

WE CARE FOR MADRAS THAT IS CHENNAI

MADRAS MUSINGS

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"I have no clue what I'm supposed to do, but let me at least try to look as tough and busy as him!"

When the 'Twain Go Trysting ...

Big-Shot visitors from Bigger-Shot nations choosing to put Chennai on their must-visit list.

Nice. That sense of playing in the Big League - So gratifying!

Even better - the delightful little through-the-looking-glass moments that spring up at such meetings when worlds collide.

Like - on one hand, hard-jawed, tough-looking guys in black, with spiral wires dangling from their ears, obsidian glasses darting laser-like all over.

On the other, our own 'tough guys', equally keen...okay, not all of them sport the lean-mean-machine look. And yes, they sometimes get distracted by dignitaries...but hey, we don't need no lessons from nobody.

But what's with some of those men-in-black and that perennial hand-tucked-in-coat gesture?

Napoleon complex? Little worrying - this hint of constant edginess.

Our audiences are noisy; cell phones blare; sometimes, banners come unpinned and waltz to the ground ... and the ubiquitous mike checker will go: 'ullo-'ullo-'ullo-(Squeekkk)-miketestingmiketesting...uh-wontwothree...(Screech)...

The last thing you want is some clueless, jumpy 'Them' going all Gunfight at O.K. Corral.

They need lessons. Like: On the sub-continent, always expect the unexpected... and make 'simply adjust' your motto.

Know something? The Man was wrong - the 'Twain do meet these days.

And perhaps the world's a better place for it.

Ranjitha Ashok

What is happening at the Adyar Poonga?

(By A Special Correspondent)

The Adyar Poonga was a project that remained in the limelight from almost start to finish. Begun as a response to public interest litigations demanding the protection of the Adyar Creek, the park was created at a cost of Rs. 19 crore, spent over three years. It was to have a high profile inauguration which became a subdued one for political reasons. Since then, despite an encouraging response with footfalls exceeding 4000 in two months, it would appear that the Government, especially with a change in regime, has lost interest in the project. Which would indeed be a pity, if true.

To recap, the uncontrolled exploitation of the area had been challenged by the Citizen, consumer and civil Action Group (CAG) in the court during the building of the Ambedkar Memorial and, in 2000, the High Court had directed the State Government to preserve the wetlands. On December 22, 2003 the State Government handed over 58 acres of the area to the city's Corporation to develop it into an eco park modelled on Tezozomac of Mexico. The budget for creating the park, Rs.60 crore, was passed in 2005 and a special purpose vehicle (SPV), Adyar Creek Eco Park Limited, was set up to harness and channel the funds for development. An Adyar Creek Trust was set up with the Chief Secretary as the Chairman and Secretaries of Highways, Forests, Fisheries, Municipal Administration & Water Supply, and Finance as members. Strangely enough, the CAG was never made part of the body.

Environmentalists subsequently suggested the handing over of the entire 350 acres of the Creek for protection and also questioned as to how only 58 acres of it could be preserved without access to the waters of the estuary which was the life-line of the area and which would be cut off with the proposed development.

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A view of the Adyar Poonga with its plentiful signage.

Is the beat constable feasible any longer?

In the light of repeated terrorist attacks in various metros of the country, the importance of the beat constable, who would know every little detail of what is happening in his locality, is being realised. The Prime Minister made a statement to this effect in 2007 and ever since then the matter has been in focus off and on. Recently, the Chennai police has decided to revive the concept of assigning areas for beat coverage by police personnel up to the rank of sub-inspector. But the question remains as to whether the concept is feasible any longer, given the rapidly changing nature of the city and its suburbs.

The new system being implemented envisages placing 460 "pockets" under the jurisdiction of the 90 police stations within city limits. Each pocket would be assigned to an SI and a few policemen. They will patrol the area and maintain a close link with students, traders and residents. The patrols will work three shifts. The Commissioner

of Police, who made a success out of the system in Trichy, hopes to repeat the same here as well. He has declared that the scheme will take policing out of the stations and make it more visible and interactive.

In the past, Chennai was known for the efficacy of its beat constables. The city was then small and had specifically designated residential and of-

Secondly, most houses have now been replaced by highrise. Where one family lived there are several which means a correspondingly higher number of individuals. This is in addition to support staff and those who call on errands such as delivery personnel. How are all these people to be tracked by a beat constable?

Lastly, shortage of police personnel in Chennai is a well-known fact. In 2010, the shortage was around 3000 and, this year, an estimate has it that, at a ratio of one constable to every 413 residents, Chennai ranks very low in terms of police protection. What is more, several of these policemen are frequently deployed for providing security to VIPs. Even in 2009 it was announced that constables would be put back on duty from VIP service, but this is yet to take place. As a consequence, it is very unclear as to how beat patrolling can be

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• By A Special Correspondent

What's on at the Adyar Poonga?

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The State Government filed a writ petition before the Court requesting permission to proceed with the work. It stated that the objective of the Poonga Trust was to restore the wetland in the Adyar Estuary area, comprising 58 acres, and to create an ecologically sensitive zone nurturing the flora and fauna peculiar to the locality with human interface. It also claimed that objections and suggestions received from several stakeholders including NGOs like Exnora International and the CAG were considered. Interestingly, the Government stuck to its plan of restoring only 58 acres and not the entire area, something which environmentalists claim will be unsustainable.

When almost completed, the park, which till then had been referred to as the Adyar Poonga, was renamed Tholkappiya Poonga. The inauguration was to be attended by the Prime Minister, who chose to stay away. The Chief Minister then declared the park open in January. Work, however, continued till March and it was only then that the park was opened to the public. Informed sources have it that the Government lost interest in the park owing to elections and there are stories

doing the rounds of suppliers' bills remaining unpaid (a common enough Government practice). A change of Government has not helped and in May it was decided that only groups of students would be allowed into the park. While this is in keeping with the original intent of creating an information facility for students at the park, what is surprising is that it should be out of bounds for everyone else.

In the meantime, lack of maintenance is already showing up. The wings of an eagle statue came crashing down following high speed winds one evening in May and are yet to be put back. It is also not clear what will be done with the rest of the Rs.60 crore that is yet to be spent. Certainly there is no sign of any activity on the site as of now.

The project was rather grandly declared to be a wetland restoration exercise when it began. It is worth pointing out that the park is in no way connected to the estuary and, therefore, the river to qualify as wetland restoration. But as a piece of open space put to environmentally friendly use it is exemplary and it will be tragic if it is neglected owing to considerations political or otherwise.

THE BEAT CONSTABLES

(Continued from page 1)

effective if the requisite number of policemen is not available.

Taking recourse to modern technology may on the other hand prove more effective. The police has already experimented with the installation of cameras at traffic junctions to monitor violations. It may help if a similar plan, in terms of street cameras to monitor what is going on

in a neighbourhood, is implemented. That way, sitting in a police booth, the police can keep an eye on an entire neighbourhood. The police may also want to build a network with security agencies that man various private enclaves and gated communities. Perhaps the best method would be to build further confidence and strengthen communications with local residents.

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An ANNUAL SUBSCRIPTION of just Rs.100 covers only a part of our costs. Corporate support and YOUR support will continue to be essential for Chennai Heritage and Madras Musings to play a greater role in creating awareness about the city, its heritage and its environment. We therefore look forward to your sending us your contributions IN ADDITION TO your subscriptions.

If in the coming year Chennai Heritage receives repeated support from those of you who have already made contributions, and if many more supporters join the bandwagon, we will not only be able to keep Madras Musings going, but also be able to continue awareness-building exercises on on-going projects as well as undertake one or two more such exercises.

Therefore, please keep your contributions coming IN ADDITION TO YOUR SUBSCRIPTIONS. If, say, you send in a cheque for Rs.500, we will treat Rs.100 of it towards subscription to Madras Musings for 2011-12 and the remaining Rs.400 as contribution towards the causes Chennai Heritage espouses.

We look forward to all readers of Madras Musings, and those newcomers who want to receive copies, sending in their subscriptions.

— The Editor

The Madam – Mutt muddle

The Man from Madras Musings notices that the city's civic body has suddenly bestirred itself. Street and road names are now prominently displayed at junctions and intersections on well-designed display boards. As to how long these signboards will remain unmolested by posters and handbills is anybody's guess. But MMM realises that the Corporation cannot be blamed if the citizens of Madras that is Chennai do not have civic sense and persist in defacing signboards. Perhaps the civic body can think of putting up a signboard next to each of these name boards with a statement to the effect that anyone defacing the latter will be severely punished. But what if that board (the warning board) is also covered with posters?

Perhaps the easiest way out would be to post (pun fully intended) a policeman next to each signpost. But knowing that our city is pretty short of constabulary, MMM feels that the best option would be to allow nature to take its course, by which he means that after man pastes posters, they can be left to cows and goats to eat them up or for rain to come down and wash them away.

When the new signposts were put up, MMM had a field day going around looking for howlers. Unfortunately he did not carry a camera and such gems as Wheat Craft (for Wheatcroft) could not be recorded for posterity. By the time MMM made a journey that way again, this time armed with a camera, the signboard had been corrected. While MMM was not happy at such efficiency, for it robbed him of the opportunity of shoving in a photograph into this column and thereby save on a few words, he could not but admire the alacrity with which the Corporation had worked.

Truly the city's civic body does not sleep. But as an illustration of the adage that you cannot keep a good man down, MMM is happy to share with you another howler and thereby save on a few words after all! Now, what *Sevalia* means MMM is unable to fathom. Could it be the English spelling of the Tamil pronunciation of the French word Chevalier? Going by the same logic, and if this thoroughfare had retained its old name (Boag Road), it would have no doubt been spelt as Poke Salai.

Be that as it may, MMM has digressed considerably from what he set out to write about when he thought of the inspiring headline for this section of his fortnightly outpourings. Writing Indian words in English is quite a challenge and MMM's sympathy is with the Corporation. What, for instance, is the English spelling for the Sanskrit word that stands for a religious establishment? Is it *Mutt*? For that is



what the Corporation follows. But are they and the establishments themselves not aware that a 'mutt' in English is a mongrel? Or in the colloquial, an idiot? Several years ago, the Corporation opted for the word 'Madam' in place of 'Mutt' and the venerable establishments were incensed and up in arms. Were they to be associated with women running disorderly establishments of ill-repute, they thundered. They wanted it to be Mutts once again and the Corporation gave in.

The Madam-Mutt Muddle (MMM) has been occupying the mind of MMM ever since. 'Math' is a suitable option, but

SHORT 'N' SNAPPY

that is a subject in which MMM was never strong and so he would rather not consider it. Going by international transcription standards, the word ought to be written as 'maTham' with 'Th' standing for the hard version of t. But as this will not make sense on a road sign, what about 'Muthum'? Can this be interpreted to mean a kiss? Once again we run the risk of the 'Mutts'/'Madams'/'Maths'/'maThams' being up in arms. Can it be 'Mattam'? Would that not mean inferior and worse? And so what is the way out, MMM would very much like to know.

In silence & darkness

Each time the deadline for this column approaches, *The Man from Madras Musings* is filled with a nameless dread. What if nothing strange or peculiar happens in the presence of MMM and he is unable to produce the requisite number of words to fill in? The Chief's demeanour would be hard enough to deal with. So, on such occasions, he resorts to the divine and prays at temples, all the while keeping one eye open for anything funny happening in the vicinity.

With the muse playing truant this time, it was back to temples for MMM. As he entered a fairly well-known shrine, MMM had a feeling of having gone back in time. For one, the

ugly tubelights (with the holders prominently declaring the names of the donors) were all practically invisible. There was no power (and so what's new in Chennai) and the only illumination was from oil lamps. Complete silence prevailed, for the public address system had gone quiet, and the only connect with the present times was the persistent ringing of cell phones. MMM was able to pray in peace and quiet. Oh, what is to be the subject matter for this column, MMM asked, and presently his prayers were answered.

The power supply was restored just as MMM finished his prayers. The PA system sprang to life, roaring out a devotional number thereby ensuring that none could get on with his personal prayers. Then came the automated bell-cum-drum which began going thud-thud-clang-thud-thud-clang. The tubelights came on, revealing their ugly holders and also the huge holes that had been dug to let in the ducting for airconditioning. Devotees had after all changed with the times and expected 21st Century comforts. Those on cellphones had to speak louder so that they could be heard above the din. It appeared to MMM that while prayers were a sure way to heaven, such high decibel temples were a near enough approximation to hell.

His inner peace having been shattered, MMM left. It was only much later that he realised that his prayer had been answered after all. He had enough for the column!

Tailpiece

The Man from Madras Musings was at the airport last week. Never very comfortable with the thought of being airborne, he was not in the least assured by the announcement which went – "Dear Passengers, this is your call for the final departure..." The voice not realising the havoc it was causing to the more sensitive and nervous, repeated the same thing at least three times before, no doubt, some well-meaning supervisor noted the obvious. The announcements were set right after that, but not MMM's nervous system.

— MMM

OUR READERS WRITE



Kelly's death

Since jotting down a note about the demise of Col. Robert Kelly (MM, June 16th) for MM, I have come across the following additional information on his death. Col. Kelly was actually killed in a duel (not in battle) in a field near Arni by Lt. Col. Vigers, Col. Kelly's deputy. Tradition has it that on Col. Kelly's appointment to Command, Lt. Col. Vigers spoke of him as an "old woman" to his wife, who repeated the remark to Mrs. Kelly, who insisted upon Col. Kelly obtaining "satisfaction" result with death. According to LeFanu, a noted chronicler of those days (who also authored the extremely well researched *Salem Gazetteer*), "the story has been so handed down, and in those days, it was nothing extraordinary that life should be lost for such a trifle." Lt. Col. Urban Vigers later erected an imposing monument as a mark of respect for gallant Col. Kelly, in the old parade ground in the fort at Arni.

Col. Kelly, in other records, has been described as "an able and distinguished officer who had seen much service." As a Captain, he commanded the 9th Battalion which, it was said, came to be known by his name. A gruesome episode in his career happened in 1775. Capt. Kelly, while at Palamcottah, tried his native commandant for mutiny and blew him from a gun (a forerunner-martyr of mutinies that followed – Vellore Mutiny, Sepoy Rebel-

lion etc.?). At the time of his death (September 25, 1790) Col. Kelly was in command of the troops of the 21st Battalion, then being gathered to oppose Tippu Sultan. Mrs. Miriam Kelly died at an advanced age (1837) and lies buried at St. Thomas Mount Cantonment Cemetery.

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State of the roads

The rave about Chennai streets' new looks in the a-Musings column (MM, July 1st) is rather hasty and uncalled for. I wonder if the author noticed the water pools in all the streets without any exception after a 'good shower' – heavy rain. Every street, which earlier 'sported' puddles and precariously unfathomable depths, now sports knee-deep pools as the Corporation has just forgotten about having proper drainage for rainwater as well as sewage water.

The forgotten pedestrian is no doubt suffering as usual, but the vehicle owners are also knee-deep in water in all those roads, inching their way to their destinations.

I request the author to have good a look at some important junctions such as Koyambedu, Kodambakkam, Thiru-Vi-Ka Industrial Estate, etc. before drooling over the roads' looks and condition.

Kanchana Ravi
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EDITOR'S NOTE: The column was about road signs, not about the state of the roads which *Madras Musings* has commented on numerous times.

The exiled Gaekwad

Author Karthik A. Bhatt, in *When the Congress met in Madras*, makes a mistake in calling Khanderao Gaekwad "the usurper of the Baroda throne" (MM, July 16th). Khanderao Gaekwad, a popular ruler, was the ninth of thirteen Gaekwad maharajas and was well known for his court and patronage of artists. It was his brother Malharrao who ruled briefly after Khanderao and was exiled to Madras for unseemly conduct.

Sudha Venkataraman
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Board to blame

The very first paragraph of the article on the noise pollution in the city (MM, July

The abysmal state of English

Recently I had an e-mail from an official with the State Government, seeking some help. What dismayed me was the prose used in communicating his request.

I have noticed increasing number of similar badly written letters (e-mails) in the recent past. Seeing this trend – which I believe is worsening day by day – I began to worry about the status of English communication in a country which prided itself on using graceful English. Is this the land that produced K. Swaminathans, V.S. Srinivasa Sastris, R.K. Narayans and A.K. Ramanujans, who spoke and wrote simple and elegant English? What has gone wrong? None seems to be worried about this woeful decline. Should a language die naturally, it can be accepted; but if a language is killed by sheer abuse, it cannot be tolerated.

My gut feeling is that the quality of teaching English – as a language – at different learning levels has declined to abysmal depths. English language teachers do not encourage their learners to think in English before they either speak or write in English; they follow a practice that drives developing English language skills through the learners' mother tongues and that

is where the decline starts.

I am aware that our 'native' politicians – either in Madras or elsewhere in India – fan animosity against the English language by alleging that English would destroy Tamil in Madras and other Indian languages elsewhere in India. This is a myth. Sadly, our youth are led by this myth. The best Tamil scholars of yesteryears professed excellent English language skills and they enabled growth of Tamil, which none can refute. The attitude of some of the present-day Madras politicians is highly myopic and parochial.

We need to keep in mind that English is no more the language of the people of England, North America, Australia and New Zealand alone; it is the world language today. In the present global scenario, a well-rounded capacity in seeking and writing simple, fault-free English is what would keep us ahead of the Chinese – who are becoming an indomitable world human force. If we continue to nourish it.

A. Raman
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16th) outlines the whole problem. As long as the Central Pollution Control Board (CPCB) confines itself to "collecting data" on noise and other kinds of pollution and presenting it to the media instead of living up to its name by taking positive measures to control pollution, we as defenceless citizens will continue to suffer. Every day people get away with doing more and more harm to injure our ears and brain – reverse horns, crackers, loudspeakers and what not. Temples get away with blaring loudspeakers through the night.

I frequently come across noise of crackers being burst well beyond midnight. When there is a rule that you cannot indulge in this between 10 pm and 6 am, how is it that the violators get away with it? This is where the CPCB needs to act and control and wipe out the menace instead of being mere data collectors. I squarely blame the Board.

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A scientific reason?

It is one thing to restoring the name of Madras and another to say that changing the Tamil New Year to January 14th was a hasty decision. I do not know whether even Dr. Kalaignar, who steered the change, was aware that this step was more scientific and geographical than the mere Pongal festivities that occur then, as against the scorching summer in April, the traditional Tamil New Year.

The earth on its rotation around the Sun changes its direction to North on January 14th and to South on June 14th, but no such event marks April 14th. As for getting back

to Madras, many outsiders pronounce Chennai as Chen-nai, not exactly flattering the city.

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Still Madras

The name Madras which was in use for more than 400 years all over the world was suddenly dropped, saying that it had some foreign connection. When I write to my foreign friends they ask me where is this Chennai! Apart from the many Madras institutions mentioned by Dr. H.K. Lakshman Rao, my former office is still known as Madras Research

Centre of CMFRI. It is better the well-known name Madras is restored at an early date.

Dr. D.B. James
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Madras that's Chennai

Shakespeare said a rose by any other name would smell equally sweet. So, whether it is Chennai or Madras, the city will always remain charming and intellectual.

Siddhu
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READABILITY PLEASE

Dear Readers,

As letters from readers increase, we are receiving more and more hand written letters, many of them in a hand so small and illegible or large and scrawled as to be unreadable. Often this leads to our discarding a letter, particularly if some part of it is unreadable.

If you wish us to consider your letter for publication, please type it with enough space between lines or write it using a medium hand, clearly dotting the 'i-s' and crossing the 't-s'.

Many readers also try to fill every square centimetre of a postcard space, making reading or editing impossible.

Please help us to consider your letters more favourably by making them more legible for us.

– THE EDITOR

OUR ADDRESSES

For matters regarding subscriptions, donations, non-receipt of receipts etc.: CHENNAI HERITAGE, 5, Bhattad Tower, 30, Westcott Road, Royapettah, Chennai 14.

Madras Musings now has its own email ID. Letters to the editor can be sent via email to editor@madrasmusings.com. Those who wish to intimate change of address can also do so provided the subscription number is quoted. For non-receipt of copies, change of address, and all other circulation matters: Madras Musings, C/o Lokavani Southern Printers Pvt. Ltd., 122, Greames Road, Chennai 600 006.

On editorial matters: The Editor, Madras Musings, C/o Lokavani Southern Printers Pvt. Ltd., 122, Greames Road, Chennai 600 006.

No personal visits or telephone calls, please. Letters received will be sent from these addresses every couple of days to the persons concerned and you will get an answer from them to your queries reasonably quickly. Strange as it may seem, if you adopt the 'snail mail' approach, we will be able to help you faster and disappoint you less.

THE EDITOR

MADRAS MUSINGS ON THE WEB

To reach out to as many readers as possible who share our keen interest in Madras that is Chennai, and in response to requests from many well-wishers – especially from outside Chennai and abroad who receive their postal copies very late – for an online edition. *Madras Musings* is now on the web at www.madrasmusings.com

THE EDITOR



Was the Madras Bulwark where it is marked on this 1881 composite picture? – Courtesy VINTAGE VIGNETTES.

The de Havilland family was one that could trace its ancestry to the times of William the Conqueror, a Sieur de Havilland, having accompanied him in his conquest of England. Since then, de Havillands had distinguished themselves in the service of the Crown and made their home on the island of Guernsey, off the English coast. From this family came Thomas Fiott de Havilland who, joined the Madras Engineers and became a Lieutenant-Colonel in 1824. In 1808 he married Elizabeth de Saumarez in Madras.

A *Biographical Dictionary of Civil Engineers in Great Britain and Ireland* by Sir Alec W. Skempton (ICE and Thomas Telford Limited, London, 2002) gives further details of his life. Born on April 10, 1775 to Sir Peter and Lady Cartarette de Havilland, he joined the Madras Engineers in 1792. In 1793 he was involved in the siege of Pondicherry and between 1795 and 1796 served in Colombo. Having seen active service at the siege of Seringapatam in 1799, de Havilland sufficiently impressed Arthur Wellesley (later the Duke of Wellington) to be invited to become the Field Engineer during the Egyptian campaign of 1801/02. Survey had always been a passion for him, he having been an understudy to Colin Mackenzie between 1798 and 1800 with the latter regarding him as “an active enterprising man.” Under Mackenzie, de Havilland ‘amused himself’ (according to Skelton) by preparing maps of Coimbatore, Dindigul and the surrounding areas. In Egypt he undertook survey work too, identifying sources of water in the Cairo-Suez area.

After his return from Egypt, on which journey he was captured by the French and later released, he was assigned to the Nizam’s Subsidiary Force to survey the Deccan. He appears to have been called increasingly for civilian work from then on. Involved as he was in the engineering side of the army, de Havilland made a name for himself in scientific observations and constructions, the latter being both military and civil in nature. This was, according to Shanti Jayawardene Pillai (*Imperial Conversations: Indo -*

The missing Madras bulwark

Britons and the Architecture of South India, Yoda Press, 2007), probably due to the patronage extended by Sir John Malcolm, the Resident of Mysore, who in 1807 gave him his first architectural contract – the task of building a magnificent banqueting hall in the Mysore Residency, a unique structure that would have a roof entirely free of column support. When this was done, de Havilland submitted a proposal to build a bridge across the Cauvery in Mysore with just five arches. To demonstrate his skill in building it, de Havilland erected a great arch in his garden, with a hundred-foot span. The structure became a local landmark and stood till 1937 when it collapsed. The remains of the de Havilland arch are a tourist attraction in Seringapatam even now. The brick bridge over the Cauvery was completed in 1810 in which year de Havilland joined a group of officers who mutinied, protesting against the appalling conditions of the army in Mysore. He was dismissed and returned to Guernsey where he was commissioned to construct a barracks. Reinstated in 1812, he returned to Madras and became a civil engineer and architect of the Presidency in 1814.

It would be no exaggeration to say that he is one of the earliest engineers of the city whose works can be identified with any certainty. According to Skelton, he “built Mount Road”, which probably means he gave the northern half of the road its present contours. Among his earliest commissions in the city was the construction of a protecting bulwark all along the sea front to prevent the notorious Madras surf from causing any damage to the Town and Fort. This he did after a detailed study of the tides by means of installing a tide gauge at the northeastern angle of the Fort’s glacis. In 1821 he published a memorandum on Madras tides, perhaps the first seri-

ous study on the subject, and this was later reproduced in the *Madras Journal of Literature and Science* in 1834. A stone, later named de Havilland’s benchmark, was let into the bulwark of the Fort and all tide levels were subsequently measured against it, till the construction of the harbour in the 1890s caused the sea to recede.

The Madras Bulwark, when completed in 1820, extended for two and a half miles from the Fort to Black Town and was completed “well within its estimate and to the complete satis-

**Lost Landmarks
of Madras**
An occasional series
by SRIRAM V.

faction of the local government and the Court of Directors at home and having answered its stated purpose these thirty years past, without addition or repair” (*A Visitation of the seats and arms of the Noblemen and Gentlemen* by Sir Bernard Burke, 1853, Hurst and Blackett, London). Sir Thomas Munro, Governor of Madras, thought highly of de Havilland and wrote as follows: “I have a high opinion of his talents and of his public services, and have expressed my sense of them on several occasions. In the case of the bulwark in particular, I recommended his claims to the Honourable Court, because I was convinced that he had shown great skill in the plan of tile work, and that he had by his extraordinary exertions completed it at a much smaller expense than it could, perhaps, have been done by any other person.” (*The Military History of Madras Engineers and Pioneers from 1743 up to the present time*, by Major H.M. Vibart, W.H. Allen and Company, London, 1883). In 1823, an iron railing was put up

on top of the bulwark (*A Popular History of British India*, W.C. Taylor, 1851), overseen by de Havilland.

The Madras Bulwark was clearly something of a wonder for it was taken up as a subject of study when the Great North Holland Canal was being contemplated in Europe in 1849 to prevent the sea from entering the Low Countries. It was noted that prior to the bulwark, inroads “of up to 100 yards in extent had been made in the beach” by the sea. “A protecting bulwark was constructed of about a mile and three quarters in length along the ordinary line of the beach, just beyond the point where the surf waves broke and in hurricanes it was subject to the full action of the waves. It was composed simply of rough stones, resting against a retaining wall of brick and chunam. The stones have been allowed to take their natural slope... and although the bulwark was not carried above the ordinary level of the coast, which was 18 feet above high water, it might be said that scarcely a stone had been displaced since it was first erected in 1821.” (*Description of the Great North Holland Canal and of the works at Niewediep* by George Briant Wheeler Jackson, Institution of Civil Engineers, W Clowes & Sons, London, 1849).

And yet, when it was first taken up, the bulwark was scoffed at. We have details of this from the writings of another formidable engineer of the Madras Presidency – Sir Arthur Cotton. “So much doubt existed as to the success of any work on the protection of the beach and so strongly was every proposition on the subject opposed that probably nothing less than the immediate certain destruction of Black Town, if nothing was done, would have proved a sufficiently powerful incentive, to the execution of such a work, on any plan. Noth-

ing could exceed the confidence with which certainly the majority of persons at Madras predicted that every stone would disappear into the sands or be thrown into the middle of Black Town by the surf and the hurricanes.” But it is evident from Cotton’s writings that a few stones did get displaced. These were evidently the lighter ones. “So perfectly insignificant have been the effect of hurricanes upon it, that not a stone above two or three cwt have been thrown upon the bank by them.” (Letter from Capt. Cotton to the Secretary of the Breakwater Committee, Madras, 11th Nov. 1837 taken from *Reports, Correspondence and Original Papers on various professional subjects connected with the duties of the Corps of Engineers, Madras Presidency*, Capt. J.T. Smith, Vepery Mission Press, Madras, 1839). Cotton was writing all this to drum up support for building a breakwater off Madras, the first of many steps that would be taken in a project that culminated with the construction of the Madras Harbour in the 1890s. In this he was to find a warm supporter in de Havilland, who had retired by then to England. Cotton’s ideas were however not implemented.

Where was the Madras Bulwark? It clearly extended from the Fort and ran parallel to the Esplanade, ending somewhere on First Line Beach. What happened to it later? According to the *Madras Tercentenary Volume*, the structure, known to all as de Havilland’s Bulwark, formed the foundation on which the Beach Road, fronting the Fort runs. So, obviously, with the building of the harbour, the sea receded and the road was built on the bulwark. In 1967, when a subway was built to connect North Beach and South Beach Roads, excavations revealed the Madras Bulwark. More of it surfaced in 1978 when the area near the Beach Station was dug up. No doubt, the ongoing Metro Rail work will throw up some more bits of the Bulwark.

There is more to de Havilland than just the Bulwark. His residence is one more missing landmark. Will come to it in a later issue...

The subjugation of Kaliya

– and an object lesson in peaceful co-existence

The story of how the divine child, Krishna, battled with and subdued the monstrous serpent Kaliya is one of the best-known myths in India and is celebrated in art and literature. The story is told in the *Bhagavata Purana*, the *Vishnu Purana*, *Harivamsa* and elsewhere.

Kaliya originally dwelt in Ramanaka, the home of the serpents. The serpents had to propitiate Garuda (or Suparna), their inveterate enemy, by leaving a tribute at the foot of a tree every month at the Full Moon. But Kaliya, arrogant in the knowledge of the power of his venom, ignored Garuda. Incensed by this rebellion, Garuda swooped down on Kaliya and beat him up with his powerful wings. Kaliya was no match for the ferocious Garuda, and had to jump into the river Yamuna, or Kalindi, to escape further attack. It was clever of him to seek refuge in Kalindi for he knew it was out of bounds for Garuda.

Once, Garuda had caught a fish from Kalindi and, in doing so, had incurred the wrath of a rishi, Saubhari, who was meditating there. The rishi cursed Garuda that if he ever again visited the river, he would pay with his life. Kaliya, therefore, with his many wives, was quite secure in the river Kalindi. But his venom was so noxious that it rendered the waters unfit for use by men and cattle and burnt up the surrounding landscape. Even the birds flying over the river got scorched by the poisonous vapour.

Krishna's kinsmen and friends were all cowherds, who lived on the banks of Kalindi and they were in despair. And so were their cattle. One day, Krishna was wandering through the forest alone, when he thought of taking a plunge in the river. This infuriated the serpent and he attacked Krishna. Both were formidable and there ensued a mighty battle. Krishna had his superior strength drawn from his divinity, but the serpent was a worthy foe. Krishna was victorious in the end and he hammered down the five hoods of Kaliya with his feet and danced upon them. (That explains the indelible mark on the cobra's hood.)

Kaliya was now totally vanquished, his body broken and he

was vomiting blood. Kaliya's many wives, thereupon, swam to the site of the battle and entreated the Lord to spare their husband's life. Kaliya too prayed for his life to be spared. Krishna relented and released the serpent on condition that he abandoned his residence in the river, since it was the fount of life for men and cattle, and go to the remote ocean. As an added token of grace, he conferred on him protection from the wrath of Garuda so that even away from the safe haven of Kalindi, he had no reason to fear Garuda.

In the vanquished Kaliya's prayer to the Lord, there is a plaintive admission of the helplessness of the serpent to desist from evil. According to the *Bhagavata*, Kaliya says: "We are

themes, valuable for their range and perception. Some of these were collected and edited by Joseph Campbell, famous mythologist. In one such note, Zimmer had dealt with the theme of Kaliya's subjugation by Krishna.

Zimmer sees in the tale of Kaliya and Krishna many layers of meaning. At one level, it was the story of suppression of a primitive serpent cult by the worship of an anthropomorphic divine saviour. "Through the intermediary, Krishna, the special cult of a local demon became merged into the widespread, general cult of Vishnu, the Supreme Being, and thus was linked into a context of superior symbolic import, representing concepts and intuitions of a general validity." He sees a

● by B. VIJAYARAGHAVAN

born wicked, ignorant and rancorous. And it is hard to get rid of one's natural disposition, O Lord, because of its tenacious hold on one. Thou hast made, by means of the *gunas*, O creator, this universe with its infinite diversity and multifarious dispositions, every creature being unique in its nature, strength, energy, heredity, mind and size. Among these, O Lord, we serpents are of a congenitally vicious temper; how can we, deluded creatures, free ourselves by our own efforts from the power of Thy *maya*, which it is so hard to overcome? As only Thou canst effect that for us, being the Omniscient and Supreme Lord of the universe, vouchsafe us Thy mercy or deal out punishment, just as Thou wilt". (Tr. N. Raghunathan). The Lord recognised the force in the argument and decided that what was called for was not the annihilation of Kaliya but his relocation to the ocean so that, even as Kaliya lived his life according to his lights, the men and beasts on the shores of the river could carry on their lives safe and unafraid.

Heinrich Zimmer (1890-1943), the German scholar and Indologist, left, at the time of his untimely death, an assorted collection of notes on Indian

parallel in the account in Greek mythology of Apollo's conquest of the earthbound serpent lord at Delphi and establishing himself in the serpent's place as the fount of the Delphic prophecies.

But a better parallel is found in Indian scripture itself. If Krishna had freed the waters of Kalindi from the venom of Kaliya, thus restoring to the waters their life-giving property once again and giving succour to men and cattle, that was similar to what the supreme god, Indra, had done, according to the *Rig Veda*. The serpent-demon Vritra had imprisoned the rain-bearing clouds in a mountain and scorched the earth below. After a mighty battle, Indra slayed Vritra and liberated the waters.

Coming back to Zimmer, he points out that in the tale of Kaliya's defeat, "Krishna played the role rather of moderator than of annihilator. He liberated mankind from a threat and a peril, favouring life against the slaying breath of the serpent, and yet recognised the rights of the destructive power; for, the venomous serpent was as much a manifestation of the Supreme Being as were the pious cowherds. It was a manifestation of one of the darker aspects of



Krishna's subjugation of snake Kaliya – a bronze, circa 16th Century AD (Courtesy: Cobra and Government Museum, Chennai.)

God's essence, and had appeared out of the all-producing, primary, divine substance. There could be no elimination, once and for all, of this presence which to Man seemed wholly negative. Krishna effected only a kind of boundary settlement, a balanced judgement as between demons and men. For the good of the human kingdom, Kaliya was assigned to a remoter sphere, but he was allowed to remain unchanged both in nature and in power. Had he been transformed, redeemed, or altogether eliminated, the counterplay between human and demonic, productive and destructive energies would have been disrupted – and such an eventuality was far from the intent of the Highest Being."

We may recall here the story in Genesis in the Bible. When the serpent in the Garden of Eden betrayed God and tempted Eve to eat the fruit of the tree of the knowledge of good and evil, which God had forbidden Adam and Eve from eating, God punished the serpent along with Adam and Eve. They were also banished from Paradise. Later, when God, concerned with the growth of evil on earth, decided to release the Great Deluge to destroy all his creations but wanted Noah to preserve in the Ark seed-stock of all creations for future procreation on a cleaned-up earth, he did not forget or ignore the snake and specifically included "every creeping thing of the earth" to be inducted into the Ark (Genesis). After the Deluge, God also wanted the 'creeping things', just as his

other creations, to "abound on the earth and be fruitful and multiply on the earth" (Genesis). God, therefore, not only let off the serpent lightly when it committed a major transgression in the Garden of Eden but also, notwithstanding that a convenient opportunity had arisen later to see the last of the serpent when the Deluge overtook the Earth, did not want the serpent and its kin to be wiped out for ever.

Apart from the Bible, the analogous theme of serpent versus divine or semi-divine power is found in Western mythology in the story of Herakles, son of Zeus, the Supreme Lord of the Gods, and hence a semi-divine power himself who, as an infant, strangles the two serpents sent by a jealous Hera, the mistress of Zeus, into the infant's cradle. Here again, it is worthwhile recalling what Zimmer says: "In the West, the hero-saviours descending from heaven to inaugurate a new age on earth are regarded as embodiments of a spiritual and moral principle superior to the blind, animal life-force of the serpent power. In India, on the other hand, the serpent and the saviour are two basic manifestations of the one, all-containing divine substance. And this substance cannot be at variance with either of its polarised, mutually antagonistic aspects. Within it, the two are reconciled and subsumed."

Even leaving aside the higher philosophical interpretations of the story of Kaliya and Krishna, the obvious message is

(Continued on page 8)

Quizzin'
with
Ram'nan

(Current Affairs questions are from the period July 1st to 15th. Questions 11 to 20 pertain to Chennai and Tamil Nadu.)

1. South African Olympic swimmer Charlene Wittstock married which high-profile royal on July 2nd?
2. Name the new Wimbledon champions.
3. Thanks to hackers, which U.S. broadcaster got into trouble for falsely tweeting "@Barack-Obama has just passed. The President is dead"?
4. Which South American country celebrated the bi-centenary of its independence from Spain on July 5th?
5. Name the 168-year-old British tabloid that shut down on July 10th, after serious allegations of phone-hacking, and its owner forced to appear before a parliamentary commission.
6. On July 14th, which planet completed its first orbit of the Sun since its discovery in 1846?
7. Name the noted film-maker of the critically acclaimed off-beat films like *Nazar* and *Uski Roti* who passed away recently.
8. What adventurous feat did Welsh rugby player Richard David Parks achieve on July 12th?
9. Which is the latest sovereign nation which became independent on July 9th?
10. Name the three areas in Mumbai that were the scene of terrorist attacks on July 13th, killing more than 20 people.
11. What film studio did Spring Gardens in Teynampet metamorphose into?
12. Who was defeated in the Battle of Chengam in 1767 after he attacked Madras?
13. If Srivilliputhur enshrines 'Kattazhagar', which place enshrines 'Koodalazhagar'?
14. What was the last-released film starring Sivaji Ganesan to celebrate a silver jubilee?
15. Which area in Chennai is popularly called 'mini Brazil' because many leading footballers hail from there?
16. Name the apprentice to Ibrahim Peer Mohammed & Co., dealers in fine glassware and china, who took over the business and gave it his name?
17. The Sacred Heart Matriculation Higher Secondary School is run by the Presentation Convent (PBVM). What does PBVM stand for?
18. Which Tamil Nadu player won the 'Man of the Match' award in the first-ever T20 international played by India?
19. Who was the Governor of Madras when India won Independence?
20. If Vishnu Kanchi was the area also known as 'Little Conjeevaram' and Siva Kanchi was 'Big Conjeevaram', what was known as 'Jina Kanchi'?

(Answers on page 8)

Bharata Natyam

— Who gave it the name?

No one can say when Bharata Natyam was practised for the first time. There are many myths connected with the dance. It has been said that this dance form was called *sadir*. Some say that the term came from *chaduru*, a Telugu word, meaning 'court' or *sabha*. In that case, dances presented only in courts or *sabha*-s should have been called *sadir*, but this type of dance was prevalent in temples even before it entered the royal courts. In fact, *sadir* has another meaning: 'beauty'. Saint Arunagirinathar says, "Sadiraayirunda Rati Maami" and saint Namazhvar says, "Sadir ila mada-vaar" (meaning 'beautiful young damsels'). The art of dancing that was very beautiful was called *sadir*. The *devadasis*, the custodians of this dance form, barring a few, did not call their art *sadir*. The famous dancer Pudukottai Ammalu Ammal signed her last will and testament as 'Bharatanattiyam Pudukkottai Ammalu'.

The name 'Bharatam' is said to have come down the ages from sage Bharata. The term *bharata* also means 'a dancer'. This was very much in use in literature as well as in the conversations of *devadasi*-s. To quote some composers and scholars, Arunagirinathar refers to *Bharatachilambu* and *Vidhamigu bharatasura vanitaiyar*. Kumaraguruparar's *Sakalakalavalli Malai* speaks of *Pannum Bharatamum*. *Seera Puranam* of Umaru Pulavar says about *Bharatam aadidamum Geetapannoli arangum*. Inscriptions tell us that Kopperunchingan held the tile 'Bharatam Valla Perumaan' and one among many titles of Hoysala Vishnuvardhana was 'Sakala Bharata Vidya Hridaya'. We can go on citing hundreds of such usages.

Next we come to the important issue of who coined the term Bharata Natyam.

The late Dr. Arudra, writing in *Sruti* (Dec.1986/Jan.1987), quoted Rukmini Devi (Kalakshetra Journal, Vol. XVII – 1977): "So far as I know, I was the first person, when I began to dance in the early 1930s, to give the (new) name to the dance and since then the word Bharata Natyam has been acceptable in common use." He, however, questioned this statement. Rukmini Devi had her first real introduction to this art only on January 1, 1935. She recorded this fact (28th Conference Souvenir of the Music Academy). A person who, by her own admission, did not un-

derstand the art until after she encountered Meenakshisundaram Pillai and his disciples (Sabharanjitam and Nagarattam) in 1935, could not have thought of naming it as Bharata Natyam earlier than that year.

Dr. V. Raghavan, during a dance seminar organised by the Central Sangeet Natak Akademi in Delhi, stated that he first started using the name Bharata Natyam and it soon became popular. Arudra wrote that Raghavan actually used the word Bharata Natya for the first time in his 1933 article titled *Bharatanatyam Classical*

• by
B.M. Sundaram

Dance – The South Indian Nautch (in the background of the controversy over the art) (Sound and Shadow – Madras, Vol. II, Issue 6, 1933). A leading dancer wrote in *The Hindu* (7.12.1997) that "it was in the mid-thirties that E. Krishna Iyer first coined the term Bharatanatyam for the *Sadir* dance".

There are numerous references to Bharata Natyam by earlier writers.

Palkuriki Somanatha in his *Panditaaraadhy Charitam* mentions, "Bharatnatyamunu chakkaga nadipinchi". Purandaradasa (15th Century), in his *devaranama*, *Aadidano Ranga*, clearly says: "Rambhe Oorvasi ramaniyarellaru chandadim Bharatanatyagala nadisi." *Vipranarayana Charitamu*, a Yakshagana (1669) of King Vijayaraghava Nayaka of Thanjavur, says, "Devadevee devaraku Bharatanatyam sangeetaadi vidyanna vinupinchu". In the Tamil work *Sokkanathasami Vannam* (1685) we find this description: "Maruvum rasata sabhaiyul Bharata natanam idubavar Sokkar." *Mannip-padikkaran Kuravanji* (1775) is another work that speaks about Bharata Natya: "Ati roopa mohana vanitaiyar abhinaya Bharatanattiyam puriya." P. Raghavaiah Charry's monograph, *A Short Account of the Dancing girls treating concisely on the general principles of Dancing and Singing with the translations of the Hindu songs* (dated 3.12.1806) states: "It is stated that Bharata natya or dance of the devadasi should be composed of 5 Angas or parts." When the wedding of Raja Bhaskara Setupati of Ramanathapuram took place on 13.5.1888, Ramalinga Kavi composed a Kummi and in that

we find, "Singamidaiyotta Tangak Kanakambujam Sreerangam Janaki Nagarattinam paadagam tandai silambolikka vanda Bharatanattiyam neer kalikka".

Records show that dancers also used the word Bharata Natya to describe their dance. Opposing the proposal of Dr. Muthulakshmi Reddy, a letter from Rudraganika Sangam, Madras, signed by Bangalore Nagarattam, Salem Tayaramma, T.M. Krishnaveni and others, was sent on 5.11.1927 to the members of the Legislative Council. It mentions, "You will admit that many of us are devotees to the arts of music and Bharatanatyam. A few of us are able to perform Kalakshepam to the public." In 1910, a *devadasi* attached to the Ponnambalavanesar Temple, Colombo, wrote a book, *Uruttira Ganikayir Kathasarath Tirattu* in which, while giving her own bio-sketch, the author, K. Anjukam says, "... Easwara Varudam Tai 28 Vellikizhamaiyanru, pottukkatti, Mayavaram Kandasami Nattuvanaridam Bharatanattiyappayirchi nadandadu..." Another *devadasi* attached to the Ulsoor Someswara temple, Venkatasundara Sani, in her work in Sanskrit (1908) wrote, "Someswarasya agresthitam Bharatanatyam karayet."

Mahakavi Subramania Bharati wrote, "Paatum



The Kalyani daughters who brought Bharata Natyam to the Madras stage.

seyyulum kottiduveere – Bharatanattiyak kuttiduveere." Poet Karai Muhammad Yusuf (1911) goes on to say: "Paangaana Bharatanattiyam ivarkku paramparaiyaal vanda sottu – ennai paaramaley neerum nerunginaal podum – pocchudaiou umadu sottu," in his *Dasigalin Mosak Kummi*.

The Dutchman, Jacob Haafner (1754/1809), who lived for more than thirteen years in India and Sri Lanka and spoke Tamil, wrote in his autobiography (1807) that he fell in love with a "Bharatanatyam dancer" in 1786. A Jesuit missionary, who first used the term 'devadasi' in European literature, says (1713) that he baptised "a devadasi, who was a professional in Bharatanatyam".

It is clear that the term Bharatanatyam was very much in use, at least from the 12th Century. So all other claims are false. (Courtesy: Sruti)



Till August 6: *Metamorphosis*, recent works by S. Mark Rathinaraj (at Focus Art Gallery).

Till August 7: *Adiperukku and Ayyanar Festival*. Kaliattam by Muthukumar and troupe from Sivasakthi Kalai Kuzhu from Thirayur will perform every day. (at DakshinaChitra).

Till August 9: An exhibition of paintings and sculptures celebrating 75 years of Prof. Dhiraj Choudhury (at Artworld – Sarala's Art Centre).

Till August 16: *Deccan Musings*, an exhibition of paintings and sculptures by Hyderabad-based artists (at Forum Art Gallery).

August 13, 14 & 15: Residential Workshop on 'Vernacular Architecture' (preferably 1st to 3rd year B. Arch students). Architect Benny Kuriakose will be the course director. Details from mefindia@gmail.com or 99410 11785 (at DakshinaChitra).

August 20-28: Onam Festival. Chendamela and Singarimela by

Kshetrakala group. Folk instruments performance by Janardhanan from Trissur. (at DakshinaChitra).

DakshinaChitra Workshops

Children's workshops

August 6 & 7: Storytelling and writing

August 14: Cartooning

Adult Workshops

August 19-21: Kerala Mural Painting

August 27: Traditional desserts of Kerala

August 28: Palm leaf Ganesha

Till August 18: *Expressions*, an exhibition of line drawings, paintings and sculpture, by Ramasuresh, Mohanasundaram M, Sivabalan S, Koteeswaran S.P, Manoharan N.S. and T.J. Thyagarajan (at DakshinaChitra).

August 20-September 15: Exhibition of paintings of Thejo Menon (at DakshinaChitra).

Chennai Heritage as usual offers several walks and talks during Madras Week this year. The Walks include:

Saturday, **August 20th** (6.45 a.m.) – **The Wallajah Trail**, a tour by van and foot for two hours in Triplicane and surrounding areas, to look at vestiges of the glory of the Nawabs of Arcot. To be conducted by **S. Anwar**, well-known photographer and documentary filmmaker who has been studying the contributions of the Nawabs of Arcot. The tour will conclude with breakfast.

Sunday, **August 21st** (6.30 a.m.) – **The Studios of Kollywood**, a tour by van and foot for two hours in Kodambakkam and Vadapalani, looking at some of the great studios of South Indian film. To be conducted by **Mohan V. Raman**, veteran film and TV actor and a researcher into the history of Tamil films. The tour will conclude with breakfast.

Saturday, **August 27th** (6.00 a.m.) – **The Magnates of Mount Road**, a tour by van and foot for two-and-a-half hours on how Mount Road developed as a business centre. To be conducted by **Sriram V**, Associate Editor, *Madras Musings*. The tour will conclude with breakfast.

Sunday, **August 28th** (6.00 a.m.) – **Meandering down Mint Street**, one of the longest streets in the whole world according to some. This is one of the oldest thoroughfares of Madras and a melting pot of several communities. The two-hour tour by foot will be conducted by **Sriram V**, Associate Editor, *Madras Musings*, and will conclude with breakfast.

NOTE: All four tours require booking and payment in advance. Please make your bookings through phone (28411495 – contact Ms Dhanalakshmi) or email (editor@madrasmusings.com). Charges for walks 1, 2 & 3 are Rs. 450 per head. Charges for Walk 4 – Rs. 300 per head.

Chennai Heritage is also organising two other Walks, one along the **Marina** and the other in **Park Town**. Both Walks will be available on **August 20th, 21st, 27th & 28th**, starting at 6.30 a.m. The Marina Walks are by van and foot for an hour and a half, beginning at the Lighthouse and ending at the War Memorial and back. They will be led by Nandini Arun, Shama Prasanna and Sundari Sidhartha. The Park Town Walks, mostly by van for about 2 hours, will begin at the SDAT Complex opposite Egmore Station and proceed to **Ripon Building**, My Ladye's Garden and back, and will be led by Lakshmi Kishore, Kavita Srinath and Sundari Sidhartha. Rs.200 per head for

Madras Week

Scores of events already planned

each Walk. For more information and registration for both the Walks, call Sushi Natraj 98840 72433 or email sushii1952@yahoo.co.in

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Two other Walks are being led by **Pradeep Chakravarthy** on **August 21st** and **August 27th** from 3 p.m. to 3.45 p.m. in the **Bronze Gallery, Government Museum, Egmore**.

He insists that anyone who is older than 35 will HAVE TO register along with a younger person who is either in school (Class 5 or above) or in college.

For registrations and other details contact pradeepan danusha@gmail.com.

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Namma Mylapore is organising two guided tours – To **DakshinaChitra** on **August 24th** led by **Dr. Chithra Madhavan** (10.30 a.m. to 12.30 p.m.) and to the **Bronze Gallery, Madras Museum** on **August 28th** (10 a.m. to 12 noon), also led by **Dr. Chithra Madhavan**.

(For reservations and details: call 99414 50776 or mail nathanlatha@yahoo.com).

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Vincent D'Souza, Editor, *Mylapore Times*, will lead Walks on **August 21st** (in Fort St. George) and on **August 28th** (on Mount Road). The **August 21st** walk starts at 8 am, lasts 90 minutes. Assemble in parking lot opposite main gate of Fort at 7.45 am. Carry ID cards, water, light snacks. Ends at Fort Museum (those who wish to visit the Museum may do so on their own - it opens at 10 am). This Walk is free. Register at themadrasday@gmail.com. The **August 28th** walk starts at 8 am at **The Hindu's** gate, ends at Murray & Co. (Auction starts at 10.30 am here). Walk is free.

* * *

Nizhal, the 'Tree NGO', commemorates Madras Week with two Tree Walks on **August 21st** and **August 28th**. The Tree Walk on **August 21st** (4:30 to 5:30 p.m.) will be at Semmozhi Poonga and on **August 28th** (4:30 to 5:30 p.m.) at Independence Day Park, near Valluvar Kottam. For registration: nizhal.shade@gmail.com.

YOCEE is organising a Photowalk for children on **August 13th** (7am to 8am) led by N. Ramaswamy of http://

chennaiidailyfoto.wordpress.com from Royapuram Railway station to Srinivasa Ramanujan Museum, Royapuram, and on **August 14th** (7 a.m. to 8 a.m.) from Iyyappan temple (Raja Annamalaipuram) to Greenway's Road MRTS station.

Limited to first 25 registrations on each day. Contact 98405 44629 – Revathi. Select photos will be printed and displayed as an exhibition at various venues during Madras Week.

●**The Murugappa Group, which sponsored the mega 'Madras 350' Quiz in 1989 to celebrate Madras's 350th birthday, is this year sponsoring a mega Schools Quiz on Madras.**

'**Madras 372**', open to all schools and organised by popular Quiz Master Naveen Jayakumar and the Quiz Foundation of India, will be the Murugappa group's offering for Madras Week this year. It will be held at the Lady Andal School's Venkata Subba Rao Auditorium on Sunday, August 28th from 2.00 pm to 6.00 pm.

Watch out for details in the Press and on the Net.

●**Chennai Heritage is teaming with the Freemasons of Madras to present a programme of 'live' heritage events at the Freemasons' Hall in Egmore from August 29th to September 4th. There will be a different 'performance' every evening. Time 6.30 p.m. to 8.30pm. Watch out for details.**

The Yellow Bus, play home and activity centre, Besant Nagar, is organising on **August 14th** a **Bicycle Rally** (6.30 a.m. to 8.30 a.m.). Participants will follow a trail of famous landmarks with the help of a clue sheet. Open to men in the age group 20 and above with bicycles.

Lollypop, an activity centre for children in Alwarpet, is organising a **heritage walk** to the **C.P. Ramaswami Aiyer Foundation** at 9 am on **August 27th**. For details, contact: 8754405577.

* * *

Mylapore Times is organising a **Madras Quiz in Tamil** for city Tamil medium schools at P. S.

School, Mylapore on **August 27th** afternoon. (Schools must register at 98405 44629), and a **Madras Open Quiz** on **August 28th** (prelims at 2 pm). Open to teams of two, at P. S. School's Dakshinamurthy Hall.

An *Online City Guide* is being launched by *Mylapore Times* with **51 Things To Do In Chennai**, a community-driven listing. This web link invites people to offer ideas/tips on places a visitor must see in the city. These are places/experiences / things that are unique to the city. Go to – www.51thingstodoinchennai.blogspot.com and start posting!

* * *

This year's Chennai Heritage talks will be:

Sunday, **August 21st**: **Justice Prabha Sridevan** on *The Life of V. Krishnaswami Aiyar*, a death centenary tribute, at **Chamiers**.

Monday, **August 22nd**: **Mohan V. Raman** on *Three Women Film Directors of Madras* at **Taj Club House**.

Tuesday, **August 23rd**: **R. Mohan** on *Horse racing in Madras* at **The Residency Towers**.

Wednesday, **August 24th**: **Y.G. Mahendra** and **A.R. Srinivasan** on *Tamizh Theatre in Madras* at **Hotel Savera**.

Thursday, **August 25th**: **Geeta Doctor** in conversation with two artists from *A Village Called Cholamandal* at the **Park Sheraton**.

Friday, **August 26th**: **P.C. Ramakrishna** on *The English Theatre in Madras* at **The Madras Gymkhana Club** (open to all).

Saturday, **August 27th**: **Harry MacLure & Richard O'Connor** on *The Anglo-Indians of Madras* at the **GRT Grand**.

Sunday, **August 28th**: **K.R.N. Menon & P. Unnikrishnan** in conversation with **Sushila Ravindranath** on *A Boxwallah's Madras* at **Amethyst**.

Usual schedule – 6.30-7.00 p.m. – High Tea, 7.00-8.00 p.m. talks. On 27th, tea is from 7.00 to 7.30 p.m. and talk is from 7.30 to 8.30 p.m.

The **Rotary Club of Madras South** will hold five meetings in August to celebrate 'Madras Month'. They are only for Rotarians and their guests. The **August 23rd** meeting is at TAG Centre, the other meetings are at **Hotel Savera**. Meetings will start at 6.00 p.m.

August 2nd: **Indu Balachandran** on *Confessions of a Chennai Advertising Woman*.

August 9th: **S. Muthiah** on *The American Contribution to British Madras*.

August 16th: **Pradeep Chakravarthy** on *Information Technology in Chennai*

August 23rd: **V. Sriram** on *Chennai, Crazy Chennai*.

August 30th: **Anand Krishnan**, Public Affairs Officer, American Consulate, on *An Indian-American's impressions of Chennai*.

Chandrachoodan Gopalakrishnan will present *Ancient Light: Madras through the eyes of a Photowalker* at **Jaigopal Garodia School, Anna Nagar**, at 4 pm on **August 23rd**.

The **Public Relations Society of India, Chennai Chapter**, organises *Madras: Its past and its present*, a presentation by **S. Muthiah** and **D. Krishnan** at **Stella Maris College** at 6.00 p.m.

Namma Arcot Road presents three speakers at **Hotel Green Park, Vadapalani**, on **August 25th**: 5.30 pm: **Shree Kumar Varma** on *New Madras Musings*; 6.15 pm: **Chandrachoodan Gopalakrishnan** on *Ancient Light: Madras through the eyes of a Photowalker*, and 7 pm: **Pradeep Chakravarthy** on *Kodambakkam is the centre of Madras*, a look at how Madras was organised geographically in the 9th-12th centuries.

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Nizhal offers you a chance to exhibit photos of different *Trees of Chennai*. The photos will be exhibited on **August 27th and 28th** at **Kadamba Galleria, Royapettah** (opp Pilot Theatre) and certificates are assured!

Each photo must be 8"x11" and mounted. Last date for submission: **August 25th**. For further details and registration call 90030-11372/ 98402-21241 between 10 am-5 pm or write to nizhal.shade@gmail.com.

* * *

Asan Memorial School, Egmore, is celebrating Madras Week with an exhibition from **August 17th to 19th** on *Our Heritage in Brick and Mortar*, featuring models and charts prepared by the Social Science Department and the Heritage Club. The inaugural function at 10 a.m. on **August 17th** will have as guest speakers the **Nawab of Arcot, Dr. Meena Muthiah and Gopika Verma**. The valedictory at 2 p.m. on **August 19th** will have **Shree Kumar Varma** as chief guest. **Asan** will also have an inter-school heritage quiz on **August 18th**, Preliminary rounds at 9.30 am; finals at 11 a.m.

The Gallery Sri Parvati,

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Madras Week events

(Continued from page 7)

Eldam's Road, Alwarpet, hosts an exhibition of paintings by **Maniam Selven (MaSe)** on *Madras: My Impressions* from 10 a.m. to 5 p.m., **August 18th to 31st**. On **August 22nd** at 6.30 pm, **Chandrachoodan Gopalakrishnan** will present *Ancient Light: Madras through the eyes of a Photowalker* and on **August 23rd** at 6.30 pm **Chitra Madhavan** will speak on *Lesser known temples of Chennai – some more*.

DakshinaChitra will feature an exhibition of *Photographs of Chennai City* by **Abhishek Dadheech** from **August 21st to 28th**. It will also organise a drawing competition for children in the 7-13 age group on the theme *Monuments of Chennai* and a photography competition for children in the 11-15 age group with the theme *Bazaars of Chennai*.

Padma Seshadri School, KK Nagar, will host *Through the artist's eye*, an exhibition organised by D.H. Rao, of coins, paintings, pen-and-ink drawings by Manohar Devadoss, and memorabilia relating to Madras. Speakers at the inauguration (2 p.m. on **August 22nd**) will be **S. Muthiah, Nalli Kuppuswamy and Mrs. Y.G. Parthasarathy**. (Open from 9.30 a.m. to 3 p.m. on **August 23rd and 24th**). Also, a competition for children, 'Why I like it', based on essays, paintings and photographs of Madras.

Hotel Green Park, Vadapalani, hosts several programmes on **August 27th** from 9.30 p.m.: **Spring and Zoom**, KK Nagar, an activity centre for children, welcomes children to experiment and create exquisite products using the potter's wheel

and palm leaves, in *Madras – experience your cultural heritage* from 3.30 – 5 p.m. Supported by resource persons from DakshinaChitra; Open to children five years and above; contact 9940450495/9940286740. Also, *Madras: Then and now*, a poster presentation by students.

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The **World Storytelling Institute** is facilitating *Storytelling by the Sea*, an evening of Rajah-Rani stories, especially about the sea, told by members of Chennai's sea-fishing communities, and others on **August 25th** (6.30 p.m. to 8 p.m.) at Nocchikuppam 2nd Street.

* * *

YOCEE is organising on **August 15th** an **Oratorical contest** (Prelims) for students of classes 9 to 12 in English and Tamil. Topic: *Speeches by famous personalities in Chennai, Costumes Galore* - Traditional bridal costumes of different communities of Chennai, on **Art Contest** - Collage on theme *Chennai - Netru, Indru, Naalai* for children of age group 8-12 and a *Pulli Kolam* contest; open to all in age group 15-25 years. **August 21st**, will be the finals of the Oratorical contest, and there will be **Villupattu** - A musical travelogue on Chennai, and **Kootu** - Lecture demonstration on *Influence of folk elements in today's art and culture in the capital of Tamil Nadu*.

Kalaa Manjari, 6/12, First Street, Venus Colony, Alwarpet, is organising on **August 21st** an art contest for children from 4 p.m. to 6 p.m. Themes: Age: 5-10 years – *Clean Green Chennai*, Ages: 11-16 years *Places of Interest in Chennai*. Contact: 24312676.

The first of the City's Clubs to plan a Madras Week programme is the Madras Boat Club which has V.V. Ramana, that well-known quizmaster, conducting an inter-club quiz at MBC on **August 26th**.

Mylapore Times is organising a contest for students of city schools in which teams of three will choose a heritage spot/trend/milestone, research, record and jot down all that helps to create a great Power Point production. The teams will then meet on **August 23rd** at Srinivasa Sastri Hall, Luz, Mylapore, from 9 a.m. to 3 p.m. Prize distribution at 3 p.m. (approx.). Last year, 21 schools took part and the top three took home trophies, gifts and certificates. Entry has to be made at the school level. Information at www.themadrasday.in or 98405 44629.

Mylapore Times also invites participants for a project to produce documentary films in English/Tamil on Madras that is Chennai. About its people and places, its landmarks and its institutions, its life-trends and its communities. The best will be screened at a festival in September. (Details at www.themadrasday.in).

Prof M. S. Swaminathan will inaugurate Madras Week at C.P. Ramaswami Aiyar Foundation on **August 20th** at an exhibition of **paintings by A. Ananda Kumar and photographs by the late M. K. Rangaswamy Aiyangar** of Madras and its environs. On **August 24th**, the Foundation will release at 11 am the C. P. R. Environmental Education Centre's Survey of Air, Water and Noise Levels in Chennai city.

THE SUBJUGATION OF KALIYA

(Continued from page 5)

the need for men and animals to peacefully co-exist on earth. We, humans, are interlopers on this planet, in a manner of speaking; the innumerable plant and animal species have been here millions of years before we arrived. We made the earth safe for our habitation and productive to suit our needs by destroying these creations using our superior brain-power and the weaponry we designed. But this is not a process that can be carried on for ever. At some stage, Nature will strike back as, indeed, it has in many instances.

No doubt, as a species, we have a responsibility to ourselves to see that we survive and survive in some comfort. This makes it necessary to inflict some degree of violence on nature and on other life-forms. Conversion of vast extents of wilderness to agricultural lands and urban habitations and damming of the rivers have been necessary for human survival. But these have denied their original inhabitants space to exist. This has inevitably led to man-animal conflicts in many places.

We, in India, often hear of stories of elephants and leopards from the forest areas intruding into human-occupied nearby lands thus causing much damage to crops and property and posing a threat to human life itself. A few decades of sensitisation has taught us that the solution to this problem is not to blindly kill the animals. We, therefore, explore the possibilities of avoiding excessive

habitat conversion, fence in occupied lands, restore elephant corridors in the forest areas and, finally, translocate wild animals on the periphery of human-occupied lands to safe areas. In fact, in extreme situations, as in the case of conservation of precious tiger populations in 'protected areas' such as sanctuaries and national parks, we do even consider translocation of the human population in and adjacent to such areas so as to enable the tigers to live in peace and multiply. The effort is to ensure that, on the one hand, damages to the eco-system are kept down to the minimum or avoided altogether and, on the other, effective ways explored to enable men and animals to co-exist peacefully. This, indeed, is also the message of the story of Krishna's translocation of Kaliya from the river Kalindi to the recesses of the ocean. (Courtesy: *Cobra*, journal of the Chennai Snake Park Trust)

Answers to Quiz:

1. Albert II, Prince of Monaco; 2. Petra Kvitova (women) and Novak Djokovic (men); 3. Fox News; 4. Venezuela; 5. *News of the World*; 6. Neptune; 7. Mani Kaul; 8. He became the first human to reach the highest summits on each of the continents and also to trek to both poles in the same calendar year; 9. South Sudan; 10. Zaveri Bazaar, Dadar and Opera House.

* * *

11. S.S. Vasan's Gemini Studios; 12. Hyder Ali; 13. Madurai; 14. *Padaiyappa*; 15. Vyasarpadi; 16. Poppat Jamal (of Poppat Jamal & Sons fame); 17. Presentation Of The Blessed Virgin Mary; 18. Dinesh Karthik; 19. Sir Archibald Edward Nye; 20. Pillai Palayam.

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