

Newsletter

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Nation Building after Independence Reorganization of States

The genesis of the creation of linguistic provinces lies in the existence of so many wonderful languages in India. The idea of forming states on the linguistic principle was mooted during the freedom movement. After the Nagpur Congress of 1920, it was formalized with Mahatma Gandhi's support, and the Congress Provincial Committees were formed accordingly like the Karnataka Pradesh PCC, the Orissa PCC, the Maharashtra PCC and so on.

India's independence in 1947 was accompanied by its partition on the basis of religion. A further division based on language may have caused the break-up of the union. Addressing the Constituent Assembly, Nehru said, "While the Congress had once promised linguistic provinces, the country now faced a very critical situation resulting from partition. Now disruptionist tendencies had come to the fore. To check them, one had to underline the security and stability of India. The first essential

therefore is for India as a whole to be strong and firmly established, confident in her capacity to meet all possible dangers and face and meet all problems. If India lives, all parts of India also live and prosper. If India is enfeebled, all her component elements grow weak."

In 1948, the Constituent Assembly appointed a Linguistic Provinces Commission headed by Justice S. K. Dar, to examine the demand for linguistic provinces. The Commission held the view that 'the paramount need of the time was national unity and recommended that no new provinces should be created and the whole issue should be postponed for 10 years.'

Justice Dar Commission's recommendations did not satisfy the members of the Constituent Assembly. The Congress therefore set up its own high powered Committee to examine the Dar Commission's recommendations. The Committee was known as the 'JVP Committee' after the initials of its three members, Jawaharlal

Nehru, Vallabhbhai Patel, and Pattabhi Sitaramayya. The Committee came to the following conclusion: "The present is not an opportune time for the formation of new provinces. It would unmistakably retard the process of consolidation of our gains, dislocate our administrative, economic and financial structure; let loose, while we are still in a formative phase, the forces of disruption and disintegration, and seriously interfere with the progressive solution of our economic and political difficulties."

Gyanesh Kudaisya in his book *A Republic in the Making* succinctly sums up the situation. He says, "Within the Constituent Assembly and the Congress Party, it seemed as if a consensus had emerged; it was agreed that while the linguistic principles needed to be respected, political conditions in the aftermath of partition were not apposite. According to Robert King, 'the cold water therapy of JVP' effectively postponed the issue for some years."

contd. on page 2

The issue of linguistic provinces came to the fore again in 1952 for a separate Telugu state. On 19th October 1952, a Gandhian named Potti Sriramulu began a fast unto death for the creation of Andhra Pradesh. After 58 days of fasting, Sriramulu died on 15th December 1952. Violence erupted all over the Telugu-speaking areas of South India forcing the Central government to announce that a separate state of Andhra would be formed. Within months, the Telugu districts of Madras province were identified and the new state of Andhra Pradesh was inaugurated at Kurnool on 1st October 1953.

It was realized that the demand for linguistic provinces could no longer be brushed aside particularly after the formation of Andhra Pradesh. Therefore, the government of India appointed a States Reorganization Commission to 'make recommendations in regard to the broad principles which should govern the formation of linguistic states'. The members of the States Reorganization Commission were Saiyid Fazal Ali, a jurist, Kavalam Madhava Panikkar, a historian and civil servant and Hriday Nath Kunzru, a social worker and member of the Rajya Sabha.

The Commission submitted its report to the government in September 1955. It laid down the



The States Reorganization Commission held its first meeting on February 12, 1954

following principles for the formation of linguistic states: a) the preservation and strengthening of India's unity and security, b) the linguistic and cultural homogeneity of regions, and c) financial, economic and administrative considerations to ensure the viability of states.

The States Reorganization bill was introduced in Parliament in March 1956 and was hotly debated over the next three months. It received presidential assent in August 1956 thus paving the way for the reorganization of states and the carving out of several new states with effect from 1st November 1956.

As Gyanesh Kudaisya puts it, "The reorganization of states on linguistic basis provided a stable foundation upon which India's federal structure could rest. It

successfully resized unwieldy administrative provinces such as the former Madras and Bombay provinces. It succeeded in responding to long standing demands for states which reflected indigenous and cultural boundaries. Significantly, the reorganization of states was also a balancing act that readjusted the relationship of the Centre with the constituent parts of the Union, reflecting a new equilibrium between pan-Indian power and regional interests. It thus promoted the idea of cooperative federalism within the Indian Union."

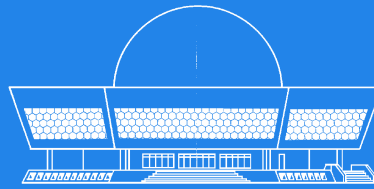
Further Reading:

1. India after Gandhi: The History of the World's Largest Democracy by Ramachandra Guha
2. A Republic in the Making: India in the 1950s by Gyanesh Kudaisya

What Nehru said....

Our great provincial languages are no dialects or vernaculars, as the ignorant sometimes call them. They are ancient languages with a rich inheritance, each spoken by many millions of people, each tied up inextricably with the life and culture and ideas of the masses as well as the upper classes. It is axiomatic that the masses can only grow educationally and culturally through the medium of their own language.

...from essay 'The Question of Language'



NEHRU PLANETARIUM

Sawai Jai Singh II and Jantar Mantar Observatories

Jai Singh II (1688 – 1734), the ruler of Amer, constructed the first ever astronomical observatory in India, known as the Jantar Mantar at Delhi. He ascended the throne at the age of eleven due to the untimely death of his father Maharaja Bishan Singh at the age of twenty seven. Jai Singh was a learned young man and had great interest in mathematics, architecture and astronomy. When he was only thirteen he instructed his court-scholars to make copies of two important Hindu manuscripts on astronomy. The Sawai Man Singh II Museum in Jaipur has preserved these manuscripts. Jai Singh II was bestowed with the title of 'Sawai' meaning 'quarter more than one', implying him to be superior to his contemporaries.

In 1719 Sawai Jai Singh witnessed a heated debate between Hindu and Persian astrologers in the court of the emperor. The astrologers were both claiming the accuracy of their almanacs when Sawai Jai Singh suggested that they should ascertain for themselves the position of planets. Unfortunately, neither the Hindu nor the Persian astronomers knew where to look for a planet as they had no practical knowledge of observational astronomy.

This was the reason that Sawai Jai Singh undertook the task of building an astronomical observatory, to compile astronomical tables and to predict the times and movements of the sun, moon and planets. Five years later in 1724 he built the observatory at Delhi which came to be known as Jantar Mantar. The name is derived from the words *yantra* or instrument (Jantar) and *mantra* or *mantrana* which means 'to calculate' (Mantar). Later he built four more observatories at four important cities viz. Jaipur, Ujjain (capital of the then Malwa province), Mathura (the then Agra province) and Varanasi.

Most of the instruments at these observatories were giant masonry structures giving highly accurate measurements of astronomical objects – like the Sun, the Moon and planets. Of the five observatories, all except the observatory at Mathura still exist and are open to the public. The Mathura observatory, and the fort in which it was housed, were destroyed just before 1857. Realizing that the accuracy of eye observations would improve with larger, more stable instruments, Jai Singh designed common brass instruments



Jantar Mantar at Delhi

using stone construction methods. His applied ingenuity led to the invention of several outsize masonry instruments, most of which were used to determine the coordinates of celestial objects with reference to the local horizon. During Jai Singh's lifetime, the observatories were used to make observations in order to update existing ephemerides such as the Zij-i Ulugh Begi. Jai Singh established communications with European astronomers through a number of Jesuits living and working in India. In addition to dispatching ambassadorial parties to Portugal, he invited French and Bavarian

Jesuits to visit and make use of the observatories. An observatory similar to Jantar Mantar was built at Samarkand, Uzbekistan by Sultan Ulugh Beg who was himself an astronomer and a mathematician.

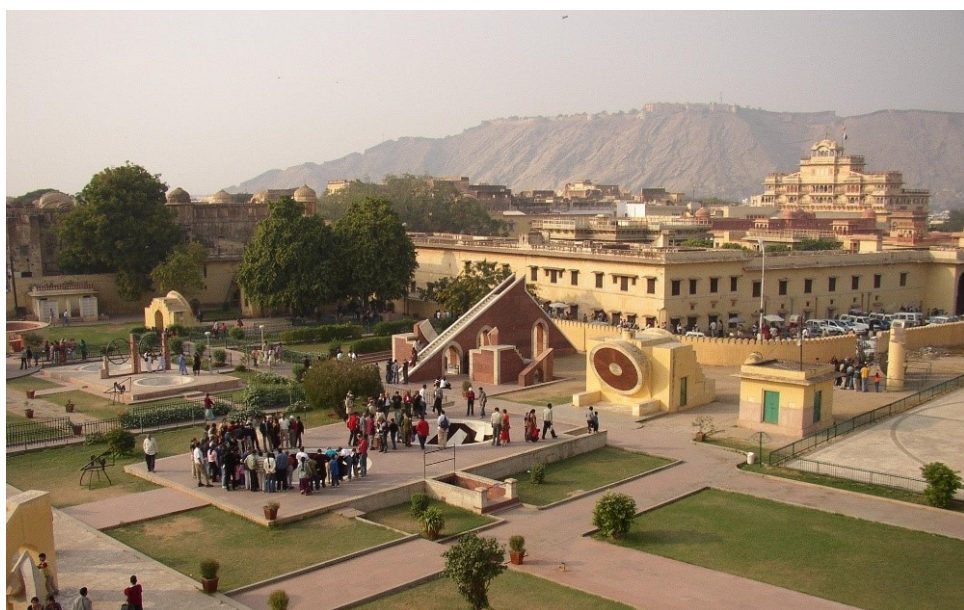
Delhi Jantar Mantar has 12 instruments built by Sawai Jai Singh. The four main instruments are Samrat Yantra, Jaya Prakash Yantra, Rama Yantra and Mishra Yantra.

Samrat Yantra or Supreme Instrument consists of giant triangular constructions that stand 70 feet tall. Its hypotenuse or the slanting wall is 128 feet long. It is parallel to the axis of the Earth. The shadow of the slanting wall falls on one of the two quadrants to its west and east. It was used to measure the coordinates of other astronomical bodies.

Jaya Prakash Yantra consists of two concave hemispherical structures, used to ascertain the position of the sun and other heavenly bodies. Rama Yantra consists of two large cylindrical structures to measure the altitude of stars. Mishra Yantra (mishra meaning mixed) consists of five instruments designed to find the shortest and longest days of the year. It also calculates different aspects of celestial objects and time. There is also a Samrat Yantra which is a large sundial for calculating time. This instrument is believed to have been constructed by Sawai Jai Singh's son Madho Singh.

The Jaipur Jantar Mantar is the most informative and well-kept observatory. This Jantar Mantar consists of nineteen instruments, five more than Delhi. Some of the instruments are built from bronze. The most important one is Vrihat Samrat Yantra which can give the local time to an accuracy of two seconds. It is the largest instrument of its kind in the world. It stands eighty-eight feet tall, eighteen feet higher than the Delhi Samrat Yantra.

Sawai Jai Singh completed his observations by 1733 but the observatories fell into disuse after his death in 1743.



Bird's eyeview of Jaipur Jantar Mantar

Both Jaipur and Delhi observatories have been declared UNESCO World Heritage sites. The other two observatories have very similar instruments but are smaller in size and number.

The Zij-i-Muhamad Shahi, which Jai Singh compiled later, reads:

“... Sawai Jai Singh from the first dawning of reason in his mind, and during its progress towards maturity, was entirely devoted to the study of mathematical science (astronomy), and the bent of his mind was constantly directed towards the solution of its most difficult problems; by the aid of its supreme artificer he attained a thorough knowledge of its principles and rules.”

INDIAN CLASSICAL DANCE: BHARATANATYAM

Indian classical dance has a rich historical heritage. In ancient times, man paid obeisance to various deities like Shiva, Kali, Durga, Krishna through dance. It is believed that Brahma, Vishnu and Shiva - the Creator, the Preserver and the Destroyer of the Universe are the eternal trinity. Dance was an expression of love, faith, brotherhood, worship and was even used to depict hate, jealousy, fear and such feelings, better expressed as the *navarasa* or nine basic human emotions.

Indian classical dances, as recognized by the Sangeet Natak Academy are Bharatanatyam, Kathak, Kuchipudi, Odissi, Kathakali, Sattriya, Manipuri and Mohiniyattam. Bharatanatyam is the oldest classical dance form of India. It is believed to have been performed in the temples and courts of southern India.

Bharatanatyam has three aspects: *natya*, *nritya* and *nritya*. In *Natya* the dancer is supported by many actors and stage appointments as in a drama. In *Nritya* the dancer portrays a simple incident in the lives of the great heroes and heroines of ancient India, as narrated in the epics of the *Ramayana*, the *Mahabharata*, the *Brihatkatha* and the *Puranas*. *Nritya* is the cosmic aspect of Bharatanatyam. Its essence is pure rhythm. *Nritya* has two expressions - dance of Shiva (*Tandava*) and the dance of Parvati (*Lasya*).

The Bharatanatyam dance is divided into five parts, viz. *Alarippu*, *Jatiswaram*, *Sabdam*, *Varnam* and *Tillana*. The compound word *Bharata* consists of three syllables - *bha*, *ra* and *ta*. It is believed that *bha* signifies *bhava* or emotions, *ra* signifies *raga* or melody and *ta* signifies *tala* or rhythm. The songs to which Bharatanatyam recitals are performed were composed by great South Indian poets and composers of the 16th and 17th centuries.

Bharatanatyam depicts mostly hand gestures, both single and double, the eye, eye-brows, the head and the neck-gestures as enumerated in *Natya Shastra*.

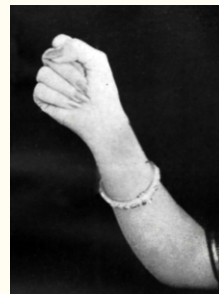
SOME HASTA MUDRAS



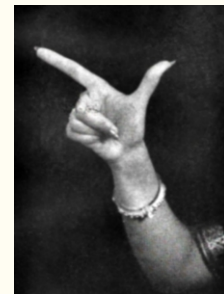
Tripataka



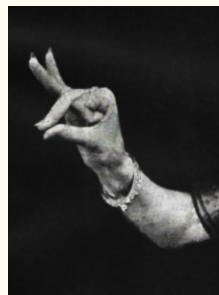
Mayura



Mushti



Chandrakala



Brahmara



Trishula

Bharatanatyam as a classical Indian dance form has gained global popularity. Though only in a limited way, men too have taken to the dance form. All this has undoubtedly imparted a new dimension and added significantly to the attraction of the art.

Gopal Damodar Deuskar

Gopal Deuskar was born in Ahmednagar and received his early education in Hyderabad. He joined the Sir J. J. School of Art in Bombay at the age of sixteen. In the words of W. E. Gladstone Solomon, who was then the Director of the art school, "He was quick to make it in the largest and most advanced art school of India, where first class standards of painting, modelling and architecture were in process of stabilization. I well remember Deuskar's abilities; but still more lively is my recollection of the young art student's enthusiasm, the best of all gifts for the artist." After four years Deuskar secured the diploma with a first rank and a gold medal. He was awarded, during the course of his brilliant career, a number of medals and prizes.

Bombay Art Society's Gold Medal, Viceroy's Medal at Simla Art Exhibition, First Prize of the Indian Railways were some such noteworthy awards. In appreciation of the young artist's talent, the then Nizam Government granted him a scholarship for executing further studies in painting for five years in Europe. He received specialised education in painting at famous art academies in London, Paris, Vienna, Madrid and Berlin.



Shri Deuskar giving live demonstration at his studio



One of his paintings on oil on canvas

After his return to India from Europe, Deuskar was selected the Deputy Director of Sir J. J. School of Art in 1940 by the Public Service Commission of the Bombay Presidency of that time. But he was not at all interested in serving anywhere. Rather he was determined to be a professional painter. Hence, he tendered his resignation and started moulding his career as a professional portrait painter. He painted the portraits of members of the royal families from the states of Hyderabad, Baroda, Jaipur, Cooch Behar etc. Gopal Deuskar was one of the nine celebrated Indian artists who were honoured by the Lalit Kala Akademi in 1959. He worked in the Akademi for 6 years on various posts. It was a matter of pride for him to represent India at the International Conference on 'Plastic Art' at Vienna in 1960.

As time passed, artist Deuskar earned a name in portraiture. In 1965, he was selected at the national level to create a portrait of Pandit Jawaharlal Nehru by the all-party committee of the Indian Parliament. The walls of Parliament House, Rashtrapati Bhavan, Delhi Municipality, Victoria Memorial Museum of Calcutta, Baroda Museum, Vidhan Bhavan at Bombay, Supreme Court, Bombay High Court, residences of industrialists, public buildings are all adorned with the artistic works of Gopal Deuskar. The portraits of Raja Rammohan Roy and Lokmanya Bal Gangadhar Tilak in India House, London, as also the life-size portraits of Bal Gandharva at the Bal Gandharva Theatre, Pune stand as a testimony of the prolific brush in the hands of painter Deuskar.

Gopal Deuskar also painted the artistic and outstanding murals at Bal Bhavan, Bombay and Tilak Smarak Mandir, Pune. He was intensely and passionately involved in the world of portraiture throughout his life time. Artist Deuskar has his own unique style of portrait painting. The complete visual impact of the personality of the subject-whether living or dead-is brought forth with his consummate artistry. 'The creation of a painting needs deep study and hard work,' according to Deuskar. He did not rely on the available photographs while portraying a picture of the dead person. He made use of a model who looked similar to the subject in hand. The details of costumes and accessories shown in the painting exposed his artistic sense and sensibility. He would design his picture, taking into consideration the peculiarities and the uniqueness of a person's individuality. The fusion thus realised through the grasping of the subject, its composition in the visual and the overall style and technique of the portrait painting had the distinct mark of Deuskar, the artist.

UNESCO World Heritage Sites in India

10. Group of Monuments at Badami, Aihole and Pattadakal

Badami, Aihole and Pattadakal are renowned for their magnificent temples, particularly those associated with the Early Chalukya rulers in the 6th -8th centuries CE. Unsurpassed for their remarkably complete condition, varied architectural styles and wealth of sculptures, these temples are counted amongst the most artistically beautiful religious monuments of the Deccan. They were excavated into red sandstone cliffs and built out of sandstone blocks, thereby bridging the transition from rock-cut to constructed techniques.

The temples reflect a fusion of two major Indian architectural styles, one from north India (Nagara style) and the other from south India (Dravida style). Four temples were built in the Dravida style and four in the Nagara style, while the Papanatha temple is a fusion of the two. The nine Hindu temples are all dedicated to Shiva, and are on the banks of Malaprabha river. The oldest of these temples is Sangameshwara temple.

The Mallikarjuna and the Virupaksha temples at Pattadakal, were built by two queens of Vikramaditya II, to commemorate the victory of the Chalukyas over the Pallavas. Virupaksha temple, built by Queen Lokamahadevi, was originally called the Lokeshwara temple. This temple is built in the southern Dravida style and is the largest in the enclosure. It has a massive gateway and several inscriptions.

The Jambulingeswara Temple at Pattadakal has a fine figure of the Dancing Shiva with Nandi (bull) and Parvati by his side. Built with a northern style tower, there is a horse-shoe arched projection on its facade.

The last temple built in the Group of Monuments is the Jain temple, known locally as the Jain Narayana temple, which was likely built in the 9th century during the reign of Krishna II of Rashtrakutas.

The group of monuments at Badami, Aihole and Pattadakal was declared a UNESCO World Heritage site in India in 1987.



Jambulingeswara Temple



Virupaksha Temple



Jain Narayana Temple

Further reading at Nehru Centre Library:

- • Badami, Aihole, Pattadakal by George Michell; Jaico Publishing House, Mumbai, 2014. Call No. 915.403/Mic. Barcode-16227

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- (1) GOPALRAO DEUSKAR (1995)
(2) VINAYAKRAO KARMARKAR (1996)
(3) MITTER BEDI (1997) (4) S. L. & G. S. HALDANKAR (1998)
(5) BALAJI & HARISH TALIM (1999)
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3.	Backstage: The story behind India's high growth years.	Montek Singh Ahluwalia
4.	Bombay before Mumbai: Essays in honour of Jim Masselos.	Prashant Kidambi, Manjiri Kamat and Rachel Dwyer
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