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MADRAS MUSINGS

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WE CARE FOR MADRAS THAT IS CHENNAI

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Tree policy – the need of the hour

Trees have never had it so bad, or so good, depending on which way you look at it. On the one hand, everywhere from Aarey Milk Colony, Mumbai, to the Regional Institute of Ophthalmology, Egmore, they are being cut down in the name of development. On the other hand, all of this felling, which would have otherwise passed unnoticed, has made it to the news, with environmentalists and lay nature-lovers crying foul. Trees evoke emotions these days. The question however is, can expansion of civic services be forever held back in the name of protecting nature? Or is there some other way out?

In the case of Aarey Milk Colony, the trees had to make way for a Metro Rail shed. By the time the matter reached the courts and a stay was pro-

nounced, as many as 1,000 trees had been cut down. The Egmore Eye Hospital had a happier outcome though the area and the numbers of trees involved (four acres with 75 trees) were much smaller. The persons filing the public interest litigation were local residents and so, in a way, stakeholders.

● by The Editor

The Courts have ordered a stay and the trees are safe, for now. Could the Metro Rail shed have been located elsewhere? Perhaps. Could the Egmore Eye Hospital have planned its new structures in a different part of the campus? Certainly, for there is ample space available. Then why did it chose only the tree-shaded part of

its premises? We will never know. We need to however be thankful that because this was a government-owned premises, news of plans to deforest came to be known in advance. Had it been a private property, or had the space been cleared for a party meeting, would there have been any time to approach the courts?

How can the Government prevent such occurrences in future? It can, in a way, take a leaf out of what has been done in matters concerning heritage buildings. The High Court had in 2010 or thereabouts, ordered that 468 buildings be listed and that the CMDA appoint a committee to look into whether they needed to be preserved. While what followed was largely disappointing, it

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Two views of the new pedestrian plaza at T. Nagar. Will it last?



Pedestrian plazas good, but not enough

The T. Nagar Pedestrian Plaza has just been inaugurated under the aegis of the Smart City project. The project kicked off in mid-2018 and, at an outlay of Rs. 33.8 crores, it has been completed in eighteen months, except for the planned multi-level car park. Similar Pedestrian Plazas are to be constructed in Velachery, Anna Nagar and Tondiarpet.

T. Nagar's Plaza stretches from the Thanikachalam Road-Theyagaroya Road intersection to Panagal Park junction. The original vehicular road has been narrowed down to accommodate just a one-way traffic towards Panagal Park, allowing cars to park on the left. The space thus released has broadened the walking paths on either side of the one-way road. Pedestrian walkways

are smoothly paved; they're equipped with benches and bollards to prevent two-wheeler invasion, as well as ramps for easy movement of pedestrians from road to pavement and vice versa.

When I visited the Plaza, shops on either side of the road seemed to be celebrating the new shopper-friendly atmosphere in full swing. They have undergone a major makeover to take advantage of the substantial increase in footfall in the Plaza as a result of the new congenial ambience. Pondy Bazaar is dazzling, especially in the evenings, flaunting its claim to be the best open-air mall in this part of the country.

However, the dustbins placed at intervals are too small for the volume of garbage that a busy evening in the Plaza

generates. Many of them are overflowing. Larger bins and continuous clearing are necessary. A dedicated cycle track with coloured tiles, that was part of the proposed design, could not be identified on the crowded Saturday evening of my visit.

● by A Special Correspondent

A disappointing outcome is the increase in noise and pollution levels from the continuous traffic that moves through the Plaza. If the new Plaza seeks to provide a fine experience for shoppers, it is perhaps necessary to remove the provision for motorised traffic altogether on this short stretch. Shoppers, after parking their vehicles,

should be able to walk about in the Plaza free from traffic and its pollution. Once vehicles are allowed, two-wheelers tend to take the law into their hands and it is impractical to keep them under watch all the time. We witnessed a harassed cop trying to control the criss-crossing of motorcycles defying his presence and invading the new walkways. We understand that there is a plan to hold periodic street shows and music but these may be drowned out by the noise of the ceaseless traffic that is presently permitted. If traffic is blocked, a narrow strip is all that is needed in the middle for a couple of electric mini-buses to ply up and down, stopping for hop-ons and hop-offs. The removal of noise, smoke and dust would bring about a world of improvement

to the open-air mall atmosphere. We do not know if the traffic is a temporary feature or specifically allowed for in the design. If it is the latter, it is a serious dampener to the objective of creating a relaxed, pollution-free ambience.

The Smart City concept has brought other pedestrian woes to the forefront as well. All these years, pedestrians have been ignored in road design. Government engineers, even today, are trained to think of making roads only for motorised vehicles, with pedestrians getting an apology of a walkway and that, only if anything remains. Chennai may be among the most "walked on" cities in the country. The limited space protected for

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Tree policy needed

(Continued from page 1)

cannot be denied that demolition of heritage structures has become a little more difficult than what it was in the past. True, a few owners have managed to get around this restriction but they have done so after taking recourse to due process of law. While we may lament the destruction of buildings such as Binny's, Gordon Woodroffe and D'Angeli's, we cannot deny that the decision to demolish was arrived at by the Government after some consideration and study.

It therefore becomes necessary to have a survey done of green pockets within the city, list the number of trees in them and also document rare and ageing specimens. An NGO such as Nizhal probably already has these details and so the Government can enlist their support as well. Once this is done, it is necessary that the findings be published together with classification of such pockets into categories – must preserve, may be preserved and

need not be preserved. There has to be a well-reasoned argument as to why green areas fall into one of the three groupings. And as and when some trees in the last category need to go, there has to be a plan or commitment from those who are responsible for the felling as to where and how they propose to make up for the loss in numbers. A tight watch needs to be kept on how the new trees fare and a study conducted periodically on how the city scores when it comes to green cover.

Presently, trees evoke a lot of emotion but every little action is forthcoming. While we do not like to see a tree being cut, letting them grow wild is also not an option. They need to be pruned periodically for public safety. Similarly, while we appreciate greenery, we do not seem to be able to do anything about people nailing signboards, cables and hoardings on to them.

Let us ponder over all these aspects and arrive at a tree policy for our city.

Pedestrian plaza needed for the city's walkaways

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pedestrian use turns away thousands of people from walking to two-wheelers or autos. In our weather, quite a large part of our outings could be walk-trips, if good walking paths are made available. There could be a substantial reduction in the usage of motorised transport, saving oil, lessening congestion and reducing pollution and accidents.

The ripple effect of the Smart City programme is being felt not only in the new pavements on 23 roads in T. Nagar in and around the Plaza, but also in other areas of the city (N.S.C. Bose Road, Pantheon Road and Police Commissioner's Office Road) that are outside the Plaza. But this piecemeal approach will not be enough to make Chennai a city for walkers. A master plan for creating non-motorised mobility throughout the city is badly needed. The creation of well-designed and protected pathways would necessarily lead to streamlining traffic flow, cleaner walls by dint of eradicating wall posters, graffiti, banners and hoardings, and cleaner pathways by ensuring timely garbage removal. A single point agenda of pedestrianisation of streets within, say, 18 or 20 months could make our city

far more liveable. Establishing Plazas under the Smart City Plan is meant to demonstrate a model and not to be the complete solution by itself. The Government has at its disposal the expertise of Chennai Smart City Ltd, the permanent special institutional vehicle created for the Smart City concept, which it could use to implement a master plan to modernise walking paths and, generally, enlarge the scope for non-motorised mobility.

Public facilities are most often not maintained post-project due to the lack of sufficient funds or staff to maintain the space from illicit users. The master plan must ensure enough funds and organisational mechanisms for upkeep and maintenance.

A government is "real" when people see and experience the tangible outcomes of its actions such as good roads, clean water, garbage-free surroundings etc. The creation of walkways in the city has the potential to be one such tangible product of good governance. We hope the Smart City spirit will not fade away after producing showpieces standing as islands in a sea of continued neglect and deterioration.

Back with the Music Season

By the grace of Guru and God, and with the blessings of all the elders, friends, rasikas, scholars, canteen managers, light boys, press photographers, reporters, publicity agents, critics, taxi drivers, microphone and sound system experts (if such a category exists), yet another Music Season is just around the corner. *The Man from Madras Musings* rejoices. And in case you are wondering as to why MMM put in that bit about 'By the grace of Guru and God' and all the rest of it, it is because that is the standard preamble these days to announcements by any and everyone connected in some way with Carnatic music – awards, concert schedules, marriages, births, travels abroad – all of these are announced this way. It does in some ways indicate a wonderfully respectful attitude to the elders but then MMM has been privy to so many of these artistes grumbling and griping about the very same Gurus and others that he thinks most of such posts are absolute shams.

In any case, even if these messages suddenly don't begin

the centre for music is the United States?

The end result of MMM reading out the above questions is that the journalist disconnects the phone and leaves MMM to his devices. It is just that with the Season having been around for 93 years, the questions too have become ossified – the same stuff is churned out on a routine basis.

The question is, why do newspapers and magazines feel it is mandatory to write on the December Music Season? Do they really imagine that the art which the festival espouses is really attracting such large numbers? In MMM's view, the sum total of the audience for the entire month, and including all the venues and the fringe events, is not more than 20,000 people. Media people ought to ponder over whether all the words that go into the Season are at all necessary. If they were doing a serious study on what goes into the art and writing on it, the effort may be worthwhile. But if the extent of interest in the subject is only up to what so and so is planning to wear during the

one can be flawless in English. Even the husband of Shakespeare's wife was not perfect as you know, or his plays cannot be full of strange words such as abroach, gaby and guffin. As the Perhaps Greatest Writer once wrote, half the time Shakespeare just put in whatever came into his mind.

But to get back, the broadband company has a back office and it is populated with people who have been clearly instructed with learning the Queen's language on the sly or fly. As a consequence, most end up speaking in a strange mix of Americo-Tamil accent, with words thrown in as is felt applicable, with, of course, Tamil grammar copied and pasted into English. In the past few days, MMM has been subject to several calls from this company and he has come away from each conversation wiser in one way or the other about the English language.

The first of these began with an apology as to how the company 'cannot able' deliver its modem on time. After a few days the modem did make its appearance and

SHORT 'N' SNAPPY

cropping up on your social media account or arrive in your email inbox with alarming regularity, you would still know it is December given the number of inane articles on the subject that will begin appearing in the daily press. How did the season begin, is a question that gets asked of MMM each year without fail. It feels a bit like grandchildren clustering around a grandparent and asking for the same story repeatedly. MMM quite enjoyed recounting it for quite a while, but he does find doling out the same stuff quite boring year after year. And so he has taken to informing all journalists as soon as they call asking for a few bytes on the December Season that he is quite prepared to answer provided the questions do not pertain to the following:

1. How did the Season begin?
2. Why is it in December?
3. What is MMM's view on the fact that some musicians have not been recognized with some awards?
4. Which is MMM's favourite Sabha canteen?
5. Is it true that this is the largest private festival for music anywhere in the world?
6. What in MMM's view is the role of the NRI in making the season a success?
7. With so many musicians now coming from abroad, would MMM agree that

Season and what someone else does to balance home and family, it does nothing beyond providing an opportunity for a few standard regulation artistes to appear in the Press.

Shakespeare's wife and her broadband company

To the Man from Madras Musings, it has always been a matter of wonder that while we know nothing about the Bard of Avon, we do know his wife's name. In recent years, there has been an actress with the same name, a multi-million dollar investment firm run by an old man whose surname is synonymous with help-yourself-to-all-you-can-meals at restaurants and weddings, and also with the dropping of an alphabet, you get an Indian company that specializes in broadband connectivity. It is the last named that MMM is now taking up finger to type about.

But before that, let MMM type in a few pre-read safeguards. Firstly, MMM is of a privileged background and so it is not with any intention to denigrate anyone of any gender, caste, community or sex that he writes this. Secondly, he is aware that back offices in the country provide a great opportunity to the less privileged, which is a noble activity. Lastly, he is also aware that not every-

was duly connected. MMM was advised that he would soon get a call from the back office on how to activate it and so MMM waited.

The call came and it went like this –

Very good morning sir, are you activate modem?

MMM said he would try. He was asked if he was able to put on the switch.

MMM was most tempted to state that he cannot able to but he demurred and did do the needful.

Whereupon the voice at the other end asked MMM if he found a blue light flickering.

MMM said no and to this the voice expressed relief. MMM made bold to ask as to what could be the repercussion if the blue light flickered. He was informed that this would have meant there was a blunder mistake in the connection. MMM wonders as to what Shakespeare would have made out of that.

There was a lot more and, in the process, MMM wondered if it would not be better to switch to Tamil. But the voice at the other end stuck to English or whatever it thought it was speaking. Clearly it had been told to stick to the langue anglaise and practice it whenever possible. And so the blunder mistakes continue.

–MMM

Making Chennai water positive

Last month, The Madras Chamber of Commerce and Industry (MCCI) and Urban Thinkers Campus held a two-day convention focused on *Making Chennai Water Positive*. The meet featured addresses from an assorted panel of experts and dignitaries from corporate, administrative, educational and non-profit sectors, providing attendees with a wide perspective on the challenges involved in resolving Chennai's water crisis in a sustainable, comprehensive manner. The convention helped throw light on the city's status quo and scrutinized a multitude of solutions ranging from desalination and water reclamation to policy changes like Maharashtra's mandated reuse of wastewater for non-potable purposes such as cooling thermal power plants and other industrial uses.

Speaking at the inaugural plenary, Mr. Andrew Rudd,

Urban Environment Officer of the UN Habitat, India, pointed out that the past year has underscored the importance of addressing water issues in a holistic and transformative way. He also spoke of the ways in which UN Habitat is working on the issue in Chennai, specifically, the 'Water as Leverage' programme, a collaboration between the governments of Tamil Nadu and the Netherlands which aims to diagnose water stresses and generate innovative solutions. Some of the proposed projects for Chennai he highlighted were reinvigorating temple tanks in Mylapore; working with

recreation spaces in neighbourhoods to store monsoon water that can be redistributed during drought; rehabilitating the Mambalam canal as a multipurpose public space; and redeveloping the Muttukadu area so water becomes an asset for local development.

The convention comes at a time when Chennai seems to be lulled into contentment following the mitigation of the crippling scarcity it faced just earlier this year. In fact, the current period of the fickle North-East monsoon rains is crucial for the city to recoup its disturbingly low water resources. The convention docket offers a disconcerting statistic: "... the combined full storage capacity of the four city reservoirs at Poondi, Cholavaram, Red Hills and Chembarambakkam is 11,250 million cubic feet (mc feet). The actual storage as of November 5, 2019 was recorded at 2,982 mc feet (i.e) 26.5%. According to Metro water sources, this is sufficient for six months. If further rain is not received, again Chennai would face water scarcity in the summer of 2020' (sic).

Dr. T. Prabhushankar IAS, Executive Director of CMWS-SB, presented a sharp-witted, informative talk on the current status of water supply in Chennai and plans to meet future demand. 'Somebody called us a great city; we called ourselves the Greater Chennai Corporation,' he quipped in his opening, going on to acknowledge the severity of the water crisis earlier this year. 'We were the most unpopular department,' he said, regretting that Leonardo Di Caprio's introduction to Chennai came about for an unfortunate reason.

Dr. Prabhushankar's talk was helpful for the layman seeking to understand Chennai's water story. He explained that Chennai's topography is a key reason for most of our flood woes - 'We're flat, like a pancake,' he said. With consumers numbering close to 8 lakh, coastal Chennai has a peak supply capacity of 830 million litres a day and a water treatment capacity of 1,494 million litres a day. Chennai's water sources are also highly diversified unlike any other city in the country - the city has three major river streams in the Kosasthalaiyar, the Cooum and the Adyar, reservoirs such as Chembarambakkam, Cholavaram, Puzhal and Poondi as well as lakes such as the Veeranam of *Ponniyin Selvan* fame, which served as a lifeline for citizens in recent times. Chennai also has two

desalination plants in Minjur and Nemmeli which supply its second largest source of water; desalination met 35% of our water supply this summer.

Dr. Prabhushankar explained that Chennai owes its water supply challenges to multiple issues, a few of which are:

- Chennai has no perennial water sources - a fact many people would want to contest, he admitted.
- Chennai depends on a volatile, narrow window of replenishment with the monsoon rainfall - 80% of the city's annual rainfall happens in a mere 50 days, which is difficult to store.
- Chennai suffers from an inequitable distribution of water supply - the difference in usage levels is as stark as people using 1,000 litres a day versus people using 20-30 litres a day.

To tackle pressing water issues, the department is turning to innovative water sources such as quarries at Erumaiyur.

• by

Varsha Venugopal

These were found to be good reservoirs since the loss of water due to evaporation is minimal due to the relatively small surface area they typically have. The department plans to deepen them and turn them into a flood mitigation resource as well. Further, the water supply network is shifting from a centralized model to a decentralized one which makes use of local sources such as Rettai Eri Lake.

While Dr. Prabhushankar presented the department's plans to administer and manage water in a more efficient manner, speakers such as Professor Venkatachalam (Madras Institute of Development Studies) also stressed on the need to view water scarcity as a behavioural issue. A lack of incentive to make use of water efficiently in a consistent manner has led to complacency and wastage, he pointed out. The professor described a vicious cycle of events which creates environmental refugees in the city. For instance, Veeranam Lake water diverted to Chennai results in paucity for the farmers in the Veeranam area, which triggers urban migration due to loss of livelihoods, further increasing urban demand. A key water sector reform he proposed was to roll back the electricity subsidy given to farmers, so that the added marginal cost

of extracting water necessitates efficient water usage. The professor also recommended including the social cost of water transfer in the pricing mechanism. He referred to the heavy public spending documented on items like alcohol and movies to argue that there is room to rethink whether the public can spend more on water than it is doing right now.

The professor's 'behavioural' approach resonated in quite a few of the speakers. Ms. Sivaranjini Subramanian, AVP of Environmental Management Centre LLP, spoke on the MWRRA's (Maharashtra Water Resources Regulatory Authority) fascinating concept of 'wastewater recycling credits' (WRCs), a commodity instrument to incentivise the reuse of treated wastewater above and beyond compliance requirements for urban local bodies and industries. The aim is to maximise the potential of wastewater treatment assets by creating a water-based commodity that can be traded. For instance, a ULB (urban local body) which needs to meet a 35% target but has achieved only 25%, can purchase the additional WRCs from another ULB which has exceeded its targets. Drawing up a quick calculation based on Maharashtra's current wastewater recycling scenario, Ms. Sivaranjini estimated that 8L WRCs can be traded across Maharashtra alone.

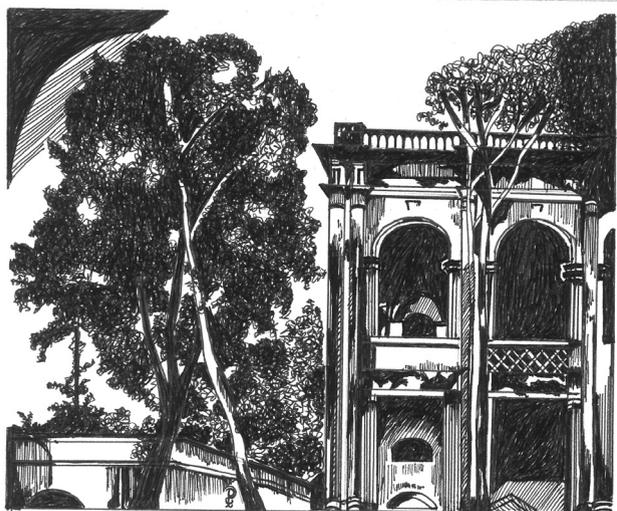
Dr. Umamaheshwaran Rajasekar, Chair, Urban Resilience, National Institute of Urban Affairs, gave a special address at the convention as well. He pointed out that models based on ground hydrology and precipitation of various regions across India showed that despite Chennai's corrective measures of rejuvenation and rainwater harvesting, the city cannot cater to its water needs in 2030 - it would have to search for sources in far off places. He stressed that reusing water is critical for our city. He also underscored that communication is important to educate and advise the community - for instance, educating realtors on the vulnerability of plots to flooding in heavy rainfall will help them take better decisions and plan for future crises. Dr. Umamaheshwaran also advocated an integrated approach to address water challenges, instead of having multiple institutions such as the municipal corporation, irrigation department, pollution control board, ground water board, etc. A planned, informed approach will help take better decisions, he concluded.

Dr. Jayshree Vencatesan, Managing Trustee of Care Earth Trust, spoke on the topic *Restoring Chennai's Wetlands and Lakes*. Choosing to speak

(Continued on page 5)

• Pavithra's Perspective

The Lonely House



One of the weird things about my childhood was that while I lived in Velachery, my school was in West CIT Nagar - maybe not a huge deal in these days of vast commute, but an exhausting journey in those years when Velachery was pretty much consigned to the wilds and could be reached only by PTC buses ("I cannot do savaari to another town, Amma!" - Autorickshaws). I'd leave home at 6.15 in the morning and by degrees, learned to enjoy the hour that took me past Guindy, Saidapet and eventually, school. And one of the areas I passed, was St Thomas Mount.

Not that I did, technically - more like skirting the edges. But the name stuck in my memory and eventually became ingrained into my school-commute-psyche, so much so that I could no longer think of my school run without simultaneously remembering St Thomas Mount too. As an adult, though, I realized that I'd seen woefully little of the area, and set out to repair my omission (more of that later). But as I crisscrossed the streets of this very English settlement, with its huge trees, the Mount looming in the distance, once the epicenter of what would eventually become a British identity in North Tamil Nadu, I gleaned a sense of majesty. These old homes, now blackened and sometimes crumbling, with their wide windows, large corridors and shallow steps had housed a very different population. And their aura still remained.

Particularly in a corner bungalow I saw, shaded by trees. It somehow seemed to epitomize the space and time, which I felt I had to record. And I did.

Details about the miniature: Black and White; Pen and Ink. Dimensions: Approximately: 3.5" X 4.5"

• Pavithra Srinivasan is a writer, journalist, artist, translator, columnist, editor and is fascinated with History.

Two pages for the December Music Season

Making music in summer

To many in Chennai, December is synonymous with Carnatic music. But for around 23 years or so, between 1918 and 1941, there was much of the art to be enjoyed in summer too. This was due to the Summer School of Music, which convened each year during the months of May and June. It did not have any fixed premises, and met at places such as the YMCA, Esplanade and Royapettah, the Presidency College, and the Hindu and Kellett High Schools, both at Triplicane.

The Summer School had much to do with evangelical activity. The Rev. Herbert Arthur Popley was attached to the London Missionary Society and had arrived in Madras Presidency sometime in the early 1900s. He spent much of his working life at the Erode Mission of the LMS and while there, had the opportunity to learn about the Thirukkural and Indian classical music. He began translating the former and embarked upon a serious study of the latter. In the 1950s, he published his English version of the Kural in two volumes and as for music, he wrote a book on it too. But his work on the Summer School predates all of this.

The Chronicle of the London Missionary Society, 1918 exulted that the Rev. H.A. Popley was arranging a school of melody for evangelists. He referred to it as a Lyrical Summer School and its chief purpose was to train students "in the better use of musical instruments in evangelistic programmes". Within a couple of years of its

inception, the school became a regular feature of the city's social calendar, meeting each year for six weeks in summer. The initial membership was wholly Christian, but the programmes were largely focused on Carnatic music. In 1924, P. Sambamoorthy, later to become Professor and Head of the Department of Music, University of Madras and an eminent musicologist, was roped in to deliver a set of ten lectures accompanied by a demonstration on the topic 'Musical Forms in South Indian Music', to the students of the summer school. The Rev. Popley was sufficiently impressed to appoint Sambamoorthy as a lecturer in the school. In 1926 he was made Vice Principal and a year later, became the Principal.

Under Sambamoorthy, the school began to enroll students from Hindu families as well. He gave it a proper curriculum, dividing the classes into Elementary, Intermediate, Advanced and Honours sections. The hours of functioning increased to encompass the better part of a full day. The forenoon had an hour of theory, two hours of practicals and a practice session under



YMCA Esplanade and the Presidency College, two of the venues of the Summer School.

came to be adapted for use in institutions such as the Department of Music, University of Madras.

Sambamoorthy travelled abroad in 1931 and the school did not function, perhaps giving an indication of how dependent it was on him. On his return, much influenced by what he saw in Munich and other musical capitals, he created a Summer



LOST LANDMARKS OF CHENNAI

— SRIRAM V

supervision. The afternoon had general singing classes where simple compositions suited for choral performances were taught. The students had to put up musical programmes for the benefit of the public each Friday evening. Excursions to places of

musical interest were undertaken each weekend.

The 1930s were the Summer School's apogee. Over 20 students enrolled each year, across various religions and from the Presidencies of Madras, Bombay and Bengal, besides the kingdoms of Mysore, Travancore and Cochin. Some of the stars who came included D.K. Pattammal and the actor Ranjan. The Government began recognizing the certificates issued by the Summer School. Its curriculum

Mali's cartoon from Ananda Vikatan, 1934 of Sambamoorthy conducting the orchestra.

School Orchestra and became its conductor, wearing a black coat and turban and gesticulating at the performers with gusto. This was not entirely well received by the orthodox elements. Kalki Krishnamurthy questioned the necessity for a conductor when all that the orchestra was performing were well-known compositions that had very clear notations. He opined that Sambamoorthy, rather than showing his back to the audience, would be better off curled up in a chair, enjoying the performance. He compared the choral singing to the noises made by several oil presses operating simultaneously in his village. Declaring that the solo sitar performances (which evidently were interludes to the orchestra's pieces) were bad, he felt that they would do much to drive away what little love Tamilians had for Hindustani Music.

Kalki's criticism notwithstanding, the Summer School orchestra flourished, later becoming the Indian Orchestra. In 1939, Sambamoorthy received

a silver baton in appreciation at the Jagannatha Bhakta Sabha, whose membership was the most fastidious (see MM Vol XVII No. 18, January 1-15, 2018). The school too did well under Sambamoorthy's guidance. Its 14th session, held in 1935, saw C.V. Krishnaswami Chetty, Electrical Engineer of the Madras Corporation and the father of radio broadcasts in India, presiding as Chief Guest. Sambamoorthy's report of the school's functioning that year is available in full and it reveals that apart from vocal music, there were classes in veena, violin, flute, sitar, mridangam and tabla. All students had to enroll for a main and subsidiary course, thereby improving cross-functional skills in the art.

But the end was already nigh. Sambamoorthy was meant for a far bigger canvas and in 1937, he joined the Department of Indian Music, University of Madras. He was already teaching in several other institutions as well. That meant his time for the Summer

School was fairly limited. The second world war and its uncertainties meant attendance at the school dwindled and its last session was held in 1941. The evacuation of Madras in the summer of 1942 ensured that the school could not reconvene. With the end of the war, Independence was in the air and Sambamoorthy was called on for many other things, including the framing of the syllabus for the Central College of Karnatak Music, now the Isai Kalluri. The Summer School had become something of the past.

The Professor went on to have a stellar career, writing books, lecturing all over India, creating a museum of musical instruments and receiving the Music Academy's Sangita Kalanidhi in 1972. He died a year later.

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Artiste and artist – The story of Dhanapal

Rarely do we come across a visual artist who is also a performing artist. S. Dhanapal, whose centenary is being celebrated this year, was an exception. In addition to being an acclaimed sculptor with several outstanding creations to his credit as well as a painter, he also made a mark as a Bharatanatyam dancer.

He was born on March 3, 1919 in a house in Mylapore, Chennai. His only outing as a child was to the Kapaleswara temple nearby, where he would watch with fascination as the artisans made *vahanas* for the deities. This, and the wooden dolls his friend's father used to make, kindled the artist in him. On observing his skilful drawings, his school teacher suggested that he join the Government School of Arts and Crafts. Dhanapal did so and came under



Dhanapal's sculpture: Mother and child.

the tutelage of the principal, well-known sculptor Debi Prasad Roy Choudhury, and K.C.S. Panicker. He would go on to become a renowned sculptor and painter of the modern art movement of

Madras, recognised as a legend in the field.

Besides fine arts, Dhanapal was interested in music and dance. Learning music was out of the question for the boy, but he would sit near his sisters attentively while they learnt music at home and could sing *vamams*. In those days there were no tape recorders, only gramophones; listening to records, even if they were devotional

● by
V. Karpagalakshmi

songs, was not allowed. Where then was the question of getting money to attend music concerts? So whenever he and his friends wanted to attend Ariyakudi Ramanuja Iyengar's concert, they would paint banners during the night and earn four annas besides refreshments. As art students it was easy for them to get such jobs, and working for four to five nights would fetch them enough money to buy tickets to attend the concert.

Making Chennai water positive

(Continued from page 3)

to the audience without a presentation, Dr. Jayshree narrated anecdotes and learnings from her experience in working with wetland restoration. She explained that Chennai was a wet city, of meadows and marshes, flat terrains which housed ground-dwelling birds but today, Chennai has lost 65% of its wetland bodies and consequently, the capacity to store water. She said that wetland restoration is arguably burdened by additional expectations from the public. 'What the majority believe is wetland restoration is different from the work we do', she rued. She narrated a recent experience, where they planted the bunds with bamboo but the people supporting the project felt cheated; they were expecting a long, spongy variety of grass.

When explained that long grasses attracted snakes, they felt that ought to have been informed in advance, and could they please get rid of the snakes? Dr. Jayshree referred to these experiences to stress that, along with com-

mitment and expertise, making Chennai water positive depends on establishing common goals as well. She also warned against the peril of setting human-centric goals without taking into account water-dependent organisms such as fish, on whom our own survival depends.

In all, the convention was a goldmine of information for people interested in learning about Chennai's water scenario, proposed corrective plans and the challenges involved. The most crucial takeaway was the importance of public education and the need for collective ownership of the problem, even if it meant sacrificing immediate comforts such as subsidised water costs. It is perhaps fitting to end on a positive line from Dr. T. Prabhushankar, CMWSSB, who said, "Chennai will never face day zero. I'm not saying this with arrogance, but confidence... both the government and the non-governmental organisations are working together to see that we're not just a city with a water secure future but a water positive future."

He had also heard about guru Kattumannarkoil Muthukumara Pillai as an expert teacher. The *nattuvanar* lived in a room at Nattu Pillaiyar Koil Street in George Town. Even at 70, he was strong and well-built, wore a dhoti, towel and a string of rudrakshas. Dhanapal has mentioned in his autobiography that the *nattuvanar* accepted him as a student on noting his enthusiasm. Once Dhanapal learned the basics well, dance pulled him into its vortex.

At that time there was a popular dance couple called Nataraj-Sakuntala in Chennai (see *Srutii* 116, May 1994). Dhanapal was taken in as a member of their troupe. He took part in their popular dance-dramas like *Periyazhwar* and *Buddhar*. Besides dancing, he also took care of procuring historical costumes and accessories. He would carefully observe the adornments of the deity at the Parathasarathy temple in Tiruvallikkeni and make drawings of them. It is said that the gilt crown and other jewellery that Dhanapal got his



Dhanapal's Fisherman dance for which he became quite popular.

It was not just Carnatic music. Dhanapal was also drawn to the world of dance after watching the performance of Uday Shankar and his troupe at Elphinstone Theater in 1939 (the theatre was located opposite to where C.N. Annadurai's statue stands today on Anna Salai, Chennai). After that Dhanapal happened to watch Bharatanatyam performances by the famous Rangopal and Nataraj (of Nataraj-Sakuntala fame). He was convinced that men could also perform classical dance and decided to learn the dance form.

teacher Sundaram Achari to make at the metalwork section in the school were so deceptively like the gold ones!

In the dance-drama *Buddhar*, he played the title role in which he had to strike a pose similar to the Buddha's statue at Sarnath. He was also in charge of making the seat and the halo behind the head, which as an artist was an easy task for him. In fact, Nataraj-Sakuntala promoted him as 'Chittiram Dhanapal'. *Buddhar* was staged during the birthday celebrations of Srinivasa Rao of *Naradar* magazine, and its

publisher S.S. Vasan of *Ananda Vikatan* and Gemini Studios is believed to have wondered whether the Buddha was a real person or a statue!

Dhanapal was interested in learning different dance forms. When Kathakali Kumar came to Chennai on the invitation of Director K. Subrahmanyam for his film *Narthamurali*, Dhanapal learnt Kathakali from him. When he met Kathak artist Bolonath who had also come for the same purpose to Chennai, Dhanapal picked up the nuances of Kathak from him. He also learnt the rudiments of the fisherman dance from Kumar. Not wanting to copy exactly what was taught to him, Dhanapal would go to the beach in the mornings to observe the movement of the waves and the fishing boats "dancing" on them; this added a new dimension to his performance of the Fisherman dance for which he became quite popular. He was often invited to present it as part of state government functions.

When Dhanapal left Nataraj-Sakuntala's Natana Kala Nilayam group due to some misunderstanding, he formed his own troupe which had its debut at the four-day festival organised at R.R. Sabha in Mylapore. The three most important items presented were *Sivatandavam*, *Buddha* and *Jesus Christ*. One of his colleagues was actor-comedian Chandrababu. They introduced innovative lighting and special effects in their shows which won them much appreciation.

Dhanapal made his foray in cinema too. Producer P.S. Chettiar cast him in Kanna Films' *Thirumazhisai Azhwar*. He had to appear before the Azhwar both as Siva and Vishnu so as to make him wonder whether both Gods were one and the same. Dhanapal's *Sivatandavam* too was part of the film. Dhanapal passed away on 15 May 2000 at the age of 81.

His presence in the Madras dance scene has faded into the past. Celebrating his centenary this year, Lalit Kala Akademi is hosting several events to honour his rich and lasting legacy in sculpture and painting – (Courtesy: *Srutii* magazine.)



(Quizmaster V.V. Ramanan's questions are from November 1st to 15th. Questions 11 to 20 relate to Chennai and Tamil Nadu.)

1. Which popular activity-tracker company did Google recently purchase for \$2.1 billion?
2. The deposed President of which American nation has been granted political asylum in Mexico?
3. In a rare celestial event, which heavenly body passed directly between Earth and the Sun for five and a half hours on November 11 with the next similar transit only in 2032?
4. Which South American country's leader would be the Chief Guest at next year's Republic Day celebrations?
5. Which businesswoman has become the first-ever Indian trustee of the 149-year-old Metropolitan Museum of Art, the largest U.S. art museum?
6. Which giant e-tailer recently launched 'Project Zero' in India and what is it?
7. The 550th birth anniversary of which religious leader was celebrated on November 12?
8. Name the two districts that make up the new UT of Ladakh.
9. Which famous European city, ironically, was hit with the highest tides in 50 years swamping it by at least four feet of water?
10. On Nov. 9, Germans marked the 30th anniversary of what momentous event?
* * *
11. 'Arisé' launched by IIT-Madras recently is the first of its kind in the country. What is it?
12. Which Asian multilateral agency is to provide a \$451 million (nearly Rs. 3,200 crore) loan to strengthen power connectivity between southern and northern parts of Chennai-Kanyakumari Industrial Corridor?
13. In which year was the Gemini Flyover constructed?
14. Which actor of yesteryear was so fond of Anna, that on the latter's demise he started drinking heavily and reportedly slept at the former CM's memorial?
15. On the plaque of whose statue in Chennai are these words inscribed: "...In memory of his rare medical skill and boundless humanity erected by a grateful public."
16. Why was the second day of the Test between India and England at Chepauk in 1952, which happened to be India's first home win, declared a rest day?
17. Which institution, set up in 1812, came up on a large parcel of land on Moorat's Gardens?
18. What was established by Manni Tirumalachariar of Triplicane in 1896 to promote the performing arts?
19. What was the former 'English' name of Tamil Salai in Egmore?
20. C. Sankaran Nair was a co-owner of which iconic institution of Chennai between 1905 and 1922?

(Answers on page 8)

On the fine art of detection

● by S.K. Chettur, I.C.S.

• *This being the Music Season, it is perhaps appropriate that we bring you a story in which the name of M.S. Subbulakshmi too was unfortunately involved. A reading of this excellent summation by S.K. Chettur, ICS reveals unknown facets – 1. that it was in the Trivandrum Mail and not the Boat Mail that the murder was committed, contrary to what is often spoken and written about; 2. that investigations cleared any involvement of M.S. Subbulakshmi in it, which latter day raconteurs appear to conveniently overlook*

– Editor

A prominent Chettiyar banker got into a first-class compartment of the Trivandrum Express at Madurai railway station. It was not his intention to travel by first class. Like most Chettiyars, he had intended to travel by second class. As all the second class berths were occupied, he was forced to go 'first'. At Trichy Junction, he was seen seated in the compartment of his I Class berth and he met a friend who saw him purchase and consume some savouries from an Indian refreshment room.

The train left Trichy Junction and when it arrived at Chingleput station, it was discovered that the Chettiyar was lying dead in a pool of blood on his berth in the two berth compartment, his throat cut. Now this is the kind of murder which bristles with clues. For one thing, the time of the murder can be very accurately fixed, not just based on the fact that it took place between 10.35 p.m. when the Trivandrum Express left Trichy Junction and 5.10 a.m. when it arrived in Chingleput, but also based on the post-mortem report of the body and the contents of the stomach. Moreover, as the opposite I Class compartment (separated from the Chettiyar's by a corridor) was occupied by 2 military officers, it was not possible for the thief to have travelled in the adjacent compartment of the train.

It is clear that he must have climbed into the corridor at some intermediate station, entered the Chettiyar's compartment, cut his throat and either got off at a station or jumped off the moving train between stations.

There were two ways of solving this murder. One was by the usual method of tracing the person or persons who had a motive for the deed. The other was by securing objective evidence as to the actual murderer who had thus succeeded in entering a train and leaving it. The possibility of the murderer having jumped off the train had not escaped the police and

orders were issued to search the railway track between fixed points to elicit news of any strangers who were found on the track. The permanent way staff found signs of blood along the track near Tindivanam station and these traces of blood led to a bush in which a severely wounded man was discovered.

He was at once arrested, conveyed to the Villupuram lock-up and put through the grill. His story was the story of an amazing coincidence. He had got into the Ceylon Boat Mail which had left Madras the same night and was travelling towards Dhanushkodi. He and two other boon companions had drunk not wisely but too well – those were pre-prohibition days – and by the time the train reached Chingleput, he was in a very happy state of drunkenness. After the train left Chingleput, he went to an outer door of the compartment thinking it was the door leading to the bathroom and stepped forward. Unfortunately for him it was not, and as the train was in motion, he fell out and was badly hurt. He crawled into the clump of bushes where he lay till he was discovered. The papers in his pocket and the evidence of his two companions who were traced, proved the truth of his story that he was no midnight murderer but only a midnight traveller.

To return to the murder, on the motive theory, it was found that the Chettiyar had recently interested himself in politics and backed one of the two parties contesting in a District Board election. There was some evidence that the party which lost the election as a result of his support to the rival candidate was very much incensed against the deceased. This was a likely clue and I believe it was followed up, but without much result. The only other motive was based on an enquiry into the private life of the deceased which elicited the fact that he had one illicit amour but there was not a shred of evidence to suggest that anybody, whether jealous or otherwise, was interested in effecting his murder. A red herring was drawn along the trail by the presence in the train that evening of a celebrated woman singer who also travelled from Trichy to Madras and the police spent quite a lot of time enquiring into her activities on the night in question and into her knowledge of the deceased. It was found that the lady was not in any way acquainted with him and that her presence on the train was

purely fortuitous. Thereby the last suggestion that the crime was a crime of passion fell to the ground. Thus, a murder which was crying out to be solved had to be referred by the police as "undetected" My own view is that the police in this matter did not try hard enough to solve the murder.

It strikes me that one reason why the police have it all their own way in this country in the matter of crime detection is the fact that there is no vigilant press to watch the stages of the detection of a murder. In America, on the other hand, from the moment that a murder is announced, the press are on the scene and follow every detail of the investigation. What is more, in various sensational cases, the press take a very alert interest in following up the threads of the investigation on their own in the hope of securing a scoop story. Now this kind of journalistic enterprise is completely unknown in this country. Here the reporters hang about waiting with their hands in their pockets, for the chief of police to tell them what it pleases him to say about the state of investigation of the crime. More often than not, a dubious statement is put out that "a number of suspects are being traced" or that "the police investigation is reaching a climax and some arrests are shortly to be made." No climax is ever reached and no arrests are ever made in some of the most important murder cases. I feel that if the local journalists were to take a more alert interest in the investigation of crime, it would spur on the police and force them to adopt more dynamic methods of crime detection than they seem to have so far.

Lastly, I refer to third degree methods. There is a popular notion that most detection in our country is achieved by third degree methods by tying a possible suspect or informant to a tree or other suitable place and then beating or torturing the information out of him. I have never verified how far this is true. I hope it is not. (We are glad to inform Mr. Chettur that such 'strong arm' methods have long since ceased to be among the weapons in the police armoury. Ed.)

Third degree methods are not unknown in the west, where the use of a rubber bludgeon and 24-hour endless cross questioning are resorted to ruthlessly to break down the person questioned. Though these methods may be useful

when dealing with gangster criminals, methods involving greater finesse and inductive reasoning from observed facts are called for when investigating crimes today. I sometimes think that more of our police detectives should read great stories of crime and detection to keep their minds open to new ideas, and adapt the methods or the techniques of detection revealed in such stories to our local conditions. This may seem like gratuitous advice but it is well worth a trial. Many of our police detectives would not have heard perhaps of Dupin, Father Brown or Dr. Freeman and if so, the greater discredit to them for not recognising in Dupin of Edgar Allan Poe the great father of modern detection; or not seeing in G.K. Chesterton's Father Brown the most original psychological detective that has ever been invented; or for not recognising in Thorndyke's Dr. Freeman the originator of the modern method of analysing "clues" scientifically with microscopes etc. If our younger police detectives could combine the inductive reasoning of Dupin (so ably imitated by his successor Sherlock Holmes) with the psychological insight of Father Brown and the chemico-analytic methods of Dr. Freeman, the murder of the Chettiyar that I have referred to above would not perhaps have gone undetected.

(Mr. Chettur indeed demands an admirable Crichton. But it is said that truth is stranger than fiction. It is our hope that this "rara avis" will someday appear among the younger generation of our police detectives. Ed.)

Note: With all due respect to Mr. Chettur, it must be said that Mr. L.A. Bishop, the then D.I.G. C.I.D., and Railways and later I.G. of Madras was a very able and experienced officer who personally investigated the case, and spared no effort to solve this crime. Both lines of investigation suggested in this article were pursued with great tenacity but the element of luck, which, as every police officer knows, often plays a very important part in bringing a murderer to justice, was totally absent in this case. The discovery of the 'Midnight Reveller' and the considerable time which Mr. Chettur admits, they spent in checking on the antecedents of the 'celebrated woman singer' afford positive proof that the police neglected neither attempt to secure objective evidence, nor discover a possible motive on the principle of "cherchez la femme", which is the first resort of the baffled investigator. – (The Madras Police Journal, Jan-March 1955).

Women doctors and women's hospitals in Madras

– with notes on the related influencing developments in India in the late 19th and early 20th Centuries.

At least 30 years before qualified women doctors from Britain, America and Australia came to India to assist in the health care of women, Mary Ann Dacomb Scharlieb living in Madras (now Chennai) graduated with an LMS (Licentiate in Medicine and Surgery) diploma from the Madras Medical College in 1875. She then proceeded to London to earn an MBBS degree from the newly started Medical School for Women. She returned to Madras after completing advanced training in operative midwifery at the Allgemeines Krankenhaus, Vienna, Austria in 1884. The Government of Madras established a women's hospital in Moore's Garden – the Royal Victoria Hospital for Caste and Gosha Women (RVH) – which she superintended from 1884 to 1887; the hospital was shifted to its current location in Triplicane, Chennai in 1890. Doctors in Madras, such as Ida Sophia Scudder and Muthulakshmi Reddy, played a major role in taking women's health care to new heights.

While chronicling the lives and works of pioneer women doctors of Madras, this note also enunciates details of the establishment of premier women's hospitals in Madras: (1) The Maternity Hospital (MH) in Egmore and (2) The RVH in Triplicane, in the backdrop of an overall context of women's health management in the rest of India, triggered by the Dufferin Association and its sprigs, the Association of Medical Women in India and Women's Medical Service for India.

The MH, at least four decades older than the RVH, performed remarkably on many a score: for example, in starting of a midwife training school and the Diploma in Gynaecology and Obstetrics programme, the latter setting the trend for the rest of India. The MH pioneered in developing a facility to treat infants and children as well in 1949, thanks to the efforts of pediatrician S.T. Achar, thus earning a reputation as the 'Egmore model' in medical circles.

Cultural reasons prevented Hindu and Muslim women of 19th-Century India to seek medical support from male doctors, either during childbirth or when they required attention on other personal health and hygiene matters. A few qualified overseas missionary women doctors came to India in the early decades of the 20th Century, with an intent of assisting

Indian women and popularizing Christianity. Many missionary women doctors came from Australia. For instance, Laura Fowler-Hope from Adelaide served as a doctor attached to the Australian Baptist Mission in Bengal, Calcutta, between 1893 and 1934. Effie Stillwell from Melbourne, attached to the Zenana Bible and Medical Mission of Calcutta, worked at the Duchess of Teck Hospital in Patna between 1905 and 1937. Flora Innes from Brisbane and a medical graduate from Edinburgh, UK attached to the Presbyterian Women's Missionary Association of New South Wales, began medical work at the Presbyterian Mission at Sholinghur (Solingapuram), Tamil Nadu in 1911. She joined the Christian Medical College & Hospital (CMC&H), Vellore in 1918. Ethel Ambrose, also from Adelaide, spent nearly three decades (1905–1934) at Poona and established a women's hospital at Pandaripur, Maharashtra in 1909–1910. Mary Glowrey, a nun of the Society of Jesus–Mary–Joseph, and a trained medical doctor holding specialist diplomas in obstetrics, gynaecology and ophthalmology, came from Birregurra, Victoria, Australia to India as a medical missionary in 1920. She was the first nun-doctor authorised by the Pope (Pius XI) as a Catholic medical missionary. For 37 years, Glowrey served the people of Guntur, Andhra Pradesh as a doctor at St. Joseph's Hospital. She also trained Indian women as nurses, midwives and compounders. Many men and women doctors came from America and Europe to serve women in other parts of India in the later decades of the 19th Century. For example, James Humphrey of the American Methodist Church and Clara Swain (1834–1910) representing the Methodist Episcopal Church served in Bareilly at slightly different times in the 19th Century.

The earliest overseas-qualified Indian woman doctor was Anandibai Gopal Rao Joshi (1865–1887) of the erstwhile Bombay Presidency. She went to the Women's Medical College of Pennsylvania (WMCP), presently the Drexel University College of Medicine, Philadelphia, USA) to study medicine during 1883–1886. On her



Mary Ann Scharlieb. Oil canvas by Hugh Goldwin Revière.

return to India, with an MD from WMCP, she joined as a women's physician at the Albert Edward Hospital, Kolhapur, Maharashtra. Joshi succumbed to pulmonary tuberculosis aged 22 years. Rakhmabai (also spelt as Rukhmabai, 1864–1955) from Bombay (now Mumbai), fought the cultural shackles of India bravely. She graduated with an MD from the London

(Annie Walke Sharp, an English woman?) studied at the Grant Medical College, Bombay, and qualified in medicine from the University of Bombay in 1889. Kadambini Ganguli (1861–1923) and Haimabati Sen (1866–1933) of Calcutta sparkle for having contributed substantially to the health management of women of Bengal.

Before we discuss about missionary medical help and the other influencing factors, a reference to the pioneer medical practitioner of Madras, Mary Scharlieb, would be in order.

Mary Scharlieb, Royal Victoria Hospital for Women

In the later decades of the 19th Century, entry for women into medical schools in Madras and Calcutta was somewhat easier than in Britain. An early woman entrant into formal Western science-based medical education in India was Mary Ann Dacomb Scharlieb née Bird (1845–1930). Scharlieb came to Madras from Britain

during her study time at LSMW, Scharlieb trained in operative midwifery (now obstetrics) for four months with Gustav August Braun (1821–1911) at the Frauenklinik (Women's Clinic) of the Allgemeines Krankenhaus der Stadt Wien (General Hospital of Vienna), Austria. The Government of Madras, at the personal interest of Anna Julia Webster, wife of Mountstuart Elphinstone Grant-Duff, Governor of Madras, established an exclusive hospital for women, under the superintendence of Scharlieb, which came up in a spacious, multi-room garden house in Moore's Garden in 1884. This hospital was named the Royal Victoria Hospital for Caste and Gosha Women (RVH). According to Scharlieb:

'In India, at any rate in those long gone-by days, little was to be accomplished without the help of the Government, or at any rate without the initiative and sympathetic interest of the powers that be. I was extremely anxious that there should be a hospital dedicated entirely to the service of Caste Hindus and Gosha Mahommedans. Naturally there was a certain amount of difficulty and delay, but finally Lady Grant Duff, the Governor's wife, and Surgeon-General Furnell called a meeting of the chief members of the Indian community. There was the usual amount of speech-making setting forth the merits of the scheme. And finally a series of resolutions was submitted to the meeting, to the effect that it approved of the institution of a hospital exclusively for the use of Caste and Gosha ladies; that the hospital should be under my care; and that I should have such assistance as I considered necessary. Details were settled later, and without too much loss of time a very nice house in a large garden was found and dedicated to the service of the hospital.'

'I ought to state that soon after the hospital was opened I wrote to Lady Biddulph, and through her obtained the Queen's gracious consent to the hospital being called the Royal Victoria Hospital for Caste and Gosha women.'

(To be continued next fortnight)

● by
Ramya Raman and Anantanarayanan Raman

Medical School for Women (LSMW) in 1894 and trained at the Royal Free Hospital, London. She was the Principal Medical Officer at Surat Women's Hospital, Gujarat, for many decades until her death at 90 years. Rakhmabai blazed new social trails for Indian women in general and women doctors in particular.

References, in passing, mention about one Annie Jaganadhan, who qualified in medicine in Madras in 1883, possibly with a Licentiate in Medicine & Surgery (LMS) from the Madras Medical College (MMC). She went to Edinburgh in 1888 and studied further at the Edinburgh School of Medicine for Women (ESMW). In 1892, she returned to India and joined as a house surgeon at Cama Hospital (now Cama & Albles Hospital), Bombay. She succumbed to pulmonary tuberculosis at an early age – similar to Anandibai – in 1894. Nothing further is known about Annie Jaganadhan. Another Annie

as an 18-yr-old, accompanying her barrister husband William Mason Scharlieb (1829–1891). She visited women patients at the Madras General Hospital (MGH) during her spare time, when the struggles and pains of the women she saw there touched her heart. This experience pushed her to seek admission into MMC to qualify as a doctor in 1875, when the college opened its gates to women, thanks to Surgeon-General Edward Green Balfour (1813–1889). Women were admitted into the 3-yr LMS programme, which included a brief training in midwifery. A 4½-yr-long MBCM (Bachelor of Medicine, Master of Chirurgery, similar to a modern-day MBBS) programme existed in MMC, but was open only to men. After gaining an LMS, Scharlieb went to London in 1881 and acquired MBBS and Honours titles of the University of London, studying at LSMW (established 1874). Using the scholarship monies she had won

Madras Men in India's first English cricket tour – 2

(Continued from last fortnight)

Four years senior to Seshachari, Jayaram was born in April 1872 in Bangalore. He took a keen interest in sports at an early age, learning both cricket and tennis. Though nothing is known about his family, he presumably hailed from a wealthy background, for in his piece 'Memories of Mysore Cricket' in the Mysore Supplement of The

Hindu he mentions that he was also an avid rider, making good use of the Gulf Arab ponies kept by his father. Despite his early success in tennis (he played the sport well enough to win several matches for his college), he did not pursue the sport as his real interest lay in cricket. He was a regular visitor to the Bangalore Gymkhana to witness cricket matches played every Thursday (being a military holiday) and soon the style of play of several European cricketers began to grow on him.

He soon began to establish a reputation as an excellent batsman playing for his alma mater, the Central College in Bangalore as well as the Gymkhana. He played several match winning knocks against a variety of Indian and European teams, with his first century coming against the Yorkshire Regiment in 1891. He captained his college to four titles between 1889 and 1895 in the provincial inter collegiate trophy instituted by Justice Brandt and Sir Philips Hutchins. His exploits earned him several admirers across the Presidency, most notably his junior in the Central College, C. Rajagopalachari.

On graduating from the Central College, Jayaram joined the Mysore Geological Department in 1895 as one of seven apprentices under Dr. W.F. Smeeth, considered to be the

Department's Chief Architect. In 1903, Dr. Smeeth sent Jayaram to England to study petrography at the Royal College of Science. Word of Jayaram's cricketing exploits had already spread, for in 1902 he was one of the two Indians who were part of the Mysore State team that played the visiting Oxford Authentics Cricket Club. Re-

● by
Karthik A. Bhatt

markably, he had also turned out for the Madras Presidency against the same team two days later. The legendary Dr. W.G. Grace wasted no time in inviting Jayaram to play for his club, the London County. Jayaram did not disappoint, promptly scoring a century on his first innings in English soil. It was however to be the only high point in his stint, for his form faltered as the season progressed, with the alien weather conditions presumably playing an important part. Glimpses of his talent were even then fully visible, as a chronicler recorded that he once played a cut which 'ought to have been put in a glass case'. He had one more stint with the club the following year.

Back in India, Jayaram seems to have rediscovered his touch instantly, for in his first match

he scored 127 against the Essex Regiment, playing for the Bangalore Gymkhana and following it up with 133 against Madras. His exploits were not restricted to his appearances for the Bangalore Gymkhana, for he also regularly turned out for the Madras United Club, whose skipper B. Subramaniam called him 'easily the most versatile player that the Presidency had produced'. Describing his batting as one of tremendous power, Subramaniam recalls that Jayaram's biggest hit was at the Chepauk ground, where he hit the ball to the middle of the Old Engineering College ground next door (where today the Tennis courts of the MCC stand, a good 150 yards away from the pitch).

By the time the selectors met to finalise the squad to tour England in 1911, Jayaram was past his prime, having played little cricket in the preceding few years. He was however selected on account of his experience of the English playing conditions, with the *Bombay Gazette* expressing its hope that he was 'still a reliable bat and should make useful contributions to the scores of his side'. This hope remained largely unfulfilled, as Jayaram finished 6th in the list of leading run scorers for the side, with a highest score of 81.

Pushing 40 years of age, Jayaram retired from cricket soon



Jayaram.

after his return from England. He however had a distinguished stint on the official front, being appointed the Director of the Mysore State Geological Department in 1916. He retired in 1927 and spent the last few years of his life at his residence in Bangalore, the quaint Mashie Lodge on Lalbagh Road (which seems to have been in existence till the 1970s). He passed away on December 4, 1936 at the Bowring Institute.

Acknowledgements:

Cricket Country by Prashant Kidambi, Oxford University Press, 2019.

Cricket, A Weekly Record of the Game, March 1898 (B. Jayaram) and June 1906 (K. Seshachari).

The Spirit of Chepauk, The MCC Story by S. Muthiah, Eastwest Books, 1998.

(Concluded)

Answers to quiz

1. Fitbit, 2. Evo Morales, 3. Mercury, 4. Brazilian President Jair Bolsonaro, 5. Nita Ambani, 6. It is Amazon's initiative to ensure customers receive authentic goods when shopping on the site, 7. Guru Nanak, 8. Leh and Kargil, 9. Venice, 10. Fall of the Berlin wall.

11. Country's first indigenously-designed standing wheelchair, 12. Asian Development Bank, 13. 1973, 14. S.S. Rajendran, 15. Dr. S. Rangachari outside the GH opposite Madras Central, 16. To mourn the death of King George VI the previous day, 17. College of Fort St. George in Nungambakkam (which gives its name to College Road), 18. The Sri Parthasarathi Swami Sabha, 19. Halls Road, 20. *The Hindu*.

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