

# TRAVANCORE

*Information & Listener*



Vol. VII. No. 5



JANUARY 1947



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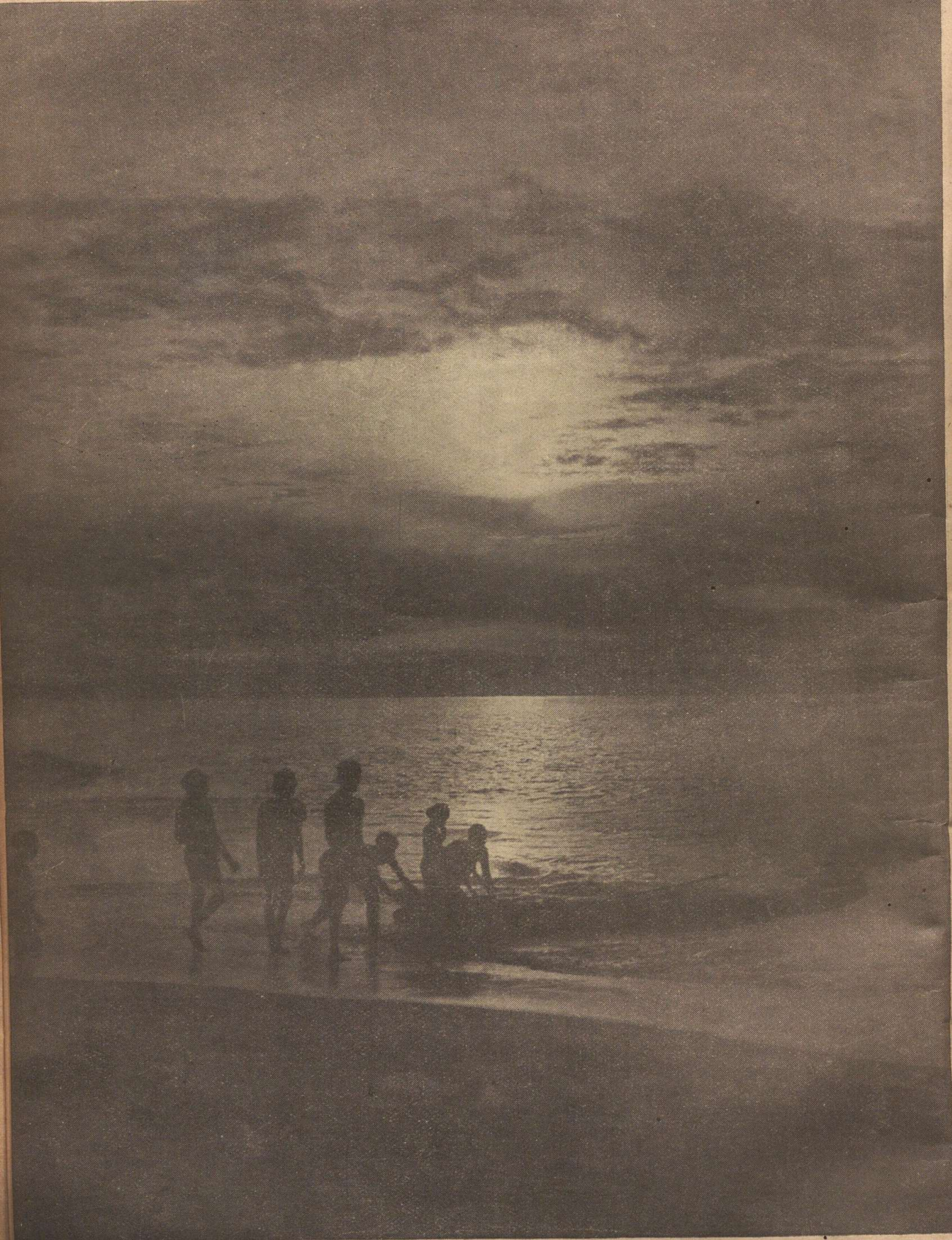




EARLY MORNING IN THE HIGH RANGE

(Photo by—MR. G. STANLEY GILLIES)





PUTTING OUT TO SEA



# TRAVANCORE *Information & Listener*

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No. 3

## March of Events

3 JAN 1947

MADRAS

ON THE 6th December 1946 the news was flashed that Sachivottama Sir C. P. Ramaswami Aiyar had expressed his desire to relinquish office as Dewan with effect from the 14th January 1947 and that His Highness the Maharaja had consented to relieve him of the office from that date. This decision was taken by Sir C. P. Ramaswami Aiyar in order to be able to exercise complete freedom of writing and speaking and participating in the discussions relating to the future Constitution of India.

That momentous step was taken so that he might have a free hand and a detached and untrammelled position in dealing with crucial problems, which are arising for determination with reference to the future Constitution of India and especially with advertance to the future of Indian States and their place in Indian polity.

He felt that with the background of his administrative experience in Indian States he may be of real use in the forthcoming discussions and decisions without being associated with any idea of personal interest or personal advantage.

After presiding over the meeting of the Shipping Policy Committee, and taking part along with several Rulers and Ministers in the work of the Constitutional Advisory

Committee of the Indian States and the Negotiating Committee appointed to represent the States, and watching the deliberations of the Constituent Assembly, the Sachivottama returned to Trivandrum on the 20th December. *En route* at Madras, Col. C. G. N. Edwards, Resident, Madras States and Sir C. P. Ramaswami Aiyar issued a joint statement to the Press in which they said:—"There has been no difference of opinion at all between the Political Department and the Government of Travancore or Sir C. P. Ramaswami Aiyar with reference to the recent happenings at Alleppey and Shertallai or any other matter whatsoever".

Now, at the desire of His Highness the Maharaja, Sachivottama Sir C. P. Ramaswami Aiyar has agreed to defer his retirement from the Dewanship of Travancore. This announcement has been widely welcomed.

### PRIMARY EDUCATION

IN connection with the next stage in the extension of the Compulsory Primary Education Scheme, the Government have decided to bring the Taluks of Kalkulam, Vilavancode, and Trivandrum (rural area) in South Travancore, Kunnathur in Central Travancore and Parur in North Travancore



under the Primary Education Act during the next school year, 1947-48. The necessary staff has been appointed for implementing the scheme.

### UPLIFT OF BACKWARD COMMUNITIES

WITH a view to successful implementation of the ten-year programme already sanctioned for the uplift of Backward Communities in the State, Government have sanctioned the creation of six divisions in the State, and each division being placed under the charge of a Field Officer. A Welfare Officer has been appointed to carry on welfare work among the hill tribes. Government have also appointed a full time officer for the Uplift of Backward Communities.

Government have sanctioned an expenditure limited to Rs. 69,885 for the provision of 29 common buildings and another expenditure limited to Rs. 45,337 for the provision of 59 wells in different parts of the State in the year 1122 for the use of the Backward Communities.

### INCREASED RATION

A Press Note issued recently says :—

As the food situation is showing signs of improvement, Government have decided to revise the existing scale and composition of ration to two and a half nazhies of rice, or five nazhies of paddy, three-fourth nazhy of wheat or wheat products and three-fourths nazhy of maize or pulses or gram per unit with effect from Sunday the 23rd Vrischigom 1122. Under the revised scale an adult will get five nazhies of rice or 10 nazhies of paddy, one and a half nazhies of wheat products and one and a half nazhies of maize or pulses or gram every week.

### TEXT BOOK COMMITTEE

GOVERNMENT have appointed a general Committee, and 16 Sub-committees, for the preparation of text books in Malayalam and Tamil for the High School and Middle school classes according to the revised Syllabuses. They have also constituted an Editorial Board consisting of ten

members who will be responsible for the standard and quality of the books.

The Director of Public Instruction will be the Ex-officio Chairman of the Board, and the Manager, Central Printing Office will be its full time Secretary.

### FIXING PRICES OF COPRA AND COCONUT

GOVERNMENT have fixed with effect from 22nd December 1946 the maximum and minimum prices at which copra and coconut oil shall be sold in Travancore, as follows —

	Maximum price per ton.	Minimum price per ton.
	Bh. Rs.	Bh. Rs.
Copra	884	800
Coconut oil (without container)	1,390	1,230

Government have also prohibited with effect from the 22nd December 1946 the export of copra and coconut oil except under and in accordance with the terms and conditions of a permit issued by the Excise Commissioner or other officer authorised by him in that behalf.

### RIOTS AT AMBALAPUZHA AND SHERITALAI

THE following Press Note has been issued by Government.

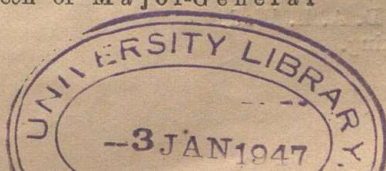
The attention of Government has been drawn to reports made by Communist organisations and in Journals in Madras, Bombay and elsewhere giving gross and totally fantastic accounts of the number of persons killed and injured by the Police and the Military in Shertallai and Alleppey. The public are no doubt now-a-days used to reports of such large casualties reported to have occurred in communal disturbances elsewhere but the Government desire to state that it was with a view to avoid such large-scale casualties that prompt operations were ordered by the Military and the Police and the result has justified all their expectations.



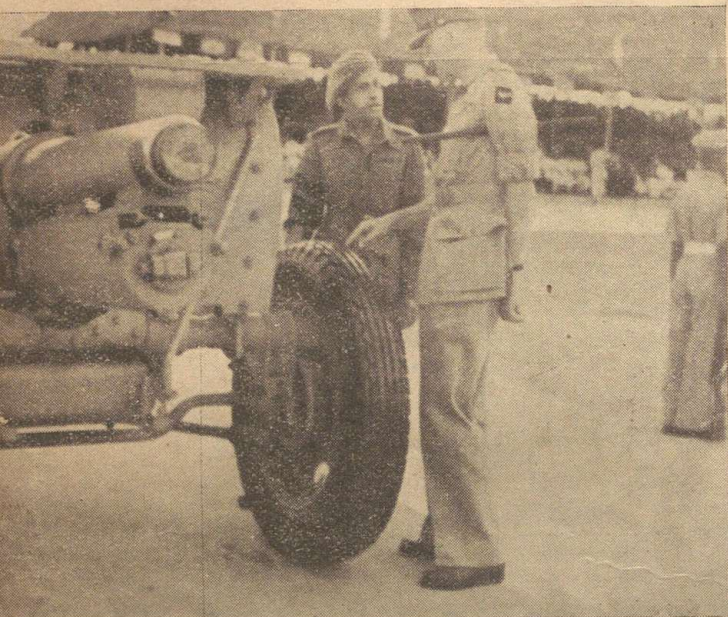


A Saluting Gun was recently presented to Travancore by Major-General D. A. L. Wade on behalf of His Excellency Field-Marshal Sir Claude Auchinleck, Commander-in-Chief in India, in recognition of the meritorious services rendered by the State to Allied Victory.

In this photograph MAJOR-GENERAL HIS HIGHNESS THE MAHARAJA, Colonel-in-Chief of the Travancore State Forces, is seen replying to the speech of Major-General D. A. L. Wade.

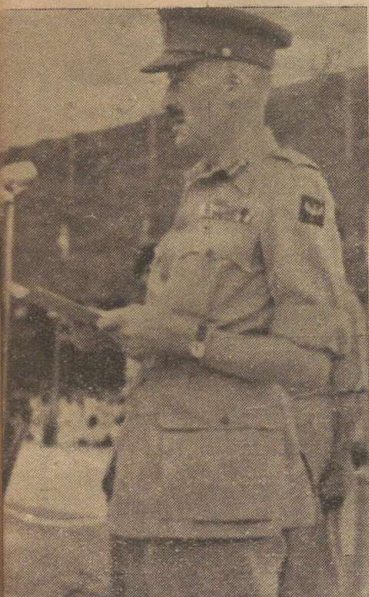






## PRESENTATION OF SALUTING GUN TO TRAVANCORE

HIS HIGHNESS THE MAHARAJA, Colonel-in-Chief of the  
State Forces, inspecting the Saluting Gun.



Major General D. A. L. Wade  
Speaking.



The Saluting Gun presented to Travancore.



If the class-war which the Communists had organised and planned had been permitted to develop by a failure to appreciate its potentialities on the first murders they committed of lawabiding citizens and Police Officers throwing an open challenge to the Administration breaking laws by lawless mobs, and all that on His Highness's Birthday, the result would have been the murder by them of thousands of citizens as they had visualised and not the two hundreds of them with which the operations closed in three days.

Fire was opened by Military and Police on only three days, i. e., on 24th October before the declaration of Martial Law in self-defence, and on the 26th and 27th by Military in their mopping up operations.

Careful enquiries have been made from different sources—official and non-official—by the Government and the casualties due to Police and Military action have been scrutinised.

On 24th October 1946 at Kallarkode a riotous mob paraded under the leadership of uniformed Ex-army men in defiance of law and was dispersed by Military. One man was killed and one injured by Military firing two rounds. At about the same time an armed mob attacked the isolated Police post at Punnapra near-by and murdered the Sub-Inspector and three more Police officers and injured ten more of them. On that the other Police Officers there fired in self protection and in this, 27 rioters were killed and ten were injured. The dangerous and desperate character of the insurrection and the futility of old time methods were demonstrated in this incident and on that Martial Law had to be declared on the 25th October 1946.

On the 26th, the Military dispersed the rioters that faced them near Mararikulam bridge and on the 27th the camps at Vayalar were dispersed.

Only on two days the Military opened fire against armed rioters and the decisive action on these two days was effective in restoring quiet in the whole area. Shertallai and Alleppey towns which had larger concentrations of riotous Communists

who were watching the developments settled down as a consequence and firing in their populous streets was avoided.

The Government have verified all information before them and can say definitely that in all only about 190 persons were killed in the firing by the Military and the Police. These places have been visited by responsible gentlemen of different organizations—State Congress, S. N. D. P., N. S. S., and others. Even during the Martial Law operations, civil life was disturbed the least and citizens were free to move about on business in all these areas. It was fortunate that trouble was isolated and the Military could deal with the rioters straight as they had detached themselves from the civil population into water logged areas for participating in the armed insurrection and these areas had been at the last moment before the arrival of the Military evacuated by the peaceful people. All the casualties as such are confined to the really guilty.

The Government are prepared to investigate any information that any others may have and make it clear that no restrictions have been placed in regard to the movements of persons to visit and inquire in these areas and this is common knowledge to all except the malicious and to those to whom facts are inconvenient.

Detailed lists of identified rioters killed and injured are under preparation and will be published as far as information is available.

### THE SACHIVOTTAMA TO REPRESENT THE SOUTHERN GROUP OF UNIVERSITIES

As a result of the voting by the Vice-Chancellors of the Universities of Andhra, Annamalai, Mysore, Osmania and Travancore Sachivottama Sir C. P. Ramaswami Aiyar, K. C. S. I., K. C. I. E., LL. D., Dewan of Travancore, has been declared elected by the Southern Group of the Universities to represent that group on the Council of the Indian Institute of Science, Bangalore, for the triennium 1947-49.



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# STATES SHOULD BE CONSULTED

By Sachivottama Sir C. P. Ramaswami Aiyar

**SACHIVOTTAMA** Sir C. P. Ramaswami Aiyar in a statement issued recently says :—

*"Feeling as I do that the resolution which has been sponsored in the Constituent Assembly by Pandit Jawaharlal Nehru and which is now under discussion is premature and is likely to retard instead of facilitating that process of mutual adjustment and compromise, which alone can bring real freedom and self-Government to India, I have, even at the risk of being misunderstood, decided to express my opinion on the events that are shaping themselves not primarily as the administrator of an Indian State but as one who is freeing himself from that position so as to advocate his point of view with regard to the present situation."*

## **A Strong Centre**

"At the outset, let me say that the importance of a strong Central Government for the whole of India (including the Indian States) and the inexpediency, or rather the positive harmfulness of the creation of one or more Pakistans are undeniable.

It cannot be doubted that India is entitled to choose any form of Government, that she prefers and also that the Indian States should join the Government of future India as willing partners, their peoples having a vital and formative share in the governance of the States.

## **Monarchy**

At the same time, it is felt by many that the system of Monarchy, under proper safeguards, is not foreign to the genius of the people and is worth preserving, where it exists and is able to function satisfactorily, whereas Pandit Jawaharlal Nehru has asserted that he is opposed to Monarchy in any form.

"My present concern, however, is not to enter into any controversy on such a topic. My desire is to point out the grave consequences that would flow from the determination to go forward with the discussion of and voting upon the proposal now on the tapis before the Indian States have an opportunity to state their case in the Constituent Assembly.

## **States and Paramountcy**

"Let us realise the position, as it is. So far as the States are concerned, Sir Stafford Cripps, on behalf of the British Government, has made it absolutely clear, even if there had been any previous doubt on this subject, that during the transitional period the Interim Government could not in any circumstances, transfer paramountcy to any other Government of British India and that when the transfer of power takes place in British India, those rights and obligations that are now comprised in what is termed paramountcy will revert to the States; he has also stated that the States, in the Constituent Assembly and the Negotiating Committee, would settle outstanding matters with the representatives of major parties in British India. The proposition now re-asserted by Sir Stafford Cripps involves an actual and effective discussion between the States and the representatives of British India. The States, in their present set up and with their present constitutions or system of Government, cannot therefore be ignored



by those who have, like the Congress accepted the scheme of the Cabinet Mission.

### States and Constituent Assembly

It cannot be forgotten that, as matters are at present, the policies of the States are in fact decided by the Rulers and their advisers, whatever the future Constitutions of the States may be. The States have however definitely approved of the ideal of Indian independence. Several persons including myself have made it abundantly clear that the States cannot be absolutely unconcerned with the communal disputes between Hindus and Muslims and I have entered and must now repeat a strong caveat against all statements tending to hinder the co-operation of the Indian States in Constitution-making.

### States must be Consulted

Having said so much, it cannot be forgotten that the Indian States have to be reckoned with as an important part of the future body politic. In the formulation of the objectives of the Constituent Assembly, they have a right to be consulted, especially as it is intended that the republic of the future will comprise the territories that now form the Indian States. It is also asserted in the resolution that all power and authority of sovereign independent India and its constituent parts should be derived from the people.

*Such a doctrine may or may not be incontestable, but there is no point in taking it for granted in Indian India especially when we remember that in legal theory this doctrine is only imperfectly applicable even in England.*

### Pandit Nehru's Reference to Monarchical System

"In the course of his speech, Pandit Jawaharlal Nehru has stated that "it is possible that the word republic may displease rulers of Indian States, but I want

to make it clear that personally I do not believe in the monarchical system anywhere". This language is hardly that of conciliation or negotiation nor will it conduce to harmonious pourparlers to take it as beyond controversy, that a system of Government based on a removable executive or modelled on the system of responsible Government in the British sense is the only possible one.

There seems to be no particular benefit to be derived by a reference to monarchical figureheads at the stage of preliminary negotiation with those rulers who are not figureheads and have to be persuaded to come into the scheme.

### Popular Representation

The further assumption has been made that in the Constituent Assembly it is only the representatives of the peoples of the States and not the rulers or their representatives that have a right to take part. The averment is that British India will talk with the Princes in matters appertaining to them. But the representatives of the States, who would join the Constituent Assembly, must be the representatives of the people. I wonder if it has been forgotten that only a very few of the States have at present any appropriate legislative or representative machinery at their disposal.

Some of the larger States have already stated that representatives of the people of the States chosen from the existing legislative bodies would form part of the delegations of the respective State.

*But as a matter of practical politics the Constituent Assembly must realise that under present conditions, the States cannot but be represented in some cases at least by the Rulers or their duly accredited advisers.*

### Provokes Conflict

"The procedure contemplated in the Cabinet Mission's proposal postulated free



and full discussion on all matters of difference and did not and could not have foreseen that one party should be able to lay down the law for another. To say, as Pandit Jawaharlal Nehru explains, that his resolution lays down certain fundamentals, which are not controversial, is to beg the question. Further to say that, if anybody challenges this statement, the challenge will be accepted is to provoke a conflict when there need be none.

### Discuss with the States

"There is a great deal of force in the argument that if India is to be an independent and sovereign state, it cannot but partake of the nature of a Republic. But so to argue is one thing. It is quite another

to insist on a series of propositions, which are, by no means, beyond controversy and then proceed to say that these propositions are self-evident and that if they are challenged, the challenge will be put aside. This is not to make the way smooth for the discussions contemplated by proposals of the Cabinet Mission, which the Congress, as the dominant political party in the country had avowedly accepted in toto until the issue of the latest statement of the British Cabinet.

"In view of such considerations, is it too much to ask that the Constituent Assembly will stay its hands and not pass any resolution on this vital matter until after the discussions with the Indian States have taken place?"

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# SOVEREIGNTY RESTS WITH THE RULER

SACHIVOTTAMA Sir C. P. RAMASWAMI AIYAR has issued a statement saying that it would not be possible for the Indian States to accept the two propositions made in the Constituent Assembly by Sir N. Gopalaswami Iyengar. Sir N. Gopalaswami Iyengar had stated that Sovereignty resided in the people of the States and that on the extinction of Paramountcy the Crown would have to cede Sovereignty to the people.

"Dealing with the State I represent," Sir Ramaswami Aiyar continued, "it is historically untrue to say that in Travancore Sovereignty resides anywhere else than in the Ruler. It was conquered and consolidated by a long line of Rulers, and the State is dedicated to the tutelary deity of the Monarch, as whose representative the Maharaja reigns. Several social and legislative privileges have been granted by the Ruler to his subjects, and he is prepared and anxious actively to associate them with himself in the task of Government, but not on the footing that people of the State are the Sovereigns of the State.

The declaration as to the eventual lapse of Paramountcy made by the British Government obviously contemplates the elimination

of the rights enjoyed by British Crown, and the obligation asserted by it *vis a vis* the Indian States, cannot amount to any transfer of Sovereignty by the British especially when, as in the case of Travancore, the British never conquered and never assumed Sovereignty over the State.

"It is my painful but inescapable duty to declare that if the Constituent Assembly deliberately takes the line suggested by Sir N. Gopalaswami Iyengar's speech, as reported, many States, including Travancore, which are anxious to co-operate with the work of the Constituent Assembly, may find themselves unable to do so.

"The Doctrines propounded, are so fundamental that there can be no compromise as to them, but which are so unnecessary for framing of a democratic constitution for a free India that I am amazed that they are proclaimed.

"It is earnestly hoped that the Constituent Assembly will not jeopardise the unity of effort for the sake of abstract generalisations, needless for the work on hand and unverifiable, to say the least."



# INCORRECT AND MISLEADING DOCTRINES

SIR ARCOT RAMASWAMI  
MUDALIAR, Dewan of Mysore, in a statement says :- "I regret that Sir N. Gopalaswami Iyengar, himself an ex-Dewan of a State, should have put forward incorrect and misleading doctrines about Sovereignty in Indian States generally and should have, in particular, made a very incorrect statement about the State of Mysore.

"These statements and incorrect theories are not helpful at the present juncture,

either to hearty co-operation of the States in the deliberations of the Constituent Assembly, or for rapid and peaceful progress. An overwhelming majority of the people of Mysore whose loyalty to the throne and His Highness has been conclusively demonstrated in recent months, do not subscribe to such theories.

"I am glad that Sir C. P. Ramaswami Iyer, Dewan of Travancore, has also repudiated them on behalf of that State."

## SUPREME AUTHORITY VESTS IN THE RULER

DEWAN BAHADUR P. MAHADEVAYYA, Retired Chief Justice of Mysore, in a statement on Sir N. Gopalaswami Iyengar's statement in the Constituent Assembly that a certain committee had declared 25 years ago that all power and authority in Mysore was derived from the people of the State, says :- "It is very much to be regretted that Sir N. Gopalaswami Iyengar should have indulged in such travesty of truth to the detriment of Mysore. It is a very incorrect and misleading statement. The Seal Committee which was the only committee appointed 25 years ago has recorded its finding—in most unmistakable language—that the Ruler represents the people, that the supreme executive authority vests in the Ruler who has prerogative of ratification, restitution or of interpolation in reference to acts of the legislature.

It is noteworthy that the Sreenivasa Iyengar Committee of 1939 has distinctly recorded the following findings while discussing the status of the Sovereign in Mysore : "His (Sovereign's) unique position as the symbol of basic unity of the Ruler and the ruled in Mysore has been elaborated in the Seal report. Head of the State in Mysore is the Supreme Executive Head as well as source and sanction of law. In other words, Mysore is a unitary State. This is the basic fact of the constitution in its internal aspect.

"We hold the stand taken by the Seal Committee is fundamentally sound and requires reiteration at the present moment. It is not only not opposed to democratic ideals in any way but is thoroughly consistent with them."





### SUNSET AT CAPE COMORIN

**O**NE of the most ancient places of pilgrimage in India, Cape Comorin, Land's End of India, attracts thousands of Hindu pilgrims all through the year for bathing at the sacred ghats at the confluence of the Arabian Sea, Indian Ocean and Bay of Bengal, and worshipping at the shrine of Kanya Kumari which stands on the water's edge. Cape Comorin is approached from Trivandrum along a well-laid out 54-mile concrete road which winds through scenery that passes from the green of palm and paddy, to the grey grandeur of the tall hills on the left and ultimately the rich spectacle of the confluence of the three seas.



# CAPE COMORIN-AN UNKNOWN ASPECT

BY RAO SAHIB M. RAGHAVA AYYANGAR

(Professor of Tamil, University of Travancore.)

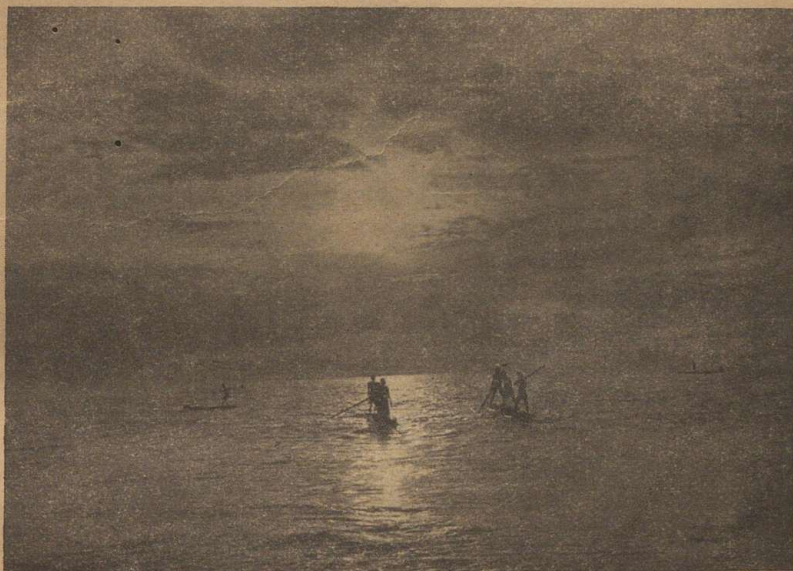
## Sacredness to Devi

CAPE Comorin is at the present day known to the world at large as a lovely spot where three seas meet and a temple of Bhagavati doing eternal penance for the love of the Lord, crowns the peninsula jutting into the sea. In the past too, down from recorded history, the Cape has retained its special sanctity to Devi. The Mahabharata includes it in its five *Naritirthas*, calling it

(Here) "came those men who wish to consecrate themselves for the rest of their lives, and bathe and dwell in celibacy ; and women also did the same, for it is told that a Goddess once dwelt here and bathed."<sup>3</sup>

## Kumari, the original site of Rama's Bridge

In the early centuries of the Christian era, the Cape seems to have been not merely a bathing ghat sacred to Devi ; it enjoyed



Sunrise at Cape Comorin.

*Kannytirtha*,<sup>1</sup> Sangam literature in Tamil speaks of the sea near the Cape as "The sea of the braceleted Goddess."<sup>2</sup> More surprising is the testimony in the Periplus, the account of a traveller of about 60 A. D. in this regard :

1. The Mahabharata—iii - 88. 8339 iii - 118. 10267 (sorensar's index)

2. The Silappadikaram, Chapter 8, Ls. 1 - 2 :  
"தொடியோள் பெளவம்"

an additional prestige—the prestige that Darbhasayanam and Dhanushkodi enjoy today. These two places are now considered to be the sites where Sri Rama commenced his great bridge across the sea to Lanka and thousands of pilgrims go thither for a bath in the sea "performing its priest-like task of pure ablution round earth's human

3. Schoff's Periplus : pp. 219-220.



shores." But a study of Valmiki Ramayana and ancient Tamil works would have us believe that the present greatness of Darbhassayanam and Dhanushkodi once belonged to Kanyakumari, the *Adisetu* or *Setu Mulam*.

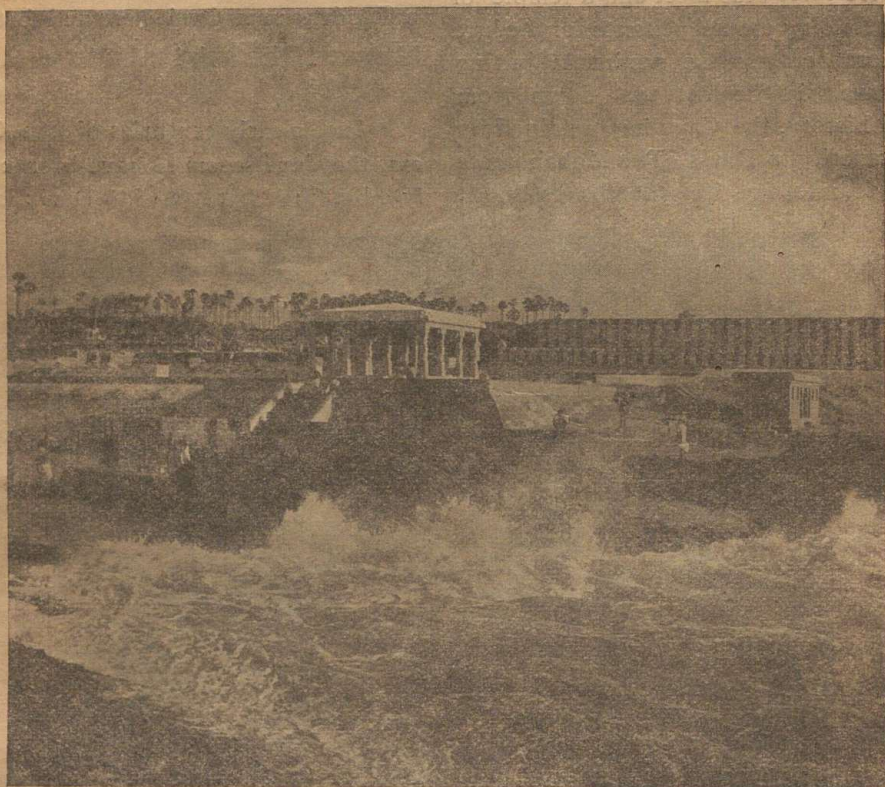
### The evidence of the Stalapuranam

The sanskrit *Sthalapuranam* of Kanya Kumari (also rendered in Tamil verse by

account—which we might reject as unhistorical, if unconfirmed by other evidence—is substantially strengthened by other definitely reliable sources.

### Accounts in Sangam Literature and Valmiki Ramayana

The *Manimekhala*, a classical work of the poet *Sittalai Sattanar* of the Sangam period, refers to "the beautiful bathing ghat



sacred bathing ghat at The Cape Comorin.

Sankara Navalar circa sixteenth century A. D.) says that Sri Rama, in his search for Sita, came to the Cape and got a boon from Devi that she would help in the construction of the bridge to Lanka across the sea and also stand sentinel over it. The Kumari is thus the source of *Rama Setu* (near Dhanushkodi).<sup>4</sup> The authenticity of this

of the Kumari in the sea where monkeys toiled *i. e.* built a bridge).<sup>5</sup> This line means that people of those days knew and believed that Rama commenced his bridge to Lanka from the Cape. The truth of this belief is also borne in upon us from the highest authority on the Avathar of Rama—the Valmiki Ramayana. This epic tells us

4 “ஆங்குளிராமசேதக் காதியாஞ்சேது முலம் ஈங்கிது.” (Chap. vi, verse 10.)

5. “குரங்குசெய்கடற் குமரியம் பெருந் துறை.” (Chapter 5, Line 37.)



that Sri Rama, after viewing the southern sea from the top of the Mahendragiri (a peak of the Western Ghats lying in South Travancore) came down to the seashore<sup>6</sup>. Reaching the sea he had seen from on high, he took counsel with his followers about the means of approach to the island of Lanka. The deliberations of Rama were therefore begun near the sea adjoining the Mahendra-

of the origin of Rama's 'bridge from the Kumari.<sup>7</sup>

This fact is further underlined by the Sanskrit *Sankalpam* which every Hindu chants before his bath in the auspicious Kumari ghat :

But, how are we to reconcile the conflicting tradition now current that *Darbasayanam*, together with *Dhanushkodi* is the



The Land's End of India

giri mountain that is, the sea of the Cape. A sloka in Kalidas' *Raghuvamsa* describing the view of the Setu stretching up to the Malaya mountain gives additional evidence

6. Yudhakand, Sarga Four, Slokas 95, 96, 99, & 100.

यथा कलमकेदारैः पक्वैरिव वसुन्धरा ।  
महेन्द्रमथ संप्राप्य रामो राजीवलोचनः ॥

अव्यारोहन्महाबाहुः शिखरं द्रुमभूषितम् ।

... .. ॥

वेलासाय विपुलां रामो वचनमब्रवीत् ।

... .. ॥

old Setu ? The same tradition also tells us that the Setu of the east coast begins somewhere westwards and warrants therefore the assumption that Rama's Setu commenced from the Kumari and embraced Dhanushkodi also in its way.

“आदिसेतोः कन्याकुमारिक्षेत्रे मातुर्पिदुर्तीर्थे”

### Pilgrimage to the Cape, a Dharma-yatra

One more unassailable proof in favour of the identification of the ancient Setu with the Kumari is the complete silence of works of Tamil literature on Dhanushkodi, save

7. *Raghuvamsa*, canto XIII, sloka 2.



for a solitary reference in *Agananaru*<sup>8</sup> stating that Sri Rama deliberated here about his plans to invade Lanka. On the other hand, the Cape is celebrated time and again in the Tamil classics as the ghat, where men and women, tainted with sins washed them off in the purifying waters. Surely, this unique importance could not have come to it without great and moving associations with Divinity. The *Perumkathai*—the counterpart in Tamil verse of the “*Brihat-katha*,” speaks of the pilgrimage to the Kumari as a *Dharma-yathra*<sup>9</sup> while other long poems—The *Chintamani*,<sup>10</sup> *Silapadikaram*<sup>11</sup> and *Manimekhalai*<sup>12</sup> refer to the universal habit of journeying to Kumari. So widespread and common was this habit of pilgrimage to the Cape that the commentaries to *Tolkappiam* give the following

8. *Agam*, 70.

வீதேஹி பர்யாமலயாஹிமக்தம்  
மஸ்தேதுநா ஃனிலமஸ்துராசிம் ।

9. *Book 2*, canto 36, lines 236 - 3.

“இமயப் பொருப் பகத்தீராண்டுறைந்  
தபின்

குமரித்தீர்த்த மரீயவேட்கையின்  
தருமயாத் திரையெனத் தக்கினம்  
போந்துழி”

*Book 12*, cants 20 lines 82 - 3.

குண்டுநீர்க்குமரித் தெண்டிரையாடிய  
.....

10. *Verse 2020*, சிந்தை நலிகின்றதிரு நீர்  
குமரியாட

11. *Maduraikkandam*—chapter 15, lines 12-16;  
*Vanjikkantam*—chapter 27 lines 68-9.

12. *Chapter 5*, lines 36-8 ; *chapter 13* lines 5-7,  
lines 80-84.

as illustrative of one of its grammatical rules :<sup>13</sup>

“Give me food—I am returning from a  
visit to the Kumari”.

This reminds us of the prayer of pilgrim-mendicants of today bound for *Dhanushkodi* and *Rameswaram* : “I go to *Rameswaram* ; will you not oblige me with alms?” Going to the *Kumari* was then a great religious duty even as going to *Rameshwaram* and *Dhanushkodi* is today. And people regarded it also their bounden duty to do acts of charity to travellers on their pilgrim route.

### **Kumari, sacred as the Ganges**

The commonest forms of oaths in Tamil inscriptions is the statement that if one fails to do the appointed task, one would be cursed with the curse of sins committed on the *Ganges* and the *Kumari*.<sup>14</sup> The *Kumari* was thus sacred as the *Ganges* nay even more sacred, as the *Manimekhalai* hints.<sup>15</sup> Even people of *Benares* on the banks of the *Ganges* came to the *Kumari* for the upliftment of their soul.

The holy Cape is thus sacred in a special sense as the site of the old *Setu*. And the famous Sanskrit phrase, “*Asetu Himachalam*” (அசெதுஹிமாசலம்) gains a new meaning in our eyes : “From the *Kumari* to the *Himalayas*.”

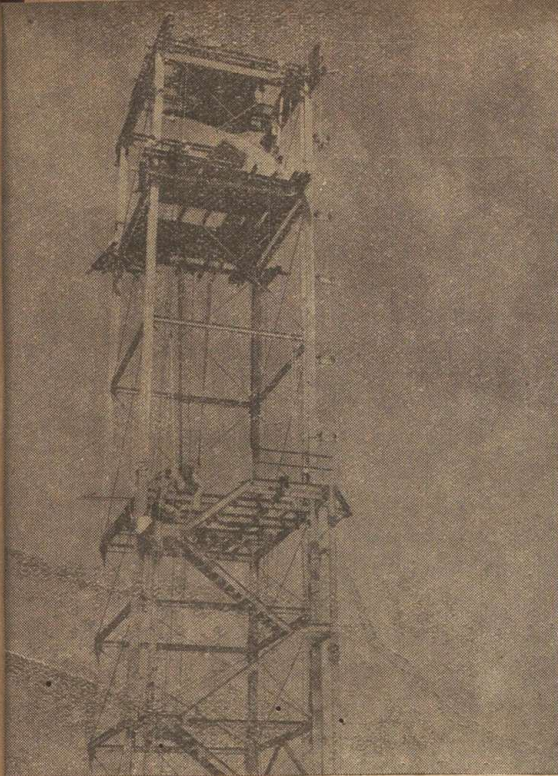
13. குமரியாடிப் போந்தேன், சோறுதம்  
மின் (தொல். சொல். கிளவி. 15)

14. “கங்கையிடைகுமரியிடைச் செய்த  
பாவத்திற் படுவா—ராகவும்

(Inscriptions)

15. *Chapter 13*, lines 3-7, 78-83.



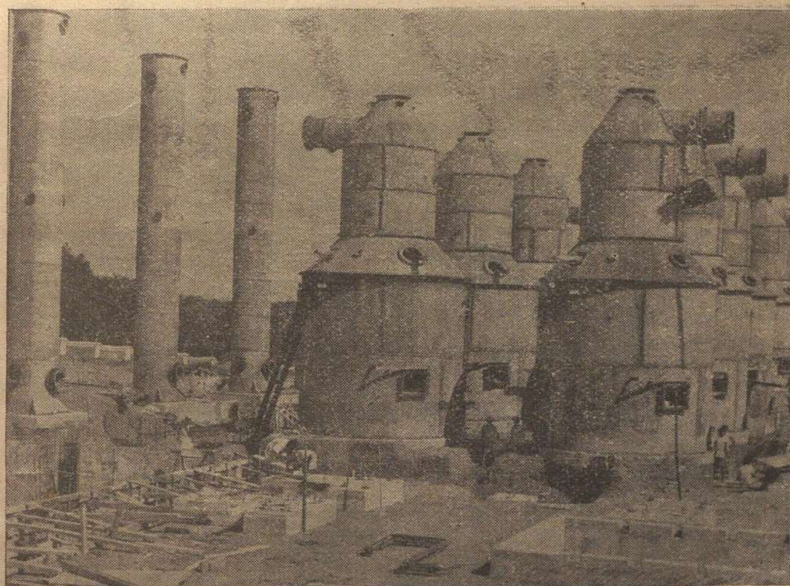


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# HOW TO FACE THE FOOD PROBLEM?

By RAJYASEVANIRATA DR. C. O. KARUNAKARAN,

M. B. B. S., D. T. M. & H.; D. P. H. D. E.

(Ag. Director of Research.)

THE famine which has now got the whole world in its merciless grip has no parallel in recorded history. It is an irony of fate that, although a year has passed after the victorious conclusion of the war which was ostentatiously fought for placing humanity for ever above "want", we do not yet know when even the more fundamental of our needs—food—will be adequately satisfied. Famines have afflicted nations and countries before. But a global calamity like the present is a unique phenomenon. The Germans, who at the height of their *Feuerher's* power suffered from the national delusion that they were the chosen master race of the world, are now living on diets much poorer than what the poorest in our country get. The position is perhaps worse in China, Japan, Malaya, Ceylon and many other countries. We are not living in an age when people have to suffer unheard and unknown, cut off from the rest of the world. Science has effaced boundaries and distances and the ideal of a World State has fired the imagination of the thinking sections in all civilized countries. That, notwithstanding these developments favouring timely succour and relief to the distressed, the world should groan under this catastrophe is ample proof alike of its inevitability and its magnitude.

## The goal before us

The problem of food presents us with an immediate as well as an ultimate goal. The immediate objective is to tide over the

present crisis without deterioration to our admittedly low standards of nutrition and general health. The ultimate goal is to enable every citizen to attain his optimum physical and mental development by providing him with food of proper quality and quantity. The latter is a long-term plan, about which there is much difference of opinion. There are well-known experts like Major General Megaw (formerly Director-General of the Indian Medical Service) who strongly affirm that India cannot escape from her chronic semi-starvation unless there is drastic birth control. Scientists fully hope that industrialisation and application of science to agriculture might enable us to keep our growing population above want. But some of our religious and political leaders prefer half-naked undernourishment to birth control and industrialisation. The long-term plan can, for the present, be left to their disputations and wrangles.

## Grow more Food

About the immediate goal of steering the community safely through the present storm, there is fortunately no difference of opinion. Its successful solution demands from the individual and the nation nothing more and nothing less than the faithful observance of the two age-old moral injunctions "Help thyself and Help thy neighbour." Every one of us should consider it his paramount duty to grow as much food as he can. Mahatma Gandhi in one of his



recent articles expressed surprise that Travancore should be short of food. Gandhiji did not say this because he was ignorant that we grow here only about 40 per cent. of the rice we require. But knowing our climatic and soil conditions well, he believes, with sufficient justification, that if we want we can produce various kinds of food and thereby be better able than most other people to be self-sufficient during this crisis. It is our duty to ourselves and to our country to bring every inch of arable land under some food crop or other. Four square feet of land will be enough for growing one tapioca plant, and in the course of 6-7 months it will give sufficient food for a poor family for a day. This is one of the easiest ways by which the poor can help themselves and the more fortunately placed can help their less fortunate fellow beings.

### **Avoid excess and waste**

It is equally important that during times of shortage, food should not be wasted or used in excess of our minimum requirements. Recently it was reported in the newspapers that many persons had written to Babu Rajendra Prasad, the Food Member of the Interim Government, that they had introduced voluntary cuts in their rations and were willing to surrender to the Government what they had saved thereby. We have been taught from time immemorial that it was a sin to eat one's food without feeding the needy and the destitute. Have we made any sincere attempt to live up to this sublime tradition? If we had we would have been spared the painful humiliation of having to admit that we were able to procure only 25 per cent. of our cereals for general distribution while in Cochin and other places they were able to procure as much as 50 per cent.

### **Substitute vegetables for cereals**

The extent to which we were depending upon imported rice during normal times is not so generally known as it ought to be.

We hardly produce here 40 per cent. of the rice we need, the balance was being met by imports. Now it is utterly impossible to get enough rice from other countries. No one can be blamed for this unfortunate state of affairs; it is the result of a combination of circumstances entirely beyond human control. No Government could have fought harder and more persistently than our Government has done for larger quotas of rice than what have been allotted to us and none can deny that we are getting from every source the maximum quantities possible under the present conditions. It will be wise to appreciate this fact clearly and try to make good the serious shortage of rice. Rice is after all a carbohydrate or fuel food. And so are the many kinds of roots, tubers and fruits with which we are all familiar. We can easily replace part of our daily ration of rice with one or more of these without the least risk of deterioration in health as has been fully demonstrated by the experiment conducted in our Central Prison. Three years ago the daily rice ration of the inmates of the Prison was reduced from 25 oz. to 11 oz. Before that rice was their main article of food for all the three meals. Now for one of their meals they are having wheat and for another, mixed vegetables and pulses—tubers, roots, fruits, and pulses made into a preparation called *puzhuku*. Observations extending over three years have shown that their health has not only not deteriorated, but has been better than what it used to be. There is no doubt at all, that tubers, fruits and pulses, together make a more balanced food than rice and will be a useful substitute for it even during normal times. But during the present abnormality it is not a question for choice, but one of obligatory duty to accept cheerfully alternative foods helpful in sparing rice.

### **Other substitutes.**

The kernel of mango stones and the jack seeds which are plentiful during certain seasons; fish which is always available all



along our coast and ground-nuts which are now available everywhere are all useful in reducing the intake of rice without affecting nutrition.

### Use of other Cereals

We should try to make the utmost use of the cereals we are getting in the place of rice. There is no hard and fast rule about dietetics—change is the rule and not the exception. Fifty years ago tapioca was unknown in this country. Today it is the chief food of the masses. Normally such changes take place slowly and imperceptibly. It took twentyfive years for the potato to become popular in Britain. Although dietary changes are slow during normal times, abnormal circumstances necessitate their sudden and compulsory acceptance. Amazing changes have been introduced in the diets of the people in most countries during the war and they accepted such changes stoically. It was their patriotic duty to do so. We should also have the same readiness to accept unavoidable changes without demur.

When we began to get wheat in the place of rice few people liked it. It was then the common practice to dispose of their rations of wheat at a much lower price than what they paid for it. Now wheat has become popular. Indeed some of its erstwhile critics have begun to acclaim it as superior to rice—which it always has been but for our incurable prejudice. But we cannot now get wheat in the quantities we require. That is why we have been obliged to accept other cereals like maize. For getting even that, Herculean efforts had to be made. On behalf of the Government of India, Diwan Chamanlal had to go to Argentina to plead for maize. "If you do not give us more cereals my people will die of starvation". That is the pathetic slogan which our own representative is carrying wherever he goes. Our representatives naturally ask for wheat when they cannot get rice; but when that is impossible the only alternative is to thankfully receive other available cereals used as human food elsewhere.

### "Beggars cannot be choosers"

A member of the Central Assembly in a recent debate on food expressed his

disappointment that Madras had not been visited by a series of famines which would have helped Madras to get accustomed to cereals other than rice. He added that if the Madrasi could not produce what he liked he should learn to like what he got. Who can gainsay that "beggars cannot be choosers"?

### How to use maize

After all, is this maize such a novelty to use? It is a variety of *cholan* and not very long ago *cholan* was in use here. Even now it is in general use in many parts of India. It is ignorance of the methods of its preparation that is responsible for our difficulty. But ignorance is no valid excuse for apathy or antipathy, especially in a crisis. Maize flour can be used for all the purposes for which rice flour is used. Finely broken maize can be prepared into a gruel (*canjee*); only, it requires cooking for a longer period than for rice. Addition of a little cumin will improve its taste. It can also be poached as *malar*. If we will but remember that there are hundreds of thousands of starving people in many countries who would have thanked us if this maize had been allotted to them, that should be sufficient incentive for our making the best use of it without grumble or waste.

### Use more milk

It is as a most effective remedy for the malnutrition likely to result from food scarcity that the Government of India and in particular the Government of Travancore have given special care to the import of large quantities of processed milk and made it easily available to the people. Milk is the best of protective foods—foods which protect from the adverse effects of insufficiency. India has from time immemorial extolled it as "amrit". Scientific investigations, in recent years, have fully vindicated its right to this distinction and our experiments have given further corroborative proof on this point. Hundreds of children belonging to several schools in the different parts of the State who were having no midday meal were given 8 oz. of milk, daily prepared from full cream milk powder and a comparable group was given



rice gruel—*conjee*—having 50 per cent more calory value than the milk. At the end of six months it was found that the children who got the milk had put on more weight than the children who got the *conjee* and they compared well with the better class children who had their noon meals at home. Milk is of special value to children and expectant and nursing mothers because they require more of the growth promoting food factors. That is why our Government have arranged to distribute milk free of cost to these needy vulnerable groups throughout the State. Government have incurred considerable expenditure also in making milk easily available to the public at concessional rates. Give more milk to the children; they will need only less rice.

### Protect food from rodents and pests

It has been estimated that not less than 10 per cent. of our food is lost annually through pest infestation and the depredation of rats and other rodents. In a country like ours where the vast majority of people suffer from chronic undernourishment it is necessary, at all times, to prevent this colossal loss. But special care and attention should be paid to the proper preservation and storage of food during abnormal conditions of shortage.

### Do your duty

Those who are entitled to speak with authority on the subject fear that food scarcity might continue for three or four years more. There can be no doubt that the Government will continue to do their utmost to help the people during this crisis. But if their efforts are to be fully successful, each one of us should play his part honestly, with a due sense of his duty to himself and his country. Without that it will be impossible for us to emerge from this period of trial and travail with unscathed honour and unimpaired health.

\* Based on the Malayalam talk broadcast from Trivandrum Radio.

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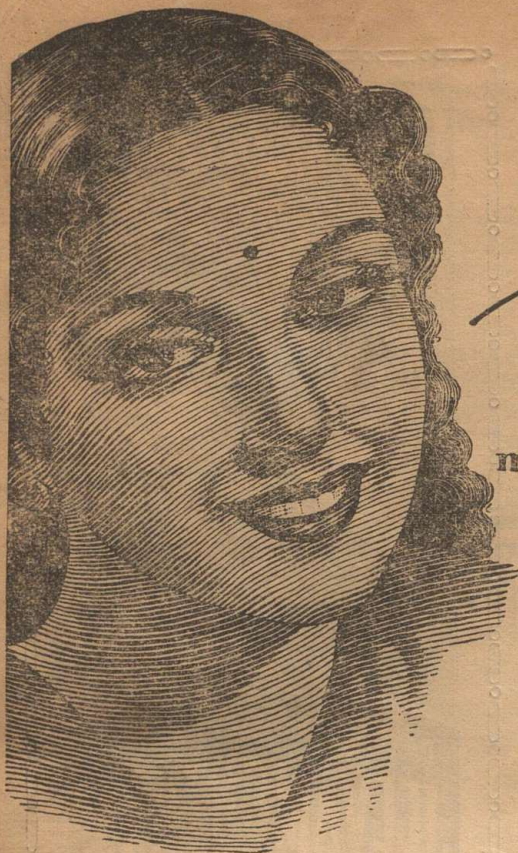
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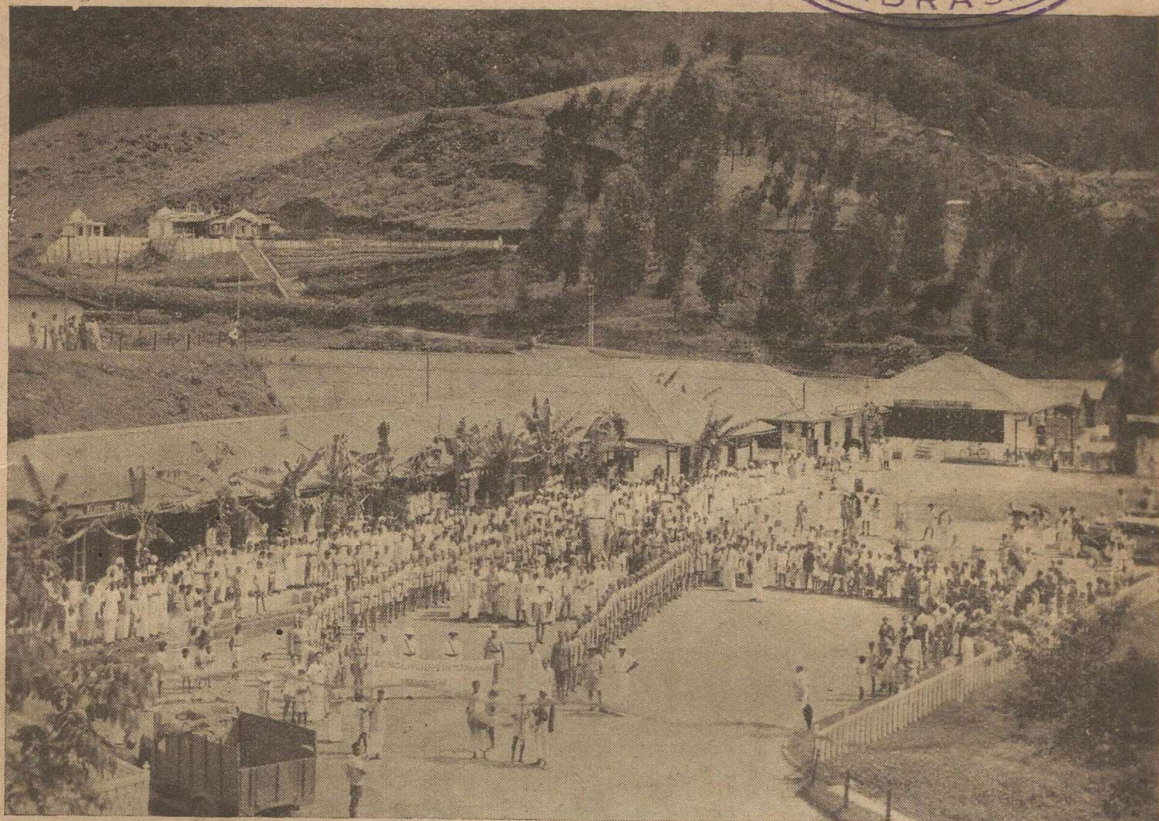
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# KATHAKALI



Here are two scenes from  
Prahlada. (Top) Lord  
Parasimha appears to  
punish Hiranyakasipu for  
his disbelief in divinity.  
(Bottom) Prahlada receiv-  
ing instruction from his  
guru.





# KATHAKALI

A marvellous combination of scientific dance, elaborate gesture, picturesque costume, grand make-up and vigorous music, *Kathakali* is a unique dance-drama form peculiar to Kerala which came into existence in the first half of the 16th century. Popular belief is that *Kathakali* is an improvement upon *Krishnanattam*, a kind of dance-drama which was originated by Manavedan Raja, a scion of the Zamorin family of Calicut, who was a great devotee of Sri Krishna. *Krishnanattam* assigned to about 1657 A. D. was based on *Asthapadiyattam*, a folk dance in which the feeling of love was predominant, modelled on Jayadeva's famous literary masterpiece *Gita Govindam*.

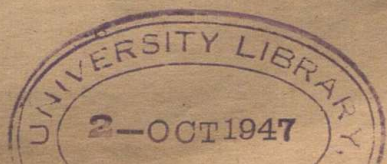
## The Origin of Kathakali

Legend and tradition aver that Raja Veera Kerala Varma of Kottarakkara requested the Zamorin of Calicut to send his troupe of *Krishnanattam* players for a performance in connection with a Royal wedding there. The Zamorin added insult to injury by not only declining the request but also by jeeringly remarking that there were no scholars in the South who were capable of appreciating such a highly artistic and literary performance as *Krishnanattam*. As a measure of retaliation arising out of righteous indignation, the Raja of Kottarakkara evolved a new type of dance called *Ramanattam*. He dispensed with the costly dress of the actors in the *Krishnanattam* and adopted simpler costumes which looked primitive. *Ramanattam* was first performed in front of the deity in the Ganapathi Temple at Kottarakkara. It is a convention which is followed by *Kathakali* actors that their first performance should

invariably be conducted as an act of adoration to God Ganapathi at this temple. *Ramanattam* is considered to be the "*fons et origo*" of *Kathakali*.

## First Composer of Kathakali

The Raja of the principality of Kottarakkara, a great Scholar who lived between 1575 and 1650 A. D., was the first composer and originator of *Kathakali*. A revolutionary revival of the old folk dance-drama in a new, attractive garb, this new art form liberally borrowed both from the old and the new but preserved the trinity of harmonies as its most precious heirloom. It was originally called *Ramanattam* for the earliest theme theatrically represented was the story of Sri Rama, one of the *Avatars* (incarnations) of Lord Vishnu. The Raja of Kottarakkara took for all his eight plays the incidents in the Ramayana from the birth of Sri Rama to his coronation after killing Ravana and these episodes were graphically represented. The Raja of Kottayam who next developed this Dance-Drama based his themes on the Bharatham. He flourished between 1665 A. D. and 1743 A. D. He is the author of four *Kathakali* plays. An inspired dramatist and accomplished actor, he once took by surprise the Zamorin of Calicut who was a great connoisseur of the art of *Kathakali*. The Raja of Kottayam during his visit to the Zamorin, without the knowledge of others, participated in a performance. The Zamorin was pleased with the new actor and was about to give him presents, when he recognised to his great surprise, the person of the fifty-year old Kottayam Raja as the actor. The Raja of Vettathunad was the pioneer in improving upon the *Ramanattam* and making it brighter and more spectacular.





The art of *Kathakali* is older than its literature which is only about four centuries old. Certain facts go to prove that *Kathakali* is at least a thousand years old. In *Kathakali*, Literature is subordinate to Art. A type of pantomime using a stylized gesture language, acted to the accompaniment of drums, and songs sung by special singers, and the whole set in a framework of dance, the *Kathakali* has no counterpart elsewhere, except in the shadow dances and dramas of Java. History says that Ammu Raja of Bali Islands, nearly a thousand years ago, took some prisoners from Travancore and that they taught a kind of dance in which predominance was given to gesture, to the people of Bali. This dance spread to Java.

### The Heritage of A Race

*Kathakali*, "a perfect idealised art in which the acting, dancing and music exist in perfect union," has come to be recognised as the most wonderful histrionic art of the Orient and has deservedly caught world-wide attention. *Kathakali* has had a more intimate association with the social and secular life of the country than any other form of Kerala Art. Dr. C. A. Menon says that "it is a mistake to regard *Kathakali* as an isolated phenomenon divorced from its social and historical background", and that the art is "a cumulative growth expanding over several centuries." He adds that "the Nayars and the Nambudiries, the two leading communities of Malabar, and their special characteristics have gone to the making of *Kathakali* as an art", and that "its features reflect their dominant qualities which they acquired in the course of their evolution". As another eminent art critic has put it, "*Kathakali* must be the heritage of a race, as old as itself". Joy, illumination, spiritual exaltation and self-abnegation are caused by *Kathakali* which

is born of the religion and is symbolic of the salvation, of the high class Hindus of Malabar. It, therefore, stands at the very apex of all the arts in Kerala.

### Mudras

In the development of this scientific mimicry the whole gamut of literary expression of the flawless type has been reduced to elementary notions for which there are separate finger signs. The codified finger poses (*Mudras*) are full of definite symbolical significance and meaning. Imitative, technical and suggestive, they are cent per cent symbolical and denote objects, action and even inflection. The system of finger poses is based on the *Bharatha Natya Sastra*. *Hasta Lakshana Deepika* and *Abhinaya Darpana* are two standard works on *Mudras*. The *Mudras* aim at indirect suggestion rather than direct exposition. Each pose has a separate name. Greater significance has been attached to indirect suggestion. There are 24 basic *Mudras* and many continuations.

### Kathakali Literature

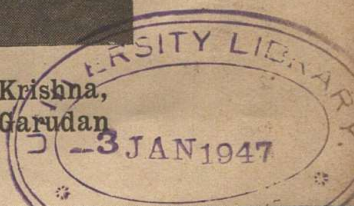
Of supreme dramatic and literary excellence, *Kathakali* plays are written in mixed verse and quasi prose. The dialogues are in songs and the intermediate incidents between scenes are in verses. The dialogues are invariably in Malayalam but the verses are in a mixture of Sanskrit and Malayalam. The verse, or *sloka* as it is called, introduces the actors to the scene. The verses as a rule close with the words "And so they spoke", and immediately, behind the curtain appear the actors. The curtain holders have to raise or lower the curtain according to the dance of the actors. The curtain which is five feet long, four ft. broad and of a single colour bears usually the emblem of a lotus or the representation of God Siva or Vishnu.





Kathakali

(Left to right) A TROUPE OF KATHAKALI ACTORS representing Sri Krishna, Devendra, Devastri, Narakasura, Nakratunni, Lalita, Jayantan, Garudan and Vividan in Narakasuravadham



DEVENDRA in  
Narakasuravadham.

The drummers and  
songsters are also  
seen in this picture.





# KATHAKALI ACTORS IN DIFFERENT COSTUMES AND POSES



NARAKASURAN in NARAKASURAVADHAM.



BANAN in BANAYUDHAM.



A KATHAKALI ACTOR IN THE GREEN ROOM.



*Kathakali* literature has as its rich background an enormous amount of labour and research in the realms of art, literature and music. The religious devotion to the art, an impersonal participation in it, a lofty craftsmanship in the governance of the tools of the art, and the perfect understanding of the relationship between rhythm and emotion are the distinguishing features of this classical dance-drama which draws vital inspiration from the colourful stories of the *Puranas*. The lyrical sublimity and epic grandeur of *Kathakali* are unique. Rhythm, harmony and cadence, the primary requisites of dance, are in evidence in the *Kathakali* which comprises a mixture of the various types of religious, artistic and martial dances popular in Malabar from very ancient times.

### **A Difficult Art**

*Kathakali* is one of the most difficult of arts and the actors have to undergo a scientific course of severe and strenuous training for a period of six to ten years under reputed masters to become proficient in the art. *Kathakali* students join a *Kalari* or gymnasium between the age of 12 and 15 years. They gain complete control over the members and muscles of the body and are experts in the control of mental and emotional processes through meditation, contemplation and concentration. The actors have to master the art thoroughly and they need not aspire to achieve in a few months what their masters only achieved by some years of hard work and great sacrifice. The training is severe and thorough and only a visit to a *Kathakali* school will give an idea of it. With lightning speed the actors move their limbs, jump and dance. Their movements are acrobatic but never obtrusive. The feet, heels, ankles, toes, waist, and every part of the

body and the face is used by the *Kathakali* actor. There are nine different movements of the head. The actors are tabooed from speaking while on the stage. The strides, dances, hand poses, and facial gestures are the effective substitutes for vocal expression. The actors are so clever in the art of pantomime that they with amazing ease, majestic grace and consummate ability express emotion with telling effect. The hand poses are suggestive and recondite. There are sixty-four hand poses. The eyes of the *Kathakali* actors actually dance. The movements of the eyebrows and eyelids are sharp and full of meaning and charm. *Kathakali* dancers are masters in eye movement. There are six different movements of the eyebrows. The reddening of the eyes of the actors lends an ethereal charm and superhuman effect to this pantomime *par excellence*. Eight to eleven glances of the eyes are made use of by *Kathakali* actors. They "dissolve one into ecstasies or bring all heaven before one's eye." The histrionic art-form expressed in *Kathakali* is truly one of union—union of all aspects of the actor. The *Kathakali* actors transmute into dance both emotion and narration. *Kathakali* has rhythmic vitality and sweet cadence. Infinite melodies arise out of the steps of the *Kathakali* actors and exquisite rhythms flow from their souls. The *Kathakali* actor is a true aesthete whose aestheticism is at once divinely native and carefully cultivated.

### **Wonderful Pantomime**

Rishi Bharatha, the author of a treatise on Dance, while describing *Nritya* ordains that "the dancer should with the throat sing, with the feet express the *Tala*, with the eyes express the *Bhava*, and with the hands express meaning." This terse definition which does justice to *Kathakali*



demands a four-fold talent of the dancer. He should have agile feet, expressive eyes and dexterous hands, for the hands, eyes and mind of the performer should work in unison. Gestures which constitute the soul of *Kathakali* are a four-fold entity, namely, *Anghikabhinaya* (expression through bodily movements), *Vachikabhinaya* (expression through musical speech), *Satvikabhinaya* (expression through emotion), and *Aharabhinaya* (expression through ornaments and costumes). In short, expression should flow through the various parts of the body of the Dancer. The connoisseur of this unique art form must therefore "comprehend the artist's own values" and "perceive the beauty of which the artist has exhibited the signs", if he wants to realise the real greatness of the dance.

### Costume and Make-up

The costume and make-up of *Kathakali* actors though old-fashioned and queer are impressive and contribute to their dignity. Strong Malayan and Tibetan influences are discerned in the embellishments of the actors. Some critics have observed that a decided Moslem influence is noted in the costume and make-up of the female characters. Legend avers that the Raja of Kottarakkara who first conceived the characters had a vision of sea nymphs and monsters from whom he copied the form. A Raja of Vettathunad family introduced certain far-reaching changes in the facial make-up and head-gear of the actors. He insisted upon the actors painting their faces, wearing crowns and covering the body with skirts. He introduced the songster and the drummer. Vast improvements in the facial make-up of the actors were effected by the Kaplingat and Kallatikote Nampudiries who were great scholars.

It takes about three hours for this cumbersome make-up. An actor has to tie at

least eighty knots in the process of dressing. Red, Green, yellow, black and white are the dominant colours used for the make-up. The colour scheme of the make-up follows a distinct convention which is truly psycho-spiritual. There are different standardised makes-up for the various types of actors. The head dress is elaborate. It is a heavy and a magnificent affair. The make-up of the female characters is simple. The actors use bangles, anklets, necklaces and armlets in profusion. All the characters except sages and rishies wear voluminous skirts which resemble the skirts worn by the ballet dancers. The characters representing Kings, Gods and Demons, put on fantastic dresses and paint their faces in the most hideous fashion. The characters who represent Gods wear carved wooden masks symbolically coloured, and clothe themselves in gorgeous and over-size garments. This costume and make-up make them appear superhuman. Mask-like designs are painted on the faces of the actors. Their eyebrows are accentuated and a white facial outline known in the language of the *Kathakali* as *Chutti* makes them look austere. Different types of white borders (*Chutties*) are made use of to denote the nature of the characters. A paste of rice flour and lime is used for this white chin border. The *Chutti* is put on the face of the actors by a laborious process bit by bit, allowing sufficient time for the mixture to harden. It forms an attractive frame for the face extending as it does from the temples to the chin.

### Types of Actors

*Kathakali* characters are classified under three types, *Satvik* (virtuous) *Rajasik* (having vices) and *Tamasik* (terrifying and destructive). *Kathakali* Demon looks most formidable and fearful. He strikes terror into the minds of the youngsters. Some of



the characters have long, flowing tufts of thick, black hair, long and pointed nails looking like claws, round and bulging eyes and protruding molars. The use of powerful rhythmic movements and symbolic hand poses elevates the characters from actual life to the realm of the celestial beings.

Five types of actors, namely *Pacha*, *Kathi*, *Thadi*, *Minikku* and *Kari* are identified in *Kathakali*. The characters which belong to the general classification *Pacha* (Green) colour their faces deep green. The characters who impersonate Gods are called *Pacha*, and they paint their lips deep red. The emotion which dominates them is love and they usually wear scarlet coloured dress, and ornaments in profusion. The characters classified under the group *Kathi* paint their faces red and green and they represent ferocious and evil beings such as Ravana, the demon king. They wear artificial teeth, cork spikes and claws. Actors who appear with white, red and black beards are called *Thadi*. Bali, Sugriva, Kalakeya have red beards, while Kali, *Kattalan* (Hunter) have black beards. Hanuman, the deified Monkey Leader, is depicted as having a white beard. Those who impersonate Narada, the wandering minstrel, ladies, ambassadors, etc., come under the group *Minikku*. They paint their faces in a mixture of yellow and light red, and put white dots on their cheeks and have prominent caste marks. They dye the eye brows black and redden the eyes, and lips. Demons and evil characters are called *Kari*. The elaborate facial make-up is a great art by itself and has to be done by experts. Three to four years of training are essential to make one an expert make-up artist. The *Kathi*, *Thadi* and *Kari* characters give expression to some noise in moments of

excitement whereas the other characters bear every storm of feeling in absolute and dignified silence.

Dance, gesture, costume and make-up are all highly stylised. There is a wealth of colour, grace and jewellery in the costumes. The ornaments worn by the actors bear a definite resemblance to the archaic decorations found in the ancient temple sculptures. The most beautiful of all the costumes are the towering head-dresses. Profusely embellished with multi-coloured beards, spangles, shells and glass pieces, the head-dress triumphantly demonstrates quite a lot of intricate, elaborate and delightful carving cunningly executed by master craftsmen. The head-dress is after the pattern of a crown, set with gleaming glass pieces. Its shape, colour and decoration vary to suit the attire of the actor. The dress and decoration worn by the actors signify the characters personified by them.

### The Debut

Elaborate technique is indulged in when a character makes his first appearance on the stage. This is called *Purappadu* or the debut. It is all the more cumbersome and colourful if the character is a hero or heroine. The instruments are tuned to their proper pitch; the torch wicks are brightened and the royal ensigns are exhibited. The drummers delight in rhythm and counter-rhythm for some time and the singers improvise variations and elaborations of a single melody. The ensemble of the entree is really charming and has a powerful and thrilling effect upon the audience who watch the dance lost in rapturous admiration. The actors in the *Purappadu* stand with their knees bent sideways. The curtain holders have to be extra careful to



raise or lower the curtain according to the dance of the actors. The *purappadu* is an exacting time both for the musicians and the curtain holders.

### **Kathakali Music**

The dance and mimicry are rendered rhythmic in complete harmony with the *rasa* (aesthetic delight) and *bhava* (aesthetic emotion) expressed by the actors. The actor dances to the tune of the songster and the drummers and every moment of the dance is executed with well-defined steps, attractive and harmonious movements and gyrations. The foot rhythm is intricate, powerful and capable of infinite expansive modification and the earth trembles under the feet of the actor. Close upon the songster finishing the verse, the actor takes up the song, and elaborates it all in patomime. *Kathakali* music follows the classical *Ragamala* code with its characteristic psychosis and time-elements. The period of training of a *Kathakali* musician is moderately calculated to be five years. A general and vigorous rhythm dominates the entire performance and the sharp plastic movements of the body (*Angh Abhinaya*) and the different gestures (*Hasta Abhinaya*) greatly help the eloquent and perfect expression of the various emotions, the *Nava Rasas* (nine classical aesthetic sentiments), both in their elemental intensity and complex reactions to each other, or the chemistry of feeling as the expert psychologist would put it. The emotional effect of *Kathakali* is superb.

The music on the stage comprises the stentorian but melodious voice of a couple of singers accompanied by the clinking of the cymbals (called '*Kaimani*' being a pair of small circular bell metal pieces) and the jingling of the *Chenda* (gong) in harmony with the booming of the drums. Strokes made on the gong with a stick keep time

or the actors. The drummers emphasise each gesture and keep the rhythm for the singers. The measures, steps and poses of the actors are guided by the time beats on the drum. The conclusion or full stop to every conversation is marked by a *Kalasom*, i. e., measured steps and poses controlled by the time beats on the drum. Every rhythm is definitely correlated with a particular mood and produces its characteristic and thrilling effect with precise calculation. This rhythm is more than art; it is a powerful manifestation of the all-embracing rhythm of life, love, battle, romance, death, growth and decay. The variety of sounds which the drummers produce with the aid of their hands and the tiny sticks is marvellous. Two drums called *Maddalam* (a long finger drum) and a *Chenda* (cylindrical drum) are used. *Kathakali* music is a perfect combination of *Raga* (melody), *Thala*, (rhythmic time measure) *Svara* (Note), and *Bhava* (aesthetic emotion).

The movements of the actor are exquisite and never obtrude beyond the meaning of the dance, delicately soft when necessary and extremely virile and tense at other times. The closest and most harmonious co-operation is necessary between the three artistes, the dancer, the singer and the drummer, to render a *Kathakali* performance a success. The colour effect of the triangular harmony between *Geetam* (singing) *Nritham* (dancing) and *Vadyam* (drumming) is arresting. The songs are long drawn and their esoteric significance is so well-known. The voices of the songsters resound and carry far into the night.

### **The Performance**

The themes for *Kathakali*, generally taken from the Puranic lore, are many and varied, both tragedies and comedies, the



# Kathakali

ARJUNA—the  
most knightly of  
the Pandava  
Brothers—in *Kala-  
keyavadham*.







Kathakali actor in the role of Hanuman, the  
 assant monkey warrior, who helped Sri Rama  
 to recover Sita from Lanka.



A typical "damsel" appearing on the Kathakali  
 stage. Feminine roles are usually filled by  
 boys.



former, being more realistic than the latter. The native and romantic background of this indigenous art-form is the darkness of the charming Malabar night. No scenery is allowed. *Kathakali* is always performed in the night and under the shadow of a huge bell metal lamp which stands three to four feet high with wicks all round. This lamp of exquisite workmanship is fed by coconut oil. The yellowish light adds to the grandeur and solemnity of the performance. The flicker from the lamps produces ripples of light. The tapering tremulous light throws into emphatic relief every subtle nuance or shade of feeling fitting across the faces of the actors. Only high class Hindus take part in *Kathakali*. Some of the best *Kathakali* dances are to be seen during the *Ulsavam* (Temple festival) season in the Sree Padmanabha Swamy Temple at Trivandrum. There are special *Kathakali* troupes attached to the leading temples in the State. One of the characteristic features of *Kathakali* is that only men take part in the performance. Duel and death are essential items on the *Kathakali* stage. The majority of plays close with the death of a demon or *Tamasik* hero.

A typical *Kathakali* performance will take seven to nine hours. Towards dusk, the drummers announce the performance with a special call known as *Kelikottu*. This sounding of drums, cymbals, and gongs in unison effectively serves the purpose of the modern advertisements. The audience usually gather after supper to witness this pantomime which continues till day break. The drummers stand on one side. The singers stand behind the actors. Before the dance proper commences, the drummers display their skill when the songsters sing the *Manjuthara*, an invocation to God, which is usually a

few lines from Jayadeva's *Gita Govindam*. The performance rolls on to the grand finale with a hymn *Bharatha Vakya*, and a devotional dance at the break of rosy dawn.

### Dance — Par Excellence

*Kathakali* actors are masters in both the *lasya* and *tandava* styles of classical dance. It is marvellous to watch these experts changing in the twinkling of an eye from *lasya* to *tandava* and *vice versa* in the course of a performance. Their acting is both the subjective and objective realisation of what they feel and describe. The aesthetic spiritual self-identification of the actors is complete.

The *Kathakali* actor may engage you for a full hour with an elaborate description of a garden in full bloom and you will hardly realise that the clever artiste has taken an hour of your time. Fastidious critics of art consider that the actor is more accomplished if his acting is more elaborate. This type of acting which demands great experience, vivid imagination, and complete mastery over the art is most difficult. The *Kathakali* Actor dances "eyes ravished with rapture, celestially panting", and "transforms his body into an instrument which can be played upon by inner command or outer design."

The Hindus of old looked upon Dance with religious adoration and found in it the essence of the four *Vedas* and *Purusharthams*. In the words of Nandikeswara's *Abhinaya Darpana*, Dance was valued even more than bliss which persons meditating upon *Brahman* experience. In *Kathakali* there is a harmonious combination of *Nrittam*, the essence of which is sweetness and grace of movement, *Nritya* which is the expression



of inner emotions by gestures, and *Natya* the paramount feature of which is *Rasa*. Strictly speaking, *Kathakali* should be classified under *Nritya* for paramount importance is given to *Mudras* in this form of dance. Nandikeswara has, in his *Abhinaya Darpana*, defined *Natya*, *Nritta*, and *Nritya*. Dr. Ananda Coomaraswamy has, in his "Mirror of Gesture", rendered the relevant *Sloka* of Nandikeswara thus: "*Natya* is dancing used in a drama (*Nataka*) combined with original plot, *Nritta* is that form of dance which is void of flavour (*rasa*) and mood (*Bhava*), *Nritya* is that form of dance which possesses flavour, mood and suggestion (*Rasa*, *Bhava*, *Vyayanga* etc.) and the like."

### The Summit of the Kerala Stage

The summit of the Kerala stage has been attained in the *Kathakali*. The most brilliant expression of the national genius of Malabar in the realms of art, literature, imagination and aesthetics, *Kathakali* is a *drysyakavya* or visible poem interpreted through *Abhinaya* (acting) and *Nritham* (dance). This art-form has made as distinctive a local variant as the Wayang Orang of Java and Bali has done to the parent art of *Bharatha Natya* or the classical Indian Dance. It is believed that this classical dance drama so full of antiquarian and ethnological interest was ordained by *Brahma* to be performed at the *Indra Sabha* (the durbar of the King of the Devas) before the celestial beings for the delectation of the Gods. *Kathakali* is regarded as a means to apprehend the Infinite through the bliss of rhythm. *Kathakali* shows how artistically and scientifically a splendid system of Dance was evolved and enunciated by our ancestors. The most important contribution of India to the dramatic art of

the East, *Kathakali* is the only performance which combines music, acting, gesture, language and dance so as to make each element an integral part of the whole. Adolph Appia when staging the famous operas of Wagner developed his own theory of the word-tone drama wherein the guiding, though not the paramount, factor over acting and dancing was the rhythm of music. Nearly two centuries before Appia wrote, the people of the West Coast of India delighted in spending whole nights in aesthetic enjoyment, of *Kathakali*. The word-tone drama reached a state of perfection and fullness in *Kathakali*.

### Royal Patronage

*Kathakali* has flourished long in Travancore under royal patronage. His Highness Maharaja Sri Chitra Thirunal maintains a royal troupe of talented *Kathakali* actors, who perform on special occasions. His Highness is a great admirer and discerning critic of *Kathakali* which, in His Highness's own words, has "given one new art-form to the world". His Highness Karthika Thirunal Maharaja (1758-98 A. D.) who was an authority on *Bharatha Natya* and his gifted nephew Aswathi Thirunal Rama Varma, were well-known patrons of the art, who also distinguished themselves as great composers of first-rate *Kathakali* plays. Two of the greatest writers of *Kathakali* plays, Kilimanoor Vidwan Rajoraja Varma Koil Tampuran and Erayimman Tampi, flourished under the royal patronage of His Highness Swati Thirunal (1829-1847) who was a great composer of songs, an accomplished linguist and scholar. Maharaja Uthram Thirunal Marthanda Varma (1847-60 A. D.) a renowned patron of *Kathakali*, for the first time organised a full-fledged Palace



troupe to serve as a pattern for the rest of Malabar. He had quite a passion for the theatre and wrote a number of plays. It was under the command of this Royal master that Easwara Pillai Vicharippu, the Chief Actor in the Palace *Kathakali* troupe, for the first time brought out a collection of fifty-four *Atta Kathas* (*Kathakali* plays) including the works of Maharaja Uthrom Thirunal. He effected certain changes in the costumes of the actors.

### Sri Chitrodaya Nartakalayam

One of the distinctive features of the present era of enlightenment in Travancore is an effort on the part of those in authority to stimulate interest and activity in the indigenous arts. With this lofty end in view has been started the *Sri Chitrodaya Nartakalayam* which imparts instruction in Indian classical dance based on *Natya Sastra* and as practised in Kerala. This institution which aims at reviving the classical dancing of India and adopting it to contemporary conditions, needs and tendencies is the radiant centre of a dynamic dance movement which gives vivid impressions of ancient Hindu civilization and its creative art.

### Art Perfected

The most brilliant exposition of the national genius of Kerala rising from the pit to the platform and expanding the vision to the highest attitudes of poetic imagination and into the deepest recesses of the heart, *Kathakali* is the sublimest manifestation of Dance and Art in which is embedded creative energy and aesthetic joy. Verily did Havelock Ellis say that

"Dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no more a translation or abstraction from life, it is life itself".

Uday Shankar, says of *KATHAKALI* :—  
*"It is art perfected, the most marvellous manifestation of the artistic impulse in man. There is nothing like it to interpret human sentiments, thoughts and emotions. The language of the limbs, hands, muscles and eyes is more powerful than spoken words. Graceful and telling, the effect is realistic. It is a vast mine, the plentiful resources of which remain yet to be tapped."*

(K. P. P. T.)

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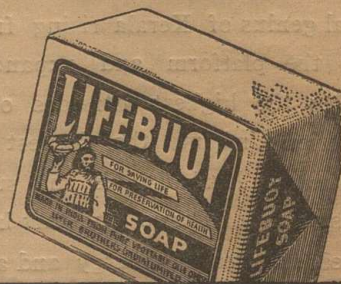


**TO BOYS.** A sharp click...and the game's on—catch it! No, missed. Never mind, aim for the long stick—he's got it this time. But just a moment, look at your hands! Oh, yes, we know you have learnt the Lifebuoy habit but don't you think you need a wash now? You might slip up you know and miss the very important Lifebuoy wash before meals—don't ever forget washing with Lifebuoy is an antiseptic action that gets rid of germs as well as dirt. You have no idea what a comfort that thought is to your mother. So it is up to you to keep the Lifebuoy habit without fail.

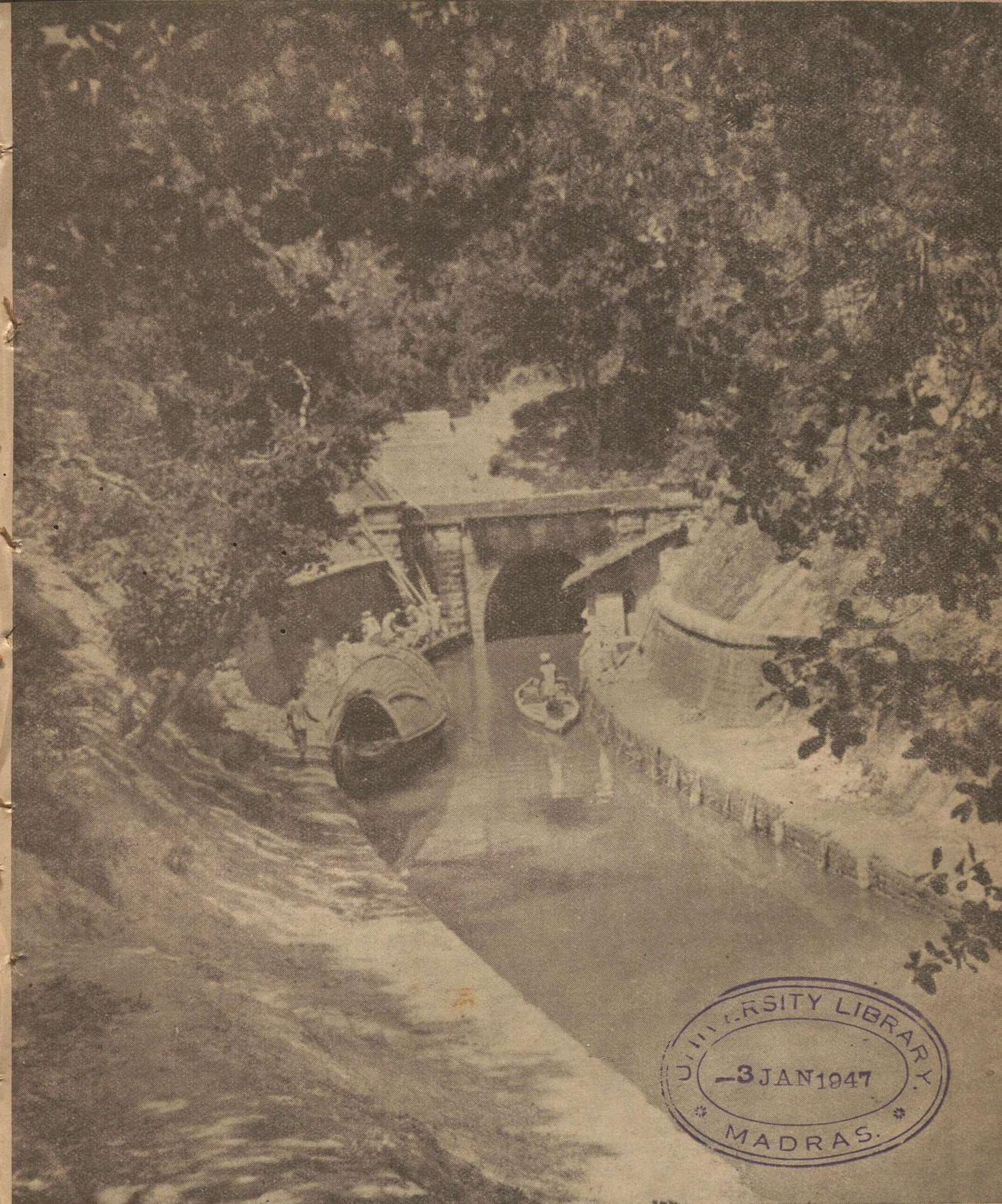
Write to Dept. A316 P.O. Box 758, Bombay, just what you think about Lifebuoy. Every month a prize will be given for the best answer to the question, "Why I use Lifebuoy?"

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### VARKALA TUNNEL

Halfway between Quilon and Trivandrum is VARKALA or JANARDANAM, celebrated as a Pilgrim Centre and Sanatorium.

The Varkala Tunnel which connects Travancore's main waterways is situated amidst picturesque surroundings. Near the mouth of the





THE LANDING GHAT AT TRIVANDRUM



# THE RESEARCH DEPARTMENT AND THE DEVELOPMENT OF FISHERIES

By RAJYASEVAPRAVINA DR. K. L. MOUDGILL, M. A., D. Sc., F. R. I. C.

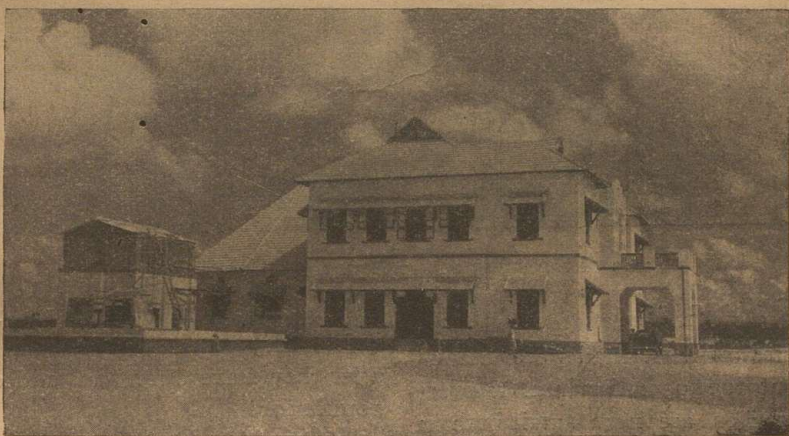
*Director of Research (on Special Duty)*

TRAVANCORE is one of the most thickly populated areas in the World. The lakes, chals, rivers and the innumerable ponds in Travancore can provide excellent fisheries. The State has a sea board of 174 miles, or 1 mile of sea front for every 45 sq. miles of land behind. It is doubtful if there is any other country in the world, excluding small islands, which

to start a centre of research solely devoted to marine biology and fisheries. The investigations carried out in this institution cover all aspects of inland and sea fisheries.

## The Aquarium

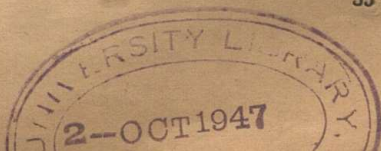
The Marine Biology Laboratories are located at the Beach in the building popularly known as the Aquarium which was



One of the finest Aquariums in the East is the one at Trivandrum, where practically every kind of fish is kept.

size for size, possesses such vast fishery resources, and for an area so deficient in food as Travancore is, the supreme importance of its fisheries is obvious. Realising this, the Government of Travancore decided in 1938 to start a department of Marine Biology and Fisheries for fisheries research, which now forms a part of the Central Research Institute in the Department of Research; and the Travancore University was the first among the Indian Universities

constructed in 1940 and opened by Her Highness, the First Princess of Travancore. The Aquarium proper, is the largest on the mainland of Asia. It is a great centre of attraction and more than 70,000 persons visited it in 1121. Organised parties of school children, brought under the charge of their teachers, are admitted free, and they are most welcome because the Aquarium is meant to be an important aid to education. Apart from the display aspect





which alone the casual visitor sees, the aquarium is really a part of the laboratory. Investigations on the life history and habits of marine animals are carried out in the tanks. Studies on several important fishes and prawns have been in progress in these tanks and one of them *micropoltis*, has proved to be a hardy variety and a rapid grower which could probably be bred with profit in fresh water ponds and lakes. Field trials are now going on.

the pump. The small fish, however, would have a chance to escape but for the *madavala*. Nothing could be more ruthless in destruction than this engine *madavala*. A law should be made prohibiting the use of these *madavalas*. In place of them a large-mesh grating could be set up around the base of the pump to catch the large fish, which would be more profitable. This would also allow the small fry and fingerlings to escape and they would have a



Some of the fishes at the Aquarium, Trivandrum.

### Fisheries of Kuttanad

The fisheries of Kuttanad were famous at one time but due to indiscriminate over-fishing the catches are now small both in number and in size. A detailed survey of the fisheries conducted by the Department in 1941 disclosed that the decline is due mainly to two reasons. One of these is the instrument of senseless destruction known as the *engine-madavala*. The paddy fields of Kuttanad are dewatered once a year and the right of catching fish is given to contractors who attach a close-mesh net to the outlet of the pump, so that all the water from the vast expanse is filtered, as it were, and every stage of fish is caught. The large fish anyhow gets cut up by the propeller blades during the passage through

chance to grow to a more economic size before they are caught elsewhere, perhaps, after they have bred and added to the fish population.

Kuttanad is the breeding ground for many riverine fishes which rush from even the hill-streams to this region with the onset of the monsoon. The biological urge to spawn makes them less wary than usual, and they are, therefore, easily caught by people who do not realise that they are destroying, with each fish, thousands of eggs from which the future stocks should have come. Those that escape lay their eggs and later, the parents watch over the young fry in their early stages. During this period, the mothers set aside their natural timidity, and swim



at the surface, again an easy prey. When they are destroyed, their brood is helpless and further loss of fish life follows. Mankind has always respected the seed with religious zeal. Yet, in Kuttanad, countless egg-bearing fish and nursing mothers are destroyed, ruining the fisheries from year to year. To stop this, it is necessary that a law should be passed prohibiting the catching and sale of any fresh water fish during a closed season, from Edavom to the middle of Karkadagom which is the chief breeding period.

### **Prawn Survey**

A survey of the prawns of Travancore was made by a research student during three years, as a result of which twenty different species were collected, identified and studied. Most of the prawns are marine in origin, but they migrate inwards through the bar mouths, at one stage of their life, spend several months in the backwaters and in the paddy fields, and then again migrate back to the sea. They are caught from the receding water in the bunded paddy fields and chals at each ebb tide during their sojourn in the brackish water, even when their size is small. If they were to be allowed to grow for 7 to 8 weeks in the paddy fields, and the size of mesh in the net were so fixed that only the larger prawns are caught, they would prove much more profitable. As a result of the recommendation made by the Department of Research on the basis of the work of the Professor of Marine Biology and Fisheries, Government have introduced an acreage charge to prevent the indiscriminate setting up of sluices and close mesh nets. It is further necessary to regulate the period of catches so that the first visitors among the prawns will be allowed to grow for some 7 to 8 weeks in the paddy fields before the filtration commences. The

knowledge of the biology of these prawns has enabled the Department to recommend these measures.

### **Marine Fisheries**

Turning now to marine fisheries, it is perhaps not known that, directly or indirectly, all fish ultimately depend upon the tiny organisms called planktons which are mostly too small to be seen by the naked eye, and which float about, in countless numbers, in the sea. Small fish congregate where and when these planktons are in plenty, and large fish come after the small fish. A study of the planktons in our coastal waters was, therefore, essential. This was done by another research student who examined also the intensity of their population in different periods during the year. Two hundred and seventy three regular collections were made during three years and more than 150 species of these organisms were found. Some of them are present throughout the year, do not occur in swarms and there are still others which are periodical visitors, coming in swarms from other areas. The appearance of fish shoals has been sought to be correlated with the distribution of the planktons and with smaller varieties of fishes. The information so gained is of great value in locating the areas for big catches and it will be indispensable for the deep sea fishing operations which are being started in Travancore. Similarly, the nature of the sea bottom in different parts of the sea and the type of sea life in these areas has been studied.

### **Shark Liver Oil**

It is a mistake to call shark liver oil a substitute for cod liver oil. Shark liver oil contains at least 5 times as much vitamin A, as the best cod liver oil. Its value is well recognised and there is no reason why, any cod liver oil should be used if good shark liver oil is available.



Our State is one of the pioneers in this field. The Department of Marine Biology and Fisheries took up the production of shark liver oil in 1939 and placed on the market a brand of pure, refined, shark liver oil unblended with any other oil. We carried out this work on a semi-commercial scale and produced in 5 years more than 48,000 lbs. of this oil. Part of it was used to alleviate the sufferings of Bengal during the last famine. Some of the staff of the Friends' Ambulance Association, a humanitarian organisation, who used it in Bengal, are now carrying out their mission in war-stricken central Europe, and in the light of their experience in Bengal they have asked for supplies of our Shark Liver Oil to be sent to Austria. It has to be noted that the vitamin content of these liver oils deteriorates rapidly. To check that deterioration, the oil has to be treated with special care from the moment the shark is caught to the time when the oil is given to a patient. The liver should not be allowed to putrefy, the oil should be extracted by boiling with water and not by frying; contact with certain metals, such as untinned copper, should be avoided; and above everything else the oil should be protected by the addition of certain preservatives, a few parts in a million parts of the oil. A research student in the Applied Chemistry Section of the Department of Research tried the effect of 75 preservatives of different types and found one, which prevents the loss of Vitamin A of shark liver oil in a remarkable degree.

Shark liver oil is much richer in Vitamin A than cod liver oil and therefore, to bring down its potency it is blended with ground-nut oil. It is difficult to understand why the same object could not be achieved by giving a smaller dose of this otherwise unpalatable stuff. This practice has led to wholesale adulteration, and the Government

of Travancore have set their face against this fraud upon the consumer. It has been also possible to remove the smell of shark liver oil to a very large extent.

Considering all these findings, the Government of Travancore have introduced a control, whereby the oil will be extracted in the fishing villages, only under a license, by approved methods. The oil so produced will be further refined into medicinal oil under standard conditions and scientific control in a central refinery. As private agencies do not possess the equipment or the trained personnel to ensure all this Government have also sanctioned the starting of a Shark Liver Oil Factory in the Department of Research to attend to this work on a commercial basis.

### Deep Sea Fishing

Travancore is sadly deficient in food production. In the matter of fish, however, we export about 25 per cent. of our catches. It is not possible for us to increase materially the area under paddy. We could, however, increase our production of fish very greatly. To do this we have to resort to deep sea fishing, preserve the catches while at sea, arrange for the quick transport of fresh fish to the land and provide for cold storage and proper transport of refrigerated fish to the consumer. It is also necessary to collect data about the fishing grounds, the seasons when fish is found in plenty and the methods of fishing most suitable for each type of fish. We have to preserve the nets to get more service out of them, design non-returnable containers for the frozen fish, and so plan our fisheries that even in times of general food scarcity we can contribute our fish in return for the rice and cereals which we get from others. The work of the department covers all these activities. Plans had been drawn up for extending



the work after the war. The Fishery Adviser to the Government of India, Dr. Bainsi Prasad, visited Travancore in 1944 and he advised us that while our State may carry out its own programme of work, it should be so planned as to fit into an all-India pattern of fishery research.

### New Schemes

The revised schemes have been approved by the Government of Travancore and the Government of India to be carried out in the Department of Research on an expenditure sharing basis at a cost of Rs. 4 lakhs out of which the Government of India is paying nearly half. These investigations deal with the different methods of fishing: an exact survey of the fishing grounds near the Travancore coast; the preservation, packing and storage of fish; use of ice, dry ice and hypochlorite ice; dressing, cleaning and salting of fish; use of fish offals for manurial purposes and, lastly, the stocking and rearing of quick

growing and hardy fresh-water-fish in ponds, rivers, lakes and backwaters. C1

The needs of the people cannot wait while researches are being carried out. A great deal is known about fishing as carried out in more advanced countries. As a result of the investigations already carried out and keeping in view the urgent necessity to recognise the fishing industry on a more productive and profitable basis, the Government of Travancore gave permission for and financially participated in the starting of a Limited Liability Company to carry out deep sea fishing and to process, transport and distribute fish on modern lines. The Department of Marine Biology and Fisheries is collaborating in this progressive effort and the head of this division of the Central Research Institute is an ex-officio director of this Company.

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# What Others Say

## A PRACTICAL THINKER

SIR C. P. Ramaswami Aiyar's voluntary resignation of office as Dewan of Travancore after more than ten years with one break of only a few weeks in that charge would be an event of more than ordinary significance in itself. That he is leaving to return in a practical manner to the All-India stage at this critical time is of immense importance and should prove of great value not only to Indian India in the shape of States with which his work will be directly associated but to the problem for India as a whole. There are few men still living and active who have behind them so long and distinguished a record of association with growing brains of constitution making and not less important with implementation of constitutions in administrative field. This two fold qualification is of more than ordinary value because there is today a dangerous tendency to over-emphasize rights and wrongs of constitutional theory without adequate reference to administrative machine.

Of the great school of distinguished Madras statesmen Sir C. P. Ramaswami Aiyar has been actively associated with formulation of schemes of constitutional reform ever since he took part in the Home Rule Movement. Fearless and determined he has never hesitated to express his views whether popular or unpopular on any subject with which he is

concerned. His strong will and intrepid oratory have brought him as many enemies as admirers. In Travancore his executive actions have provoked many bitter feuds but his most vehement critics could not in justice deny the remarkable administrative competence which has led the State he served to a period of unprecedented prosperity and has laid the foundations for the future from which every Travancorean has already gained and will, certainly still more greatly profit.

(THE TIMES OF INDIA)

## A NOTABLE RECORD

SIR C. P. Ramaswami Aiyar who is relinquishing the Dewanship of Travancore, has held that office for ten years, a period longer than the term of office of any of his predecessors during the past hundred years, with the exception of Mr. Krishna Rao, and Raja Sir T. Madhava Rao, who was Dewan from 1858 to 1872. Ever since he took charge of the administration in October, 1936, having already served as Legal and Constitutional Adviser to the Maharaja of Travancore for five years, he has laboured incessantly for the progress of the State, bringing to his task great gifts which have won him eminence in the administration, and public life of India, gifts of scholarship, eloquence, imagination, industry, and a faculty for organisation. It was



his cherished object to break the isolation in which he found Travancore, and, as he never tired of saying, place that State on the world map. He strove to accomplish this in many ways, by developing the State's communications, improving agriculture and expanding industries, particularly by carrying out irrigation and hydro-electric projects, developing university education, promoting scientific research and providing more and more of the amenities needed by the people in all parts of the State.

The increase in Travancore's revenue from Rs. 249 lakhs to Rs. 611 lakhs, and expenditure from Rs. 276 lakhs to Rs. 441 lakhs, during the past ten years, is illustrative of the prosperity achieved by the State under his stewardship. Although his feverish energy, and the rapid pace at which he introduced administrative and other reforms irritated sections of the people, he made every branch of Government service more efficient, and helped and encouraged all useful public activities in the State. His work in the reorganisation of the legislature, increasing the number of elected representatives of the people, was responsible for a wide political awakening in the State, while the part played by him in the inauguration of temple entry for the Scheduled Classes gave great hope and encouragement to that downtrodden community.

(THE MAIL)

## **SIR C. P. RAMASWAMI AIYAR**

SIR C. P. Ramaswami Aiyar's decision to relinquish office as Dewan of Travancore with effect from January 14, 1947 in order to be free thenceforth to devote

himself to national service on a wider scale is an event of some public importance, for men of his rare type belong more to the world than to themselves. He should have been born a prince, it is commonly said; but that is poor compliment. He has been in fact more than a prince. A practical man of the world but no epicure, a Vedantin par excellence but no orthodox short-tuft, a man of letters with no affected versatility, a great connoisseur of things sublime and beautiful, an able and successful administrator and a statesman endowed with an extraordinarily agile and astute mind, Sir C. P. Ramaswami Aiyar has been a unique figure in Indian politics for three decades now. He has passed through several phases. In every role he has played he has shown uncommon fearlessness and disarming tact. Montagu in his Diary has paid superlative tribute to Sir C. P. Ramaswami Aiyar; no less discerning and warm was the praise that Cabinet Minister Alexander felt impelled to bestow when he said, Sir C. P. Ramaswami Aiyar could walk into any Cabinet in the world and dominate it with his great knowledge and supreme power of direction. His record as Dewan of Travancore deserves to be written in letters of gold. There is no department in the State people's life which his magnificence has not galvanised. Through all the din of controversy his indomitable will has caused, he has never missed the central aim of his whole being, service of the people which is true worship. When he felt he was in the right, he never faltered. He has differed sharply with Gandhiji in many matters, and yet they continue to be best of friends with great mutual regard. We have no doubt Sir C. P. Ramaswami Aiyar has many more years of fruitful service to render, and many more laurels to win. In the coming constitu-



tional discussions, he can play a decisive part not in the narrow role of advocate of anachronistic States, but as a senior statesman championing the cause of greater India.

(THE FREE PRESS)

## SHOULD SIR RAMASWAMI AIYAR RETIRE FROM TRAVANCORE?

WE are extremely sorry that Sachivottama Sir C. P. Ramaswami Aiyar has decided to retire. He is a great person in more respects than one. It is not for us to pour encomiums on one of his acknowledged all-India merit. But we do not think, and we beg to be excused for saying so, that he can serve the world better by going out of the State than by remaining in it and ORGANISING its people, in the real sense of the term ORGANISATION. After all the gigantic work he has done in various directions, much work still remains for a person of the Sachivottama's great talents and amazing driving power.

He has just left Trivandrum for New Delhi to attend the Constituent Assembly. He is on a great mission. Just at the time of his leaving, he requested the large assemblage that had then gathered to pray for the success of his mission. We heartily endorse that request and feel no doubt that if anybody could succeed more than another, it is Sachivottama Sir C. P. Ramaswami Aiyar.

(THE INDIAN THINKER)

## DISPASSIONATE JUDGMENT

(By A Harijan)

THE news of the retirement of Sachivottama Sir C. P. Ramaswami Aiyar from the Dewanship of Travancore is sure to cause great distress to all those who love

that State, its people and their Sovereign. Sir C. P. has been connected with Travancore for over fifteen years and during the last ten years he was the Dewan of the State. This period of his Prime minister-ship is characterised by a many sided advancement of the State. Sir C. P. is no doubt a great politician, patriot and statesman. He is a revolution in himself. In him we see a perfect gentleman with a combination of the child and the idealist. He is flashy and brilliant, and none can resist the charm of his dynamic and tumultuous energy. He has a powerful and original genius. He is born to rule, to canalise the wills of a multitude and to influence the course of not only the History of Travancore but also the History of India.

What strikes one is his serious, penetrating, thoughtful and illuminating manner of doing things. His first task in the State has been to elevate the people from lethargy into patriotic enthusiasm so that they may appreciate and lend support to his various schemes of industrialisation and progress. But the people of the State have been used only to looking ahead, so much so that they could not sympathetically view and understand the lofty and emotional idealism of the great dreamer Dewan who lives in a world of ideas of wide expanses and large vistas. To promote the greatness of Travancore and of its ruler has been the guiding passion of Sir C. P.'s administrative policy. It is this that has made him launch various industrial schemes which are all meant to raise the standard of the people and to increase their wealth. In the carrying out of these he has shown great powers of intellect, grasp, organisation, insight and alertness which are combined with an unusual strength of will and a profound sincerity. In all his speeches he has harped on the importance of his policy of industrialisation and in his task



he has never cared for any opponent or adverse criticism as he has nothing to gain from Travancore. He has given to the State a dedicated service and the people of Travancore should judge him correctly and in a spirit of charity and tolerance.

It will not be any exaggeration to say that Sir C. P. has given to Travancore for ten years what has been meant for the whole of India. The people of Travancore therefore without caste or creed or religion have to remember him with gratitude and affection for all the good things done by him for the material improvement of the State. It is the good fortune of Travancore to have secured the services of this great and distinguished person who has a frame of steel, an eye of an extraordinary piercing power and a driving force of infinite dynamic capacity. He dazzles all those who come in contact with him. His native intellectual endowments are every day reinforced by him with an untiring energy and an extraordinary gift for concentration and a capacity to utilise every flying minute. His range of reading is astounding and his devouring energy in the acquisition of knowledge continues without relaxation. To all this Sir C. P. has added an unequal facility and copiousness of expression in speech and in writing and this boundless fluency of expression combined with his versatility of talents and inexhaustible fund of information make him the most brilliant Indian of the present day. In him is seen "the orient spirit incarnate." lost in contemplation of western soul, majestic and reposeful, aloof from all petty interest and suspicions, radiating sweetness and light with a purity of detachment and loftiness of thought which give the charm of his unique personality.

(THE KERALA KAUMUDI)

## A MEMORIAL FOR SIR RAMASWAMI AIYAR

IT is only in the fitness of things that, at a meeting held at the Sri Mulam Club yesterday, it was resolved that an address be presented to Sachivottama Sir C. P. Ramaswami Aiyar on the eve of his relinquishing office of Dewan of Travancore and that his great services to the State be commemorated in a fitting manner. The President of the meeting rightly pointed out that any memorial that may be decided upon should be adequate in scale to the greatness of the work that was to be commemorated and the eminence of the person in whose memory the memorial was intended to be raised. Sir Ramaswami Aiyar has made his name and fame in so many fields, in art, science, literature, industry, etc., that it becomes a difficult task to decide what the kind of memorial should be. *His name will ever be remembered as the Dewan that made Modern Travancore and secured for her rightful place in the Indian continent.* We have, therefore, no hesitation in commending to our readers and the public of Travancore the lofty idea of a fitting memorial to the great name of Sachivottama Sir C. P. Ramaswami Aiyar.

(THE INDIAN THINKER)

## WHY THORIUM WAS REFUSED TO U. S. A.

MARQUIS Childs, the "Washington Post" columnist, reported that the Indian State of Travancore had shut off its supply of thorium—a mineral suitable for unclear fission—to the United States.

Childs said that the refusal came after the United States had refused to supply Britain with atomic bombs.



Childs wrote: "It may have been not more than a coincidence that not long after the United States refused the British request for supply of bombs and for technological information regarding atomic energy, supply of thorium to this country from India was shut off. The shipments were shut off on the order of the Maharaja of Travancore, Sir Bala Rama Varma. The British have said that since the Maharaja is an independent ruler they cannot order him to resume shipments".

The columnist added:

"Travancore is one of the most modern Indian States and the Maharaja is regarded as a progressive Ruler who believes in encouraging industrialisation". His reason for refusing to send out more thorium is extremely interesting. What the Maharaja says in effect is that his own country should be allowed to build plants for refining thorium and even for creating, atomic energy from it. In other words, he does not want to be merely a supplier of precious raw material. He hopes that his own people will benefit by the kind of industrialisation that is coming in the atomic era." (Reuter.)

(THE NATIONAL STANDARD)

## THE COIR INDUSTRY

**A**LTHOUGH comparatively unknown and unorganised the coir industry occupies an important place in India's industrial structure. Its main strength lies in the natural qualities of its raw material the coir fibre which yields fine weaving yarn suitable for manufacturing mats, mattings and rugs. Its products not only cater to the home market but are also exported to foreign countries. In international trade, coir manufactures—especially floor coverings—have already earned for themselves a

name for their damp-resisting and hardwearing qualities and promise brilliant sales prospects. In order to assess its potentialities for further development, the coir industry, like other principal industries, was referred to an industrial Panel by the Government. The terms of reference of the respective Panel were made broad enough to cover coir, rope, cordage and other fibre industries, but it is understood, it has dealt mainly with the structure, organization and prospects of the coir industry and has dismissed other items by saying that they are essentially in the agricultural stage and are not of any significant industrial importance.

Coir is obtained from the husk of coconut. India has got 21 per cent. of the world area under coconut and accounts for 21 per cent. of the world production of coconuts. In 1938-39 the area under coconut cultivation in India was estimated to be 1,50 million acres and production nearly 3000 million coconuts. Plantations are mainly confined to Keralam and comprising Travancore and Cochin States and the Malabar district of Madras. Another special reason why the industry is located in this area is the existence of vast stretches of back-water, which is required for retting husks. Besides the Keralam area, other centres of the industry are in Bengal, Bombay and Mysore State. It reflects on the unorganised nature of the industry that there are no reliable data giving its total production or the exact number of workers, employed in the industry. The Panel estimates the total production of manufactured coir in India at about 122,326 tons, though figures relating to Mysore were not available. On the basis of another estimate, the industry provides employment to about 40,000 workers in manufacturing in Travancore and to about 40,000 workers in all processes in the Cochin State.



The process of treating coir is simple but crude. Pits are dug in fields adjoining the back-waters and after being cleaned are lined with coconut leaves. Much care is taken to remove all silt and dirt from the pits, otherwise the colour of the fibre is spoiled. Husks are dumped in these pits for retting which lasts for a period of 9 to 10 months. When this period is over, husks are taken out from pits and after washing are beaten with wooden mallets for extracting fibre. This work is mostly done by women in their homes. The fibre thus obtained is cleaned and dried in the shade, spinning of coir is predominantly a cottage industry, though some factories are also engaged in this work. The yarn is spun either by hands or by means of two wheels. The latter method is more prevalent. The marketing of coir yarn, like many other agricultural products, suffers from a multiplicity of middlemen. Petty merchants usually purchase yarn from producers in villages either for cash or on better basis. After some rough sorting and grading, they resell it to whole sellers, who supply it to factories or export it to countries. The colour and twist of the yarn determine its quality. Although there are some factories using mechanical dower, mats and mattings are usually manufactured on wooden looms operated by manual labour.

The war has had serious repercussions on the coir industry. Until 1939-40 (July to June) there was no serious decline in the exports of coir products. In fact in the beginning of the war, demand for coir increased in European markets. But later, with the occupation of most of the Continental countries by Germany and the scarcity of shipping, export to Europe as well as America dropped considerably. A serious setback to the coir industry was given in 1941 when Japan entered the war

and exports of coir products to Far Eastern countries ceased altogether. Meanwhile coir began to be used for war purposes. During 1942-43 war orders were placed for about 24.5 million ft. coir rope, 8100 tons fibre and yarn, 6065 thousand sq. yds. matting valued at Rs. 550 thousand, Rs. 2071 thousand, and Rs. 6402 thousand respectively. Coir, like jute was put to new uses in fighting the last war. It was used for cordage tents, *salitahs* wal and pin bags, etc., During the war, Government placed orders for 3432 thousand coir tentage components valued at Rs. 8507 thousand. There was scarcity of order for fibres and demand for coir flared up so much that early in 1945 the Government had to control its prices.

Generally speaking the present position of the coir industry is satisfactory, but what are its prospects. The fortunes of the industry are locked up with exports before the war, trade in coir was diversified. India exported coir products to U. K., Australia, New Zealand, Africa, Holland, almost all countries in Europe except U. S. S. R. and all countries of the Middle East. U. K. was our best customer, but, during the war, its share in the trade was reduced considerably. On account of financial reasons, most of the importing countries imposed restrictions on the import of mats and mattings. Owing to the unavailability of other floor covering, demand for coir mats grew in America and Canada. The United States of America now stands as one of our important customers. The position gained in these markets during the war remains to be consolidated. There is every likelihood that the recovering of war-devastated countries will stimulate the demand for coir products. Substantial quantities of coir yarn will be required by Holland, Belgium and other countries which have their own factories for manufacturing finished products.



Competition resisting power of Indian coir is considerable. Coir is also produced in Ceylon, but it is mostly used for manufacturing bristles. The production of coir yarn in that country is almost 5,000 tons per annum. Although there is a possibility that Ceylon may increase her production, yet considering the various handicaps from which it suffers in this matter, it can be assumed that at least in the short term Ceylonese coir will not seriously compete with ours. Recently jute floor coverings have begun to enter into competition with those of coir, but how long, and in what intensity this competition will continue, it is difficult to predict. Coir scores over jute for its hard wearing and damp-proof qualities. Before the war Chinese and Japanese floor covering made out of sea weeds and grass offered serious competition to coir mats and mattings, but, the resumption of the foreign trade of both the countries is over-hung by political question marks for some time at least. With the deterioration of the food situation in both the countries, there is no likelihood of grass being grown on a large scale. Now that the war is over, the Phillipines and Dutch East Indies will begin to export hemp products, which will compete with those of coir. But the reconstruction of the hemp industry in both the countries, which were overrun by the Japs will take at least five years. While schemes for the commercial exploitation of various types of hard fibres are more or less in experimental stage in many countries such as Columbia, Chile, Palestine, Cyprus and Italy, the increasing production of sisal in East Africa is a factor to be reckoned with. But the world demand for cordage especially for reconstruction purposes will be so much that even coir cordage can be assured of its fair share in the world trade.

The prospects for coir industry being bright, the Panel recommends greater production and has fixed the following targets for different regions.

<i>Centre</i>	<i>Existing coconut Acreage</i>	<i>Coir manufactured and Unmanufactured in Tons</i>
Madras	6,05,766	1,00,000
Bombay	29,197	7,500
Bengal	31,300	225
Travancore	5,84,736	1,00,000
Cochin	67,058	19,000
Mysore	1,70,180	2,400
Total	14,88,236	2,29,125

The Panel envisages a rise of 165,799 tons or about 87 per cent above the present estimated production. It is not known how these targets have been worked out. In the absence of statistics of coir production, total output of coir yarn and the capacity of the manufacturing industry, these estimates appear to be arrived at by a rough and ready method of guess-work. Nor can it be said that the Panel is unanimous on the feasibility of these targets. One of the dissenters says that some of these targets especially those relating to Bombay, Bengal and Mysore State have been over-estimated.

Even supposing that these targets can be achieved, what are the chief difficulties in increasing coir production? The chief defect of the coir industry is lack of organisation which is reflected in both its technical and commercial aspects. The George Committee drew attention to the chaotic conditions of organisation in the industry and later the Rege Committee also endorsed this view. Although the Panel seems to be silent on this question, it is



extremely doubtful if these conditions have ceased to exist. Backwardness is writ large in almost all stages of coir production. The process of retting is antediluvian and is being done in olden days of handicraft economy. Marketing of coir especially in the preliminary stages, is crude and unscientific. There is no proper grading and standardisation with the result that coir is not quoted in the London commodity market. More than often there are cut-throat competition and mutual price cutting among coir manufacturers. Behind all these backward conditions is the lack of sufficient knowledge of coir production and its marketing in foreign countries. In fact the industry has failed to move with the times and has neither introduced any chemical or mechanical means of production, nor any modern methods of business organisation.

Various suggestions have been made to remove these handicaps. Some maintain that nothing but through nationalization of the industry will remedy its ills. This, however, is an extreme view point. The industry does not suffer from such lack of capital or enterprise as to necessitate state ownership. Nationalisation of such a diversified and small scale industry as coir retting and yarn spinning bristles with serious difficulties. In the context of the existing industrial development and the control of private enterprise over key industries, to nationalise the coir industry would be to put the cart before the horse. A more rational approach would be to give as much Governmental assistance as possible in lifting the industry from its mediaeval rut and place it on modern lines. The first step in this direction should be the establishment of a Research institute financed by the industry as well as Government. Elaborate experiments should be made on coir and

their commercial possibilities explored and put before industrialists. In particular research is to be directed towards finding new processes of retting coir. Although the introduction of machinery may not be desirable at present, the invention of machinery for the indigenous processes of coir production cannot be ignored in a long term plan for the improvement of the industry. Then the marketing of coir yarn should be organised properly. By the establishment of co-operative credit societies, improvement in means of transport in husk producing areas, introduction of standardisation, grading and control of quality, the Government can do a lot in assembling and distributing coir yarn. But progressive methods of marketing should not be applied to coir in its preliminary stage only but should be extended further in facilitating the disposal of its finished products. Coir products occupy a prominent place in our export list. They are exported to some developed countries of the world where selling is a highly specialised affair. If coir manufacturers desire to stabilise the demand for their products they will have to undertake sales promotion activities in foreign countries. For this purpose, a central export Organisation of coir manufacturers having branches in important markets would be very desirable.

(THE EASTERN ECONOMIST)

## SOIL SURVEY OF KUNNATHUNAD TALUK

### A Review

IN continuation of the soil survey made in the other taluks of the State by the Agriculture Department during the last twenty-five years, the Research Department of the Travancore University have now had the soil survey of Kunnathunad Taluk conducted by the Agricultural Chemist and



his Assistant. The result and the recommendations are published by the University in a handy 14 page booklet **THE SOIL SURVEY OF KUNNATHUNAD TALUK** (By A. P. A. Brito Muthunayagam, Agricultural Chemist and M. C. Abraham, Asst. Agricultural Chemist, Published by the Department of Research, University of Travancore) illustrated with five litho maps indicating the distribution of the main types of soil and of the chief plant foods in the taluk.

This taluk is 362 square miles in area, of which about one-fifth is occupied by Reserve Forests, leaving less than 219 square miles of arable land. Of this 65,000 acres, or just over 100 sq. miles are paddy lands. The survey carried out is mostly confined to this paddy area.

The Kunnathunad Taluk is a veritable agricultural puzzle in the State. Among all taluks it has the largest area under paddy; and of all the taluks in the plains it receives the highest average annual rainfall of 115 inches. Yet, it is not producing rice sufficient for its population of about 2½ lakhs. In other words, its paddy fields are not able to support four persons (including children) per acre. This is less than one family per acre while more than the work of the adults of a family is required in the gross to cultivate an acre and gather and distribute the produce. The degree of inferiority of the cultivation can be roughly gauged by the contrast of the fields in Agastiswaram taluk receiving only 30 inches of rainfall in a year but supporting twenty-five to forty people per acre. The main cause of this telling disparity is that in by far the greater portion of the paddy area of Kunnathunad only one crop per year has been possible to be raised.

But at the present rate of yield per crop-area, even if two crops were cultivated, the fields could support only eight persons per acre.

The report under review points to the uneven distribution of rain during the year and the lack of irrigation facilities as the reasons for most of the fields of the taluk not raising the second paddy crop of the year. But, paradoxical as it may seem, the taluk (according to official statistics) has 1,085 irrigation tanks: this is the second largest number among the taluks, the first being 1,311 in Kalkulam and the third 936 in Vilavancode. It leads in the matter of irrigation channels with 2,588, while the next two are Neyyattinkara with 545 and Thiruvalla with 112.

In addition to these, the Government have introduced decentralised lift irrigation in several hundreds of acres, for both Virippu and Punja crops. It is therefore, clear that the chief improvement required is in the direction of introducing the proper type of irrigation. It is also known that this and the neighbouring taluks are lacking in protective channel irrigation to replenish their tanks, which is a system found successful throughout India. Perhaps, this defect will be partly remedied when the Travancore portion of the proposed Chalakudi Irrigation Scheme is worked out and if an *irrigation phase* is developed in the power dam schemes proposed in the lower reaches of the River Periyar.

Regarding its main purpose the report holds the promise that by improved manuring 20 to 30 per cent increases in crops may be obtained. The survey made, however, is not of the intensive type but is of the random type restricted to the test of 84 samples collected from widely distant spots marked in Map I, that is, three to eight samples from each of 17 pakuthies.



On the basis of these random samples it has been found that "37 per cent of the soils of Kunnathunad are well supplied with nitrogen, the extremely important manurial constituent". Since "organic matter is the chief source of nitrogen and the key to fertility" the report recommends the introduction of humus-forming material through application of cattle-manure, green manure (particularly leguminous manure cross grown 'in situ' and ploughed in) or oil-cake. These may be reinforced by quick-acting artificial fertilisers, of which Sulphate of Ammonia is the best, though the continued use of it "tends to deplete the soil of its calcium".

Ninety per cent of the samples were deficient in phosphoric element disclosing a widespread and serious manurial want. Bone meal, fish refuse and commercial concentrates like Superphosphates are suggested in this connection. The caution is that to prevent the formation of insoluble compounds of iron and alumina, it should be made sure that adequate amount of lime is in the soil before using the Superphosphates.

A considerable portion of the taluk's soil is inferred to be deficient in the critical element of potassic manure. And wood ash, particularly the ash from the cocoanut husk, which contains 15 per cent potassium oxide and which has low economic value in the taluk for want of the coir yarn industry, is recommended.

The whole area surveyed is also found to be lacking in lime, all the samples showing a content far below the minimum required. It is thought that the application of burnt lime at the rate of five cwts.

per acre, will in most cases, cover immediate needs and leave a reserve for about two years more.

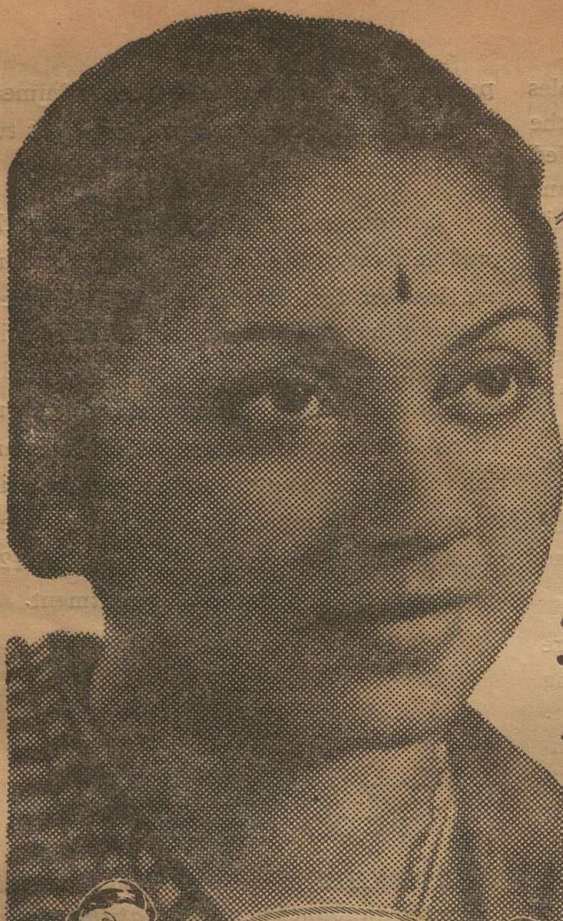
Laterite soils, which are by far the predominant of the four types in the taluk, are low in fertility because of the severe washing they are subject to. Alluvial soils are the most fertile, while the sandy soils found mostly along the boundary of Parur Taluk lack organic matter. Kari soils are rich in organic matter and are highly acid in reaction; detailed information of their management is given in leaflets 123, 126 and 130 of the Agricultural Department.

## SIR C. P. RAMASWAMI AIYAR CONTINUES

**ELSEWHERE** we published the glad-some announcement that at the desire of H. H. the Maharaja, Sir C. P. Ramaswami Aiyar has agreed to defer his retirement from his office of Dewan of Travancore State. His original proposal to retire was an unexpected piece of news and caused considerable surprise and disappointment. It is hoped that he would be sufficiently long in our midst, especially in view of the great changes that are imminent in the political constitution of India. Travancore has her own problems of an unusually important character. It needs the stewardship of a great personality like Sir C. P. Ramaswami Aiyar.

(THE INDIAN THINKER)





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daily beauty  
routine with  
Lux  
Toilet Soap"  
— Pushpavalli



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GENEROUS LATHER  
WITH LUX TOILET  
SOAP AND GENTLY  
PAT IT INTO  
THE SKIN—



THEN I RINSE AWAY  
THE LATHER WITH  
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of the  
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Why not give your skin new loveliness? Try Pushpavalli's simple beauty treatment for 30 days — you will be delighted with Lux Toilet Soap's cleansing, stimulating effect. Its fragrant, active lather will leave your skin soft, sweet and velvet-smooth. It's the beauty soap of the film stars — let it care for your precious complexion too.

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# TRAVANCORE

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## Programme for January 1947

WEDNESDAY, 1ST JANUARY 1947:

7.30 P. M.—*Nagaswaram* by Sudalayandi Kambar and party.

Song	Raga	Tala	Composer
<i>Ramanannu brovara</i>	<i>Harikamboji</i>	<i>Rupakam</i>	<i>Sri Tyagaraja</i>
<i>Kripayapalaya</i>	<i>Charukesi</i>	<i>Misra</i>	<i>Sri Swati Tirunal</i>
		<i>chapu</i>	
<i>Mamavakarunaya</i>	<i>Shanmukhapriya</i>	<i>Misra</i>	<i>Sri Swati Tirunal</i>
		<i>chapu</i>	
<i>Vani Nityakalyani</i>	<i>Saraswatimanohari</i>	<i>Adi</i>	<i>Sri Muthiah Bhagavathar</i>
<i>Niyirangayenil</i>	<i>Atana</i>	<i>Adi</i>	<i>Sri Papanasam Sivan</i>
	<i>Ragam—Pallavi Kalyani</i>		

8.30 P. M.—*Music* by R. Thangammal and party.

9.00 P. M.—*Vancheesamangalam*.

THURSDAY, 2ND JANUARY 1947: "SYAMA SASTRI DAY"

7.30 P. M.—Talk in Tamil on "Sri Syama Sastri" by Vidwan K. S. Narayanaswami.

7.45 P. M.—*Music* by Palghat K. V. Narayanaswami and party.

9.00 P. M.—*Vancheesamangalam*.

FRIDAY, 3RD JANUARY 1947:

7.30 P. M.—*Music Concert* :—

Vidwan K. V. Kesava Bhagavathar and party.

9.00 P. M.—*Vancheesamangalam*.

TUESDAY, 7TH JANUARY 1947:

7.30 P. M.—Learn to sing—Maharaja Swati Tirunal's Compositions.

7.45 P. M.—Talk in English on "Art of life" by V. Varadaraja Iyengar.

8.00 P. M.—*Music* by M. A. Parvati Ammal and party.

Song	Raga	Tala	Composer
<i>Sarasijanabha</i> (Varnam)	<i>Nata</i>	<i>Adi</i>	<i>Sri Swati Tirunal</i>
<i>Sarasaksha</i>	<i>Pantuvarali</i>	<i>Adi</i>	<i>Sri Swati Tirunal</i>
<i>Rama Ikanannu</i>	<i>Sahana</i>	<i>Rupakam</i>	<i>Sri Patnam</i>
			<i>Subramonia Iyer</i>
<i>Sri Subramonyaya</i>	<i>Kambodi</i>	<i>Rupakam</i>	<i>Sri Dikshitar</i>
<i>Sarasijanabha</i>	<i>Todi</i>	<i>Chapu</i>	<i>Sri Swati Tirunal</i>

9.00 P. M.—*Vancheesamangalam*.



**WEDNESDAY, 8TH JANUARY 1947:**

7-30 P. M.—*Veena* by Devakottah Narayana Iyengar.

8-30 P. M.—*Bhajan*—Sri Swati Tirunal's compositions.

8-50 P. M.—*Recorded Music*:—M. S. Subbalakshmi-*Enkumnirai*;  
*Kalaitooki*.

9-00 P. M.—*Vancheesamangalam*.

**THURSDAY, 9TH JANUARY 1947:**

7-30 P. M.—*Music* by Parur sisters and party.  
"Selections from Sri Tyagaraja".

Song	Raga	Tala
<i>Ramaninne</i>	<i>Huseni</i>	<i>Adi</i>
<i>Apparamabhakti</i>	<i>Pantuvavali</i>	<i>Rupakam</i>
<i>Koluvai</i>	<i>Bhairavi</i>	<i>Adi</i>
<i>Nenendu</i>	<i>Karnatakabehag</i>	<i>Adi</i>
<i>Munmuravanu</i>	<i>Todi</i>	<i>Jampa</i>
<i>Intasoukhyu</i>	<i>Kapi</i>	<i>Adi</i>

8-30 P. M.—*Pancharatna keerthanams* of Sri Tyagaraja by students of Sri Swati Tirunal Academy of music.

9-00 P. M.—*Vancheesamangalam*.

**FRIDAY, 10TH JANUARY 1947:**

7-30 P. M.—*Kathakalakshepam* on "Sri Tyagaraja" by Vadiraja Bhagavata and party.

9-00 P. M.—*Vancheesamangalam*.

**TUESDAY, 14TH JANUARY 1947:**

7-30 P. M.—Learn to sing—Maharaja Swati Tirunal's Compositions.

7-45 P. M.—Talk in English on "World of animal life"—Series I—  
"The pageant of past life"—by L. R. Kasturirangan.

8-00 P. M.—*Music* by Manakkal Natarajan and party.

Song	Raga	Tala	Composer
<i>Vatapiganapatim</i>	<i>Hamsadhvani</i>	<i>Adi</i>	<i>Sri Dikshitar</i>
<i>Manasu nilpa</i>	<i>Abhogi</i>	<i>Adi</i>	<i>Sri Tyagaraja</i>
<i>Saketanagaranata</i>	<i>Harikambodi</i>	<i>Rupakam</i>	<i>Sri Sadasiva Rao</i>
<i>Nannupalimpa</i>	<i>Mohanam</i>	<i>Adi</i>	<i>Sri Tyagaraja</i>
<i>Sarasasuvadana</i>	<i>Kalyani</i>	<i>Adi</i>	<i>Sri Swati Tirunal</i>
<i>Juthamurare</i>	<i>Arabi</i>	<i>Rupakam</i>	<i>Sri Tyagaraja</i>
<i>Yarentru Raghavanai</i>	<i>Yadukulakambodi</i>	<i>Adi</i>	<i>Sri Arunachala kavi</i>

9-00 P. M.—*Vancheesamangalam*.

**WEDNESDAY, 15TH JANUARY 1947:**

7-30 P. M.—Folk Dance Music of South India.

7-45 P. M.—Talk in Tamil on "Cherakula kalamani" by  
S. K. Swamy.

8-00 P. M.—*Veena duet* by Parameswara Iyer and Padmanabhan.

9-00 P. M.—*Vancheesamangalam*.



THURSDAY, 16TH JANUARY 1947 :

7-30 P. M.—*Music* by Manakkal Varadarajan and party.

Song	Raga	Tala	Composer
<i>Intaparaka</i>	<i>Nadanamakriya</i>	<i>Rupakam</i>	<i>Sri Umadasar</i>
<i>Sitapate</i>	<i>Kamas</i>	<i>Adi</i>	<i>Sri Tyagaraja</i>
<i>Sarasijanabha</i>	<i>Todi</i>	<i>Chapu</i>	<i>Sri Swati Tirunal</i>
<i>Pattividuvaradu</i>	<i>Manjari</i>	<i>Adi</i>	<i>Sri Tyagaraja</i>
<i>Kripayapalaya</i>	<i>Charukesi</i>	<i>Chapu</i>	<i>Sri Swati Tirunal</i>
<i>Ummathuthikka</i>	<i>Kuntalavarali</i>	<i>Adi</i>	<i>Sri Papanasam Sivan</i>

8-30 P. M.—*Tirupukazh Bhajan* by R. S. Mani and party.

Song	Raga	Tala
<i>Iruvinayal</i>	<i>Kalyani</i>	<i>Kandajati Tripata</i>
<i>Tirunkuzhal</i>	<i>Kanada</i>	<i>Chaturasra jati Jampa</i>
<i>Kanalayezhundu</i>	<i>Arabi</i>	<i>Chaturasra jati Matyam</i>
<i>Katimoti</i>	<i>Ragamala</i>	<i>Kandajati rupakam</i>

9-00 P. M.—*Vancheesamangalam*.

FRIDAY, 17TH JANUARY 1947 :

7-30 P. M.—*Music Concert* :—

Vidwan S. Somasundaram and party.

Song	Raga	Tala	Composer
<i>Raghunayaka</i>	<i>Hamsadhvani</i>	<i>Adi</i>	<i>Sri Tyagaraja</i>
<i>Mamavasada</i>	<i>Kanada</i>	<i>Rupakam</i>	<i>Sri Swati Tirunal</i>
<i>Marukelara</i>	<i>Jayantasri</i>	<i>Adi</i>	<i>Sri Tyagaraja</i>
<i>Sarakuni</i>	<i>Shanmukhapriya</i>	<i>Rupakam</i>	<i>Sri Ponniah Pillai</i>
<i>Sarasijanabha</i>	<i>Todi</i>	<i>Tripata</i>	<i>Sri Swati Tirunal</i>
<i>Vijayambike</i>	<i>Vijayanagari</i>	<i>Adi</i>	<i>Sri Muthiah Bhagavathar</i>
	<i>Ragam—Pallavi—Kambodi</i>		

9-00 P. M.—*Vancheesamangalam*.

TUESDAY 21ST JANUARY 1947 :

7-30 P. M.—*Learn to Sing*—Maharaja Swati Tirunal's Compositions.

7-45 P. M.—*Kathakalakshepam* on "Sri Purandaradas" by Tiruvadi D. Annaswami Bhagavathar and party.

9-00 P. M.—*Vancheesamaugalam*.

WEDNESDAY, 22ND JANUARY 1947 :

7-30 P. M.—*Music* by D. Vaidyanatha Iyer and party.

Song	Raga	Tala	Composer
<i>Vadera</i>	<i>Pantuvavali</i>	<i>Adi</i>	<i>Sri Tyagaraja</i>
<i>Yochana</i>	<i>Durbar</i>	<i>Adi</i>	<i>Sri Tyagaraja</i>
<i>Parvatnayaka</i>	<i>Bowli</i>	<i>Adi</i>	<i>Sri Swati Tirunal</i>
<i>Nidisalasukhama</i>	<i>Kalyani</i>	<i>Chapu</i>	<i>Sri Tyagaraja</i>
<i>Upacharamu</i>	<i>Bhairavi</i>	<i>Rupakam</i>	<i>Sri Tyagaraja</i>
<i>Smaratinimam</i>	<i>Behag</i>	<i>Adi</i>	<i>Sri Swati Tirunal</i>



8-30 P. M.—Thiruvathirakali songs.

8-40 P. M.—*Music Recital* :—The Trivandrum Men's Chorus.

9-00 P. M.—Vancheesamangalam.

THURSDAY, 23RD JANUARY 1947 :

7-30 P. M.—*Flute* by C. Kasi Iyer and party.

Song	Raga	Tala	Composer
<i>Ninnukori (Varnam)</i>	<i>Mohanam</i>	<i>Adi</i>	
<i>Mamavasada</i>	<i>Kanada</i>	<i>Rupakam</i>	Sri Swati Tirunal
<i>Vandesada</i>	<i>Navarasakannada</i>	<i>Adi</i>	Sri Swati Tirunal
<i>Gnanamosagarada</i>	<i>Purvikalyani</i>	<i>Rupakam</i>	Sri Tyagaraja
<i>Santatam bhajami</i>	<i>Bilahari</i>	<i>Chapu</i>	Sri Swati Tirunal
<i>Sankara srigiri</i>	<i>Hamsanandi</i>	<i>Adi</i>	Sri Swati Tirunal

8-30 P. M.—*Music* by Maharajapuram V. Santanam and party.

9-00 P. M.—Vancheesamangalam.

FRIDAY, 24TH JANUARY 1947 :

7-30 P. M.—*Music Concert* :—

Sangita kalanidhi Maharajapuram Viswanatha Iyer and party.

Song	Raga	Tala	Composer
<i>Varnam</i>	<i>Saveri</i>	<i>Adi</i>	
<i>Juthamurare</i>	<i>Arabi</i>	<i>Rupakam</i>	Sri Tyagaraja
<i>Raivudala</i>	<i>Todi</i>	<i>Rupakam</i>	Sri Tyagaraja
<i>Sarasasuvadana</i>	<i>Kalyani</i>	<i>Adi</i>	Sri Swati Tirunal
<i>O Jagadamba</i>	<i>Ananda bhairavi</i>	<i>Adi</i>	Sri Subbaraya sastri
<i>Enpalli kointeer</i>	<i>Mohanam</i>		
<i>Ragamalika</i>	<i>Ragam—Pallavi—Shanmukhapriya</i>		

9-00 P. M.—Vancheesamangalam.

TUESDAY, 28TH JANUARY 1947 :

7-30 P. M.—Learn to sing—Maharaja Swati Tirunal's compositions

7-45 P. M.—Talk in English "Progress of Science"—Series IV—  
Inside the atom—by Dr. C. S. Venkateswaran

8-00 P. M.—*Music* by C. P. Gnanasundaram and party.

Song	Raga	Tala	Composer
<i>Tanavaritanamu</i>	<i>Begada</i>	<i>Adi</i>	Sri Tyagaraja
<i>Sarasijanabha</i>	<i>Todi</i>	<i>Chapu</i>	Sri Swati Tirunal
<i>Anuragamu</i>	<i>Saraswati</i>	<i>Rupakam</i>	Sri Tyagaraja
<i>Kripayapalaya</i>	<i>Charukesi</i>	<i>Chapu</i>	Sri Swati Tirunal
<i>Neebhajanagana</i>	<i>Nayaki</i>	<i>Adi</i>	Sri Tyagaraja
<i>Narisanam seytare</i>	<i>Shanmukhapriya</i>	<i>Adi</i>	Sri Ramaswami Sivan

9-00 P. M.—Vancheesamangalam.



WEDNESDAY, 29TH JANUARY 1947 :

7-30 P. M.—*Violin solo* by T. K. Ramachandran.

8-30 P. M.—Skit in Tamil—a feature.

9-00 P. M.—Vancheesamangalam.

THURSDAY, 30TH JANUARY 1947 :

7-30 P. M.—*Music* by Nagercoil Ganesa Iyer and party.

Song	Raga	Tala	Composer
<i>Sarasirukhasana</i>	<i>Nata</i>	<i>Adi</i>	
<i>Pakitaraksu</i>	<i>Anandabhairavi</i>	<i>Adi</i>	<i>Sri Swati Tirunal</i>
<i>Sarasamukhi</i>	<i>Goudamallaru</i>	<i>Rupakam</i>	<i>Sri Muthiah</i> <i>Bhagavathar</i>
<i>Rajurvedala</i>	<i>Todi</i>	<i>Rupakam</i>	<i>Sri Tyagaraja</i>
<i>Santatam bhajami</i>	<i>Bilahari</i>	<i>Chapu</i>	<i>Sri Swati Tirunal</i>
<i>Ramanukku</i>	<i>Hindolam</i>	<i>Adi</i>	<i>Sri Arunachala kavi</i>
<i>Janaki ramana</i>	<i>Kapi</i>	<i>Adi</i>	<i>Sri Vanamamalai jeeyar</i>

8-30 P. M.—Talk in English on “Silk Industry for Travancore” by C. Viswanath.

8-45 P. M.—A feature—*Sri Swati Tirunal's padams*.

9-00 P. M.—Vancheesamangalam.

FRIDAY, 31ST JANUARY 1947 :

7-30 P. M.—*Music concert* :—

T. K. Radhakrishnan (Flute).

T. K. Ramachandran (Violin).

Nagercoil Ganesa Iyer (Mridangam).

8-45 P. M.—*Recorded Music* :—Turayur Rajagopala Sarma—*Unnai pol ; undukuladaiva*.

9-00 P. M.—Vancheesamangalam.

*Suggestions from listeners are welcome*

Office of the Travancore Broadcasting Station.  
Trivandrum.



# LEARN to SING

The following Composition of Sri Swati Tirunal will be taken up in February 1947 :—

ராகம் = ஸ்ரீஹரி—தாளம் = ஆதி ।

பல்லவி

சததம் தாவகபதசேவனம்

கரவாணி சாரசநாப முடா

அனுபல்லவி

சூதசாயக சாரமூர்த்தே க்ருபயா

வதர குசலமயி வாரண மயஹா

(சததம்)

(சததம்)

சரணம்

கமலவாஹுலாலிதகிசலயபதபந்

விமலமணிமூஷண வநரூதகநத்ர

மம ஹ்ரி வசானிசம் மதுசூதன சூரே

சமலார்த்திமஜ்ஜன சாஸுஜனசேவித

(சததம்)

ராகம் : ஸ்ரீஹரி— தாளம் : ஆதி.

ராகம் : வரஹரபுரிய— தாளம் : ஆதி.

பல்லவி

ஸததம் தாவகபதசேவனம்

கரவாணி சாரசநாப முடா

அனுபல்லவி

சூதசாயக சாரமூர்த்தே க்ருபயா

வதர குசலமயி வாரண மயஹா

சரணம்

கமலவாஹுலாலிதகிசலய பதபதம்

விமலமணிமூஷண வநரூதகநத்ர

மம ஹ்ருதிசு கஸாநிசம் மதுசூதன

சௌரே

ஸமலார் த்ரிபதஞ்ஜன ஸாதுஜனசேவித

(ஸததம்)

பல்லவி

ஸததம் தாவகபதசேவனம்

கரவாணி சாரசநாப முடா

(ஸததம்)

அனுபல்லவி

சூதசாயக சாரமூர்த்தே க்ருபயா

வதர குசலமயி வாரண மயஹா

சரணம்

கமலவாஹுலாலிதகிசலய பதபதம்

விமலமணிமூஷணவநரூதகநத்ர

மம ஹ்ரி வசானிசம் மதுசூதன

சமலார்த்திமஜ்ஜன சாஸுஜனசேவித

(ஸததம்)



பல்லவி

1. ; நி த ப ம மா , ரி க ரி கா , ம பா | , ம ப தா , ப தா , ஸ் நி த |  
ஸ த த ம் - - - - தா - - வ க ப த<sub>3</sub> - ஸே - - வ  
பா ; ; , ம ||  
னம் - - - -

2. ப த = நி த பா மா ப ம ரி கா, ம பா | , ம ப த நீ , ஸ நி ரி ஸ் நி த |  
- - ஸ த த ம் - - - - தா வ க - ப - த<sub>3</sub> ஸே - - - வ -  
பா ; ; ப ம க ரி ||  
னம் - - - -

3. க் ம ப த = நி த ப த நி த பா , ம மா ப ம க ரி கா , ம பா |  
- - - - ஸ த த ம் - - - - - - - - - - தா வ க  
, ம ப த நி ஸ் நீ க் ரி ஸ் நி நீ , த | பா ; ; ஸ் நி த ப ||  
- ப - த - - - - ஸே - - வ - - - - -

ம பா த நி த ப த நி த நீ த ப மா ம க ப ம க ரி ஸ நி ஸா |  
- - - க ர வா - - - - ணி - - ஸா - - - - ர - ஸ  
; நீ க ம ப ம | பா ; ; ப ம க ரி ||  
ரா - ப<sub>4</sub>மு - தா<sub>3</sub> - - - -

2. க ம ப த Do. Do. | ; க க ரி க ம ப த நி ஸா |  
- - - - க ர வா ணி ஸா ர ஸ நா - - - - - - - - ப<sub>4</sub>  
நி க் ரி ஸ் நி த நி ஸ் நி த ப ம க ரி ஸ ரி || க ம ப த  
மு - - - - - - - - - - தா<sub>3</sub> - - - - - || ஸ த த ம் ||

அனுபல்லவி

1. ; ஸா , ரி ஸ் நி நீ , க நி ஸ் நீ ரி ஸ் ரி க் ரி க் ஸ் நீ , |  
சு - - த - - - ஸா - ய க - சா - - - - ரு -  
, , , ஸ் ஸ் நி ஸா ரி ம் க் ரி ஸா | ; ஸ் ரி ஸ் நி த நி ஸா ||  
மு - - - - - - - - - - ர் த் தே க்ரு - - - - - ப யா



2. ; ஸ் நீ க் நீ ஸ் நி நீ , த நி ஸ் நீ , க க் நீ நீ ஸ் நீ க் மா ப் ம் ம் க் கா |  
சூ - - - த - - - ஸா - ய - க - - - சா - - - - -

நீ , ஸ் Do. | ; , நீ க் க் நீ ஸ் நி த நி ஸா ||  
ரு - மூர்த்தே - க்ரு - - - ப யா

, க் நீ ஸா ஸ் நி நீ ஸ் ஸ் நி நீ தா நி த ப த நி த |  
வி த ம கு - - - ஸா - - - ல ம - மி - -

நீ ப த நி ஸா த நீ , த ப ம | மா ப க க ரி நீ க ம பா ||  
- வா - - - ர - ண - - ப4 - - - ய - - - ஹ ர

2. ; Do. | ; ப த நி ஸ் நீ கா நீ ஸ் நி த நி | =  
விதர குஸலமயி வா - - - - - ர - - - -  
ப த நி ஸ் நீ நி ஸ் நி த ப ம க ரி || க ம ப த  
ண - - - - ப4 - - - ய - - - ஹ - - - ர - - - = || ஸததம் ||

சுரணம்

1. ; க ரி கா மா நி த ப ம மா , ரி க க ரி நி ஸா |  
க ம ல பா3 - - - ஹ - - - - லா - - - னி த

; ரி க ரா ப ம க ரி ஸா | க ரி கா ம க மா ||  
கி - ஸ - - - - ல ய ப - த3 ப த்3 ம

2. ; க ரி கா ம ப தா நி த ப ம மா , ரி ரி க மா ப ம க ரி ரி நி ஸா |  
க ம ல பா3 - - - - ஹ - - - - லா - - - - - னி - த

Do. | Do. ||  
கிஸலய பத3பத்3ம

; பா த ப ப த நீ த ப மா கா ம க ப ம க ரி ஸா |  
வி ம - ல - - - ம - - - ணி டு - - - - ஷ ண

; ம ப ம க ரி க மா பா , ம | ப த நி ஸ் நீ நி த த ப ப ம மா , || பா  
வ - ன - - - ரு ஹ - - - த3 - - - ள நே - - - த்ர - - -

மம ஹ்ருதி3 ஸஸாநிஸம்—மது4ஸுத3ன ஸௌரே ||

ஸமலார்த்திப4ஞ்ஜன—ஸாது4ஜனஸேவித || ஸததம் ||

(ஷே. ஸா ஸ்மித்யம் அனுபல்லவியைப் போன்றது.)



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Have your clothes washed the Sunlight way and avoid damage-by-beating.

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*It's washed  
the **SUNLIGHT**  
way !*

**SUNLIGHT  
SOAP**