.143/Cun, Barcode- 1122
- Early Buddhist Art of Bodh-Gaya, Chakravarty, Kalyan Kumar, Munshiram Manoharlal Publishers Pvt. Ltd., 1997. Call No. 722.4/Cha, Barcode- 11818

**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
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- INDIA AND CENTRAL ASIA
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- 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)
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- (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) SHIAVAX CHAVDA (2018)

ART FUSION catalogues

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

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