



A publication of the  
South Asia Program,  
Cornell University

# SOUTH ASIA

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## PROGRAM

Summer 2014

## The SAP celebrates 60<sup>th</sup> Anniversary: *The Early Years*

by Professor Emerita (Department of Architecture), Bonnie MacDougall

The Cornell South Asia Program grew out of the Comparative Studies in Cultural Change Project, an initiative that was organized in the later 1940s with the Department of Anthropology/Sociology with generous support from the Carnegie Corporation. Three major areas of ethnographic focus in the project -- Latin America, Southeast Asia and India/South Asia -- eventually grew into the respective Cornell world area programs. Morris Opler (1907-1996) became the founding director of the South Asia Program and the face of its organization and expansion for the next twenty years.

Post-WWII South Asian studies at Cornell was somewhat different in its aims than the multidisciplinary campus-wide Cornell area programs

*Professor Morris E. Opler, Sociology and Anthropology, left for India in early September to study modern developments in the villages of that country. The project is part of a program in cultural anthropology which was instituted at the University in 1947 with the support of the Carnegie Corporation of New York. This particular study is being sponsored by the Social Science Research Council the Viking Fund of New York, the Watumull Foundation of Los Angeles in addition to the Carnegie Corporation and Cornell. Cornell Alumni News, October 1949, p78*

that we know today. It was imagined as a training ground and leadership program in anthropology and closely related disciplines for graduate students (Gerald D. Berreman, Bernard S. Cohn, Edward B. Harper, Louise G. Harper, John T. Hitchcock, Mildred S. Luschinsky, J. Michael Mahar, Jack M. Planalp, William L. Rowe and others) and even for post-graduate scholars from Cornell and elsewhere (John Gumperz, Pauline Kolenda, Leigh Minturn). They focused their research on the new issues facing the

post-colonial world. In the India project, they took up residence in village communities that were seen as the fundamental unit of study through which national change and development could be understood and introduced. They studied under mentors concerned with these issues including Professors Allan Holmberg, Lauriston Sharp and Opler. Opler, later a president of the American Anthropological Association (1962-1963), was well known in the field of anthropology for his early ▷ page 4



### Notes from the Field

I sat on a long tan couch in the dimly lit waiting room of Sony Entertainment Television's...

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### Dr. King's Dream... in the Land of Gandhi

In 1959, following his month-long maiden voyage to India,...

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### Klaus Ebeling Donation

I vividly remember seeing Klaus Ebeling's book *Ragamala Painting* for the first time in the window...

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# From the Director... *Anne M. Blackburn*

After one of the coldest winters on record, we're enjoying a brilliant Ithaca summer and I write this in a celebratory spirit after a strong and active year in the South Asia Program. Dan Gold stepped down as Director of the program last July. I reiterate our warm thanks to him for years of service and good stewardship.

Cornell's Task Force on Internationalization (TFI) and its 2012 report are making a positive impact on our campus, providing a more supportive climate for South Asia studies as well as financing to seed new initiatives and foster more intensive faculty engagement with the program. The appointment of Kat Anderson as Director of Development for International Affairs is excellent news, very favorable for the longer-term financial security of the South Asia Program as well as other international studies projects on campus. TFI support will allow us to offer SAP grants to faculty involved in overseas learning programs, international research, and the preparation of teaching materials for South Asian languages. In addition, this autumn we will inaugurate the Development and Research in South Asia Forum, creating a space for Cornell undergraduate and graduate students across colleges to interact with development researchers and practitioners working in/on South Asia.

We recently submitted a four-year National Resource Center/FLAS proposal to the U.S. Department of Education, in concert with our consortial partner, the Syracuse South Asia

Center. If funded, we hope to expand our South Asian language program somewhat, and continue conference and seminar programming. FLAS funding would provide precious fellowships for our graduate students. At the heart of the proposal are new outreach initiatives to extend our South Asia expertise to community college and education program partners, supporting the inclusion of new South Asia-related components in their curricula and providing travel opportunities to South Asian locations for their faculty and students. I am delighted by these projects, increasing collaboration across campuses interested in the South Asian region and sharing our financial and intellectual resources.

Our NRC proposal and TFI-funded projects also include a Tamil Studies Initiative. Cornell and Syracuse have long-standing interests in Tamil cultural and linguistic areas, and Cornell's South Asia Program is a recognized center for Sri Lanka studies. Through the Tamil Studies Initiative our program and National Resource Center aim to build a strong foundation for Tamil Studies on both campuses, hoping in time to add new faculty lines and student resources. In the medium-term, Tamil language courses are available to Cornell students through the Shared Course Initiative arranged with Columbia and Yale universities through our Language Resource Center. This language sharing agreement also carries Bengali and Sinhala from Cornell to these university partners.

There remain significant areas of concern. Federal funding is always unstable; therefore, we must continue to wean the South Asia Program from its reliance on federal funding. This



will require additional financial support within Cornell as well as securing new sources of external funding. Substantial Cornell University support (from colleges, the office of the Provost, and the Einaudi Center for International Studies) is essential to maintain a climate of research and instruction that attracts and retains undergraduate and graduate students, as well as high-caliber faculty, committed to South Asia studies. South Asian languages remain under threat at Cornell, despite a climate increasingly favorable to international studies, because Cornell's new budget model links the viability of courses more closely to enrollment figures, neglecting other calculations of their value. All of us – supporters of South Asia studies at Cornell – must continue to lobby hard at all levels of the administration for a sustainable resolution to the ongoing problem of funding the languages required for undergraduate and graduate study and research related to South Asia.

I welcome your comments and suggestions as we continue to nurture Cornell's South Asia Program. 🌿

## **SOUTH ASIA PROGRAM STAFF**

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# Congratulations

## Foreign Language in Area Studies (FLAS) Recipients 2013-2014

**Jerry Benjamin** is a graduate student in the Asian Studies Department, where he is focusing on the ongoing campaign to eradicate polio in India and what it may mean for the country regarding its future social and economic aspirations. He is studying intermediate Hindi.



**Vincent Burgess** is currently a third-year Ph.D. student in Asian Literatures, Religions, and Cultures, studying the religious and cultural history of India. His research focuses on various articulations of renunciation in colonial and postcolonial North India, specifically the socio-cultural dynamics of discourses of abnegation and utilization amongst guru-centered movements of Rajasthan. He is studying advanced Hindi/Urdu.



**Natalie di Pietrantonio** earned her B.A. in art history at the University California, Davis with an emphasis on Islamic South Asia. In 2011, she received her M.A. from Columbia University in South Asian Studies. Research interests include Awadh and later Mughal paintings, South Asian dance, gender and sexuality studies, architectural marginalia, and South and Southeast Asian visual encounters. She is studying Hindi/Urdu.



**Shoshana Goldstein** is a second year Ph.D. student in the Department of City and Regional Planning. She earned her B.A. in Philosophy and the History of Math and Science from St. John's College, MD, and an M.A. in International Development, from the New School. Her current research focuses on rapid urbanization and its impacts on spatial planning and local governance in Delhi and Haryana, India. She is studying Hindi.



**Faraz Haqqi** is a second-year student at the Cornell Institute for Public Affairs, where he is pursuing a master's degree in Public Administration with a concentration in International Development Studies. The FLAS fellowship supports his study of intermediate Persian and of strategies for improved governance and poverty reduction in South Asia.



**Andrea Haynes** is working towards her Masters of Landscape Architecture. She is interested in the effects of climate change on ecosystems and how landscape architectural practices can be applied at the community and regional scale in mitigation and adaptation. She is a practicing Buddhist and is interested in the Nepali culture and geography for its historical and modern connection to Buddhism and



for its biodiversity/resilience and vulnerability to a shifting climate. She is studying intermediate Nepali.

**Jennifer Koester** is an M.A. student in Asian Studies focusing on North India. She received her B.A. in Anthropology and Asian and Middle Eastern Studies at Dartmouth College and wrote her honors thesis on "Voluntourism: Mediating Interactions with the "Other." Through Cornell University's South Asia Program, she has been granted the FLAS to study Hindi and North India. She is researching how individuals and groups in North India characterize the effects of globalization and societal shifts on their lives. She is studying Hindi.



**Katie Rainwater** is a second year M.A./Ph.D. student in Development Sociology. She earned a B.A. in Anthropology from the University of North Carolina and a M.A. in Southeast Asian Studies from the National University of Singapore. Katie studies unfree and precarious labor. Her M.A. research examines Thai and Bangladeshi workers in Singapore's construction industry. For her Ph.D. dissertation, she plans to study shrimp aquaculture workers in Bangladesh and Thailand. Katie is studying intermediate Bengali. 🌿





# 60<sup>th</sup> Anniversary Weekend... 19-20 September



**MANJUSHREE THAPA**, well known novelist, non-fiction stylist, and journalist, offers the 2014 Tagore Lecture on Friday, 19 September at 4.30 p.m. in Cornell's Kahin Center. Thapa's works of fiction—including *Seasons of Flight*, *Tilled Earth*, and *The Tutor of History*—explore themes related to gender, development, politics, migration and sexuality in Nepal and North America. *Forget Kathmandu* combines history, memoir, reportage, and travel writing to explore Nepal's political crises of the late 20th and early 21st centuries.



**MYSORE NAGARAJ AND DR. MANJUNATH**, South Indian violin duo play on Saturday, 20 September at 8 p.m. at Cornell's Barnes Hall in a performance graciously organized by SPICMACAY with co-sponsorship by the South Asia Program, and additional support from Cornell Council for the Arts. Gifted violin maestros Dr. Mysore Manjunath and Mysore Nagaraj, the sons and disciples of renowned violinist Prof. Mahadevappa, are among today's top-ranking Indian violinists with numerous awards to their credit, including the National Sangeet Natak Academy Award. They will be accompanied by Shrimushnam Raja Rao on *mridangam* and Giridhar Udupa on *ghatam*.

## The SAP celebrates 60<sup>th</sup> Anniversary... ▷ cont. from page 1

work on the Apache. During a post-war appointment at Harvard (1946-1948) he turned his attention to India. He and a close colleague Rudra Datt Singh, a scholar, teacher and development expert, were already collaborating in publications on India by the time Opler arrived at Cornell in 1948.

In an initiative that became known as the "Cornell India Project," a relationship with Lucknow University was soon established with the cooperation of Professor D.N. Majumdar, the chair of its anthropology department. By 1950-51 two field sites, both Rajput communities, had been identified in Uttar Pradesh with the assistance of Rudra Datt Singh. Researchers including Cohn, Hitchcock and Rowe began arriving in the following year. The first site was established at Senapur (occasionally given the pseudonym Madhopur) in Jaunpur District about twenty-five miles north of Varanasi. The second was located at Randkhani (often given the pseudonym Khalapur) in Saharanpur District. Both were areas that the government of India had earmarked for pilot rural development projects. Anthropology students of the era also worked in Jhabiran, a Muslim

village near Rankhandi, and conducted parallel studies in other areas of South Asia as well. Gerald Berreman worked in the Himalayan foothills of Uttar Pradesh near Dehra Dun. Edward and Louise Harper studied



First Director of the SAP, Morris Opler, with Student, Mildred Stroop Luschinsky, (M.A. 1954, Ph.D. 1962), 1953

village life in Karnataka, then Mysore. Stanley Tambiah (see obituary, page 10), a student in the sociology wing of the combined Cornell department, studied change in three diverse communities in Ceylon, foreshadowing an emerging commitment to Sri Lankan studies that now distinguishes the Cornell program.

This era in Cornell South Asian

studies had wide ranging influence on a broad literature in the social sciences on South Asia, especially on village studies. It brought Cornell students into a relationship with students and established scholars in India, some of whom (such as Majumdar) became visiting faculty in Ithaca. Professor S.C. Dube's book *Indian Village* (1955) was published by Cornell University Press and contained a foreword by Opler. Opler's students themselves created a generous paper trail over the ensuing years. The India projects also had their effects on institution building in the United States as young scholars took up places in academic departments around the country.

A well-documented goal and achievement of the projects lay in the effort to create a visual record of the work as well as a written one. The technical challenges of photography were considerable because those days were not only pre-digital but pre-Nikon. Spouses including Rella Cohn and Patricia Hitchcock joined in the mission. Patricia and John Hitchcock produced a well-known early film *North Indian Village*, a half-hour documentary about life in Rankhandi

# Congratulations

## to Graduate Students Awarded Field Work Research Funding



Graduate Student Bernard Cohn (Ph.D. 1954), in India with his wife Rella

based on footage taken between 1953 and 1955. After they shifted their research interests to Nepal, the Hitchcocks produced four more documentary films. More recently (2011), J. Michael Mahar has collaborated on a retrospective of a much-changed Rankhandi entitled *Leaving Home* (Richter videos). For more than fifty years, Mahar has been documenting the progress of Rankhandi as it has moved, in his words, “from the 18<sup>th</sup> century into the 20<sup>th</sup>.” Two extensive archival collections pertaining to the India project years are held by Cornell University Libraries. One is a collection of the papers of Morris Opler and the other comprises Rankhandi, assembled by J. Michael Mahar, now professor emeritus at the University of Arizona. These archives contain visual records as slides and prints as well as documentary film footage. Among repositories elsewhere, the papers and film of Bernard Cohn who worked at Senapur are held by the University of Chicago Libraries, those of Edward Harper by the University of Washington, and those of John Hitchcock who worked at Rankhandi by the National Museum of Natural History. 🌿

**Andrew Amstutz**, Ph.D. Candidate, Department of History, received a Fulbright-Hays Doctoral Dissertation Research Abroad (DDRA) Fellowship to do fieldwork on his dissertation: *Finding A Home for Urdu: The Urdu Language Movement in Twentieth-Century South Asia*.

**Amit Anshumali**, Ph.D. Candidate, Development Sociology, focuses on the connections between seasonal labor migration and local economic development in central India. He received a travel grant from the Einaudi Center for International Studies and a Tata Cornell Initiative in Agriculture and Nutritional Exploration Grant to support his research project: *Implications of Rural Non-Farm Employment on Household Gender Inequality and the Development of the Local Economy in Vidarbha, Maharashtra, Central India*.

**Robert Beazley**, Ph.D. Candidate, Department of Natural Resources, was awarded a Fulbright Hays DDRA, to continue researching the topic of ecotourism in Nepal, Bhutan, and China. His dissertation is titled: *Gendered Mobility and Transient Livelihoods along the Trans-Himalayan Highway*.

**Vinay Bhaskar**, M.S./Ph.D., Horticulture Department, received a Tata Cornell Initiative in Agriculture and Nutritional Exploration Grant. His research in India is located in Maharashtra, where he is conducting field trials for cover crops that can replenish the region’s rapidly depleting soil organic matter content. His project is: *Performance and Management of Inter-Seeded Cover Crops in a Semi-Arid Cropping System and Impact on Yield, Weeds and Soil Health*.

**Vincent Burgess**, third-year Ph.D. student in Asian Literature, Religion, and Culture, in addition to a FLAS Fellowship, received an Einaudi Center for International Studies travel grant to study in India for his project: *Islands of Authenticity: Village Tourism in Western Rajasthan*.

**Aimee Douglas**, Ph.D. Candidate, Department of Anthropology, received a Fulbright-Hays DDRA to travel to Sri Lanka for field work to complete her dissertation, *Artisanal Nation: Heritage Production and the ‘Crafting’ of Identification in Sri Lanka*, as well as the Wenner-Gren Foundation Dissertation Fieldwork Grant.

**Emme Edmunds**, Ph.D. Candidate, Development Sociology, received a Boren Graduate Fellowship for study and fieldwork in India to complete her dissertation: *Paradoxes of Taboo: Sexual Health Information among Middle Class People in Delhi, India*.

**Triveni Gandhi**, Ph.D. Candidate, Department of Government, was awarded a junior fellowship from the American Institute for Indian Studies (AIIS) to carry out her project: *Women’s Inequality in the Public Sphere: Do Electoral Quotas Improve Representation?*

**Shoshana Goldstein**, Ph.D. student in the Department of City and Regional Planning, received an Einaudi Center for International Studies travel grant to travel to India for her research: *Private Spaces and Common Resources: The Challenges of Gated Communities in Urban India*.

**Anna Golovkova**, Ph.D. Candidate in Asian Literature, Religion, and Culture, received an Einaudi Center for International Studies travel grant for her project, *Creating Tradition: the Early Tantras and Commentaries of the Cult of the Goddess Tripurasundar*, in order to access the manuscript holdings of the Bodleian Library.

**Rajeev Goyal**, M.P.S. student, International Agriculture, received an Einaudi Center for International Studies travel grant to travel to Nepal to research his project: *Towards Creating a Biodiversity Land Trust for the Kanchenjunga-Koshi Tappu Watershed*.

**Soumya Gupta**, Ph.D. Candidate, Dyson School for Applied Economics and Management, received a research grant for her fieldwork in India this past year from the Tata-Cornell Agriculture Nutrition Initiative to carry out household surveys in India in order to collect data for her dissertation. She also received funding from the First Presbyterian Church’s International Hunger Program. His project is: *The Effect of Farming Systems on Women’s Empowerment and Iron Deficiency Status: A Study of Agriculture-Nutrition Linkages in Vidarbha, India*.

**Hayden Kantor**, Ph.D. Candidate, Department of Anthropology, was a recipient of the Wenner-Gren Dissertation Fieldwork Grant for the 2013-2014 aca- > page 11



# NOTES

## f r o m   t h e   f i e l d

Anaar Desai-Stephens is a fifth-year Ph.D. candidate in the Department of Music at Cornell. She is currently in India conducting research for her dissertation, *"Singing through the Screen: Music Competition Television Shows and the Fashioning of Female Performers in Twenty-first Century India."* These are her "Notes from the Field."



Anaar (in red skirt) performing with Maati Bani at the NH7 Weekender Festival, Pune

I sat on a long tan couch in the dimly lit waiting room of Sony Entertainment Television's Mumbai corporate office, obsessively checking my email, SMS, and WhatsApp messages, and absent-mindedly watching a young adult movie featuring Amitabh Bachchan as a ghost. Every few minutes, the elevator emptied itself of another load of passengers—most walked straight up to the large glass doors and swiped themselves in with a badge around their neck, while a few joined me on the couches after checking with the receptionist. I had been sitting there for over an hour.

That morning, I had traveled north in the ladies compartment of the Mumbai commuter train, then taken a rickshaw from the Malad station to

the Interface Complex, a collection of large glass buildings housing a range of big media corporations. I had been nervous about finding the place, but when I told my rickshaw driver to go towards the business park, he impatiently asked, "Yes, but which building? Where are you going? Sony? Building number 7." I had signed in at the gate, ridden the dark metal elevator to the third floor, and told the receptionist that I had an appointment with Gaurav Seth, adding "at 10:30" (I was nearly on the dot).

A few minutes later, though, the receptionist called me back: "Anaar, are you *sure* you have an appointment with Gaurav?" Flustered, I checked my email to confirm that, yes, we had planned to meet Monday morning at 10:30 a.m. "Gaurav is not in the office.

He's not even in the city. I think he's on a plane—his phone is switched off." "I have some work I can take care of, so I'll just sit and wait for some time," I told her and returned, confused, to the couch. Two hours later, there was still no sign of or word from Gaurav Seth, head of marketing at Sony Entertainment Television India, the channel that broadcasts "Indian Idol." And so I rode the elevator back down and stepped out into the hot sun.

My dissertation project focuses on the production and consumption of Hindi-language music competition television shows, so-called "reality" music television, and examines their relationship to shifting economies of musical performance, new sites of musical pedagogy, and emerging forms of youth aspiration in liberal-

izing India. Based in Mumbai, I have been meeting with former contestants on these shows; with people involved with all facets of music television production—talent hunters, music coaches, show directors, the venerated judges, and more; and with individuals involved in television marketing and branding. Some of these people are famous musicians and producers in their own right, some are self-identified “strugglers” aspiring to careers in music and media, many more are working behind the scenes at channels and production houses to produce and disseminate these shows.

So much of my fieldwork in India has been marked by frenzied networking and trying logistics—gathering the numbers of people who know people in the music-media industry, making calls, sending follow-up text messages, waiting, calling again. This has been followed by more waiting: for interviews, for returned phone calls, for email replies, for the production of upcoming television seasons to start. Indeed, one thing I had simply, naively, not anticipated is the basic challenge of gaining access. The Mumbai media-entertainment industry is led by elite actors operating within complex hierarchies, often in multinational media corporations. While “Cornell,” “New York,” and “America” do retain some cachet and having one’s perspectives included in research still holds some allure, these are not instant door-openers. The world that I am attempting to study, understand, and infiltrate is a closed one, comprised of extremely busy people; as I’ve had to remind myself time and again, failure to return a phone call is as often a product of an exhausting schedule as it is a sign of apathy or hostility. Through luck and some persistence, however, I have found individuals who have made time and opened up to me—sometimes due to a potential proposition for mutual benefit, other times because I was introduced by a friend or superior, and occasionally

simply out of generosity. My research has relied on these unexpected openings, alignments, and moments of kindness.

And so Gaurav Seth emails me the next day, apologizing for the confusion and we re-schedule for the next week. When I return to SET, the receptionist recognizes me and smiles; this time, I am quickly shown into Seth’s sunny office, where we speak for an hour-and-a-half while a TV plays continuously from the corner of the room. Seth warms up in talking about Sony’s efforts to re-brand Indian Idol as a “serious singing platform” as opposed to a glitzy performance show. He details how they construct marketing campaigns for the show, and the ways in which they deploy ideas of aspiration and talent in such campaigns in order to grab potential contestants and audience members alike. Seth is particularly keen to show me the marketing campaign for the previous season, Indian Idol Junior, where they inserted Indian Idol judges and contestants into classic Hindi film song sequences. With pride, he walks me through the tricky technical montages that combine the original footage with the new actors and scenery to harness audience nostalgia in service of a new musical-media product.

When I set out to research how music reality TV shows are implicated in larger changes in music careers and in the kinds of desires and aspirations that drive these careers, I had planned to insinuate myself into the world of television production in order to observe how these musical media products were created through the actions and decisions of a range of actors. Indeed, through my initial rounds of interviews and contacts, I had gained some assurance that I could be involved in the production of the upcoming season of Indian Idol.

However, the unpredictable nature of television production itself proved a stumbling block and the shooting of Indian Idol has been continuously

delayed. In lieu of easy ethnographic access to sites of production, I’ve had to rely more fully on interviews than I had anticipated and to locate alternate sites for participant observation. Thus, I’ve been observing and participating in classes at music schools that offer to train students for these television music competitions, while also tracking various e-learning music start-up projects connected to the Indian Idol franchise, and spending much time with Mumbai’s large cadre of freelance musicians as a violinist in Bollywood recording sessions, at gigs providing Bollywood music for India’s wealthy and corporate classes, and performing with music groups from Mumbai’s “independent” music scene.

In a research space where it has been so challenging to develop “sites,” the revered anthropological spaces of social-cultural encounter that allow for deep engagement and prolonged observation, I’ve had to reconfigure how I think of “the field.” What I’ve come to realize is that these difficult pathways of encounter—the fortuitous, often random ways in which I get connections, the iterative process of trying to get in touch, the frustration of scheduling—are not simply obstacles on the road to information. Instead, they indicate the contours of a larger, evasive ethnographic space, telling something about the structure of this industry, the texture of this social-professional space, and the motivations and meanings that drive its actors.

My period of fieldwork is nearly complete and I am working furiously to get in final interviews, complete archival work on music competitions in newly independent India, and play final gigs. The humid heat blanketing Mumbai does not make this work any easier—everything slows down, musicians leave town, and the simple act of meeting for coffee takes a great deal of energy. *Aam ke liye, shukr hai*—thank goodness for the mangoes! 🥭

# Dr. King's Dream Confirmed *in the Land of Gandhi*

by Justin Davis

*In 1959, following Dr. Martin Luther King Jr.'s month-long maiden voyage to India, Ebony Magazine published an eight page account of Dr. King's experiences while in India. In it, King notes his surprise at the Indian media's coverage of the civil rights movement in the United States, laments India's pervasive economic inequalities, applauds India's progress in supporting the Dalit community, and calls upon the West to aid India's development "...in a spirit of international brotherhood."*<sup>1</sup> Some would argue that Dr. King's voyage marked a strategic shift in his thinking about the role non-violent resistance would play in the struggle for civil rights in America.



*Mr. and Mrs. King with India's First Prime Minister, Jawaharlal Nehru, 1959*

## Background

By the end of 1956, Dr. King was already widely known for leading the Montgomery bus boycott and was quickly becoming a national symbol for the civil rights movement and increasingly sought after as a spokesperson for civil rights reform, social gospel Christianity, and Gandhian nonviolent resistance. As early as December 1956, he made clear his readiness to build upon the success of the boycott, depicting Montgomery as a "proving ground" for the use of

Gandhian methods to achieve social justice.<sup>2</sup>

Former two-time U.S. Ambassador to India, Chester Bowles, greatly influenced Dr. King early in his career and served as an impetus for Dr. King's trip to India. Bowles served as a powerful voice of support for King's methods and message of nonviolence. In a letter to Dr. King dated January 28, 1957, Ambassador Bowles urged Dr. King to visit India and offered to connect him with people who worked with Gandhi, including India's first Prime

Minister Jawaharlal Nehru. Ambassador Bowles compared Dr. King's role in the Montgomery bus boycott to the nonviolent campaigns led by Gandhi, stating, "In America you are developing techniques which will not only establish American Negroes as first class citizens, but will do this in a way that earns the respect of all Americans, north and south, white and negro. The Gandhian method achieves this object not by hurting anyone but by making everyone better."<sup>3</sup>

Fully funded by the Christopher Reynolds Foundation, the Southern Christian Leadership Conference, and the Montgomery Improvement Association, Dr. King accepted the invitation from the Gandhi Memorial Trust of India to visit in early 1959. Accompanied by his wife, Coretta Scott King, and Dr. Lawrence Dunbar Reddick, his long-time friend and author of King's biography *Crusader Without Violence*, the group landed in Bombay on February 10, 1959. Dr. King wrote that his wife had a profound interest in issues facing Indian women, and Dr. Reddick sought to study India's history and government to buttress his understanding of India's social progression in the age of Gandhi.

## Poverty in India

During his visit, he met with Prime Minister Nehru, other members of the



Indian government, governors, writers, professors, social reformers, and lectured to students at universities across India. Dr. King observed that despite the progress India made after gaining its independence from the British, India still had many social and economic problems. He noted India's vast size and population and reported that many people were poor; the average income per person was less than \$70 per year. He observed poverty in Bombay, commented on the high unemployment rate, and noted that food was in short supply. He compared the poverty he saw in India with poverty in the United States during the great depression. However, he said that poverty was a greater issue in India with nearly two-thirds of the nation being ill-housed and ill-fed. Still, Dr. King observed very wealthy Indians who lived in nice homes, were well fed, and owned lots of land.

### Progress against 'Casteism'

In his remarks to the Indian press, King noted his delight that India had made more progress in the fight against 'casteism' than the United States had made against race segregation at that time. He acknowledged that both India and the United States had federal laws against racial discrimination mandated by their respective Supreme Courts. The difference between how India and the United States had responded to issues related to its poor groups, King felt, was that leaders in India had placed their "moral power" behind the law, while the United States had not. He wrote that the Indian government placed its full weight behind programs that gave the Dalit "untouchable" community an equal chance in society, especially

for job opportunities, education, and housing.<sup>4</sup>

### Economic Growth

Despite signs of poverty and 'casteism,' Dr. King commented that in 1959 India's leaders, in and out of the government, were conscious of the country's economic woes and noted that the country was divided on whether it should become westernized and modernized for the sake of raising living standards. He encouraged India to welcome foreign industry and foreign capital, with then PM Nehru partially agreeing with the proposal. However, Dr. King noted that there were those who believed that foreign investment encouraged a rugged individualism and "cut-throat competition" that could harm India. Despite that, Dr. King still believed that it was in the interest of the United States and the West to support India's economic needs. "It would be to the credit of the West if India is able to maintain its democracy while solving its own problems," Dr. King wrote.<sup>5</sup>

### As a Result...

According to Dr. King, his group left India more convinced than ever that non-violent resistance was the most

potent weapon available to oppressed people in their struggle for freedom, a commitment he took back with him to fundamentally change the United States. Dr. King called India a tremendous force for peace and non-violence, at home and abroad, and predicted that U.S.-India cooperation would not only be a boon for India's own growth but for that of the United States. As Dr. King presciently observed in 1959, there is much we can learn from each other and so much positive ground to cover.

While today India continues to grapple with some of the issues Dr. King wrote about, with mixed progress, Indians are "in tune" with Dr. King and what he stood for. In fact, there are movements within Indian universities to establish an MLK chair that would seek to bring American scholars who study Dr. King, African-American history, and civil rights to India to teach budding young Indian students. Since Dr. King's visit in 1959, civil rights freedom fighters, poets, social activists, educators, and government leaders have all visited India seeking enlightenment and understanding of the world's largest and most energetic democracy. 🌱

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*Justin Davis graduated Cornell in 2007 as a Government major. He is serving as a U.S. Foreign Service Officer in New Delhi doing political analysis. This article does not represent the views of the United States government.*

#### (Endnotes)

- 1 My Trip to the Land of Gandhi. Ebony Magazine. July 1959.
- 2 King, "Facing the Challenge of a New Age," 3 December 1956, in *The Papers of Martin Luther King, Jr.*, vol. 3: Birth of a New Age, December 1956-December 1956, ed. Clayborne Carson, Stewart Burns, Susan Carson, Peter Holloran, Dana L. H. Powell (Berkeley and Los Angeles: University of California Press, 1997), pp. 451-463.
- 3 Letter. Bowles to King. 28 January 1957.
- 4 My Trip to the Land of Gandhi. Ebony Magazine. July 1959.
- 5 *ibid.*

# Conference

## Syracuse University

### “Transformations in South Asian Folk Arts, Aesthetics, and Commodities”

by Emera Bridger Wilson,

Associate Director/Outreach Coordinator, South Asia Center, Moynihan Institute of Global Affairs

The Cornell-Syracuse Universities Consortium and Ray Smith Symposium Conference *Transformations in South Asian Folk Arts, Aesthetics, and Commodities*, held February 27-March 1, 2014, was received very well by the campus community. This conference brought together anthropologists, art historians, curators, and art lovers to investigate the ways in which “folk arts” are defined in South Asia and how they have changed in light of globalization.

The conference was opened on Thursday evening by Dilip Chakrabarti, Professor Emeritus of South Asian Archeology at Cambridge University, who discussed the ways in which “the folk” may or may not be represented in the archeological record. He concluded that the folk has not been found, perhaps because no one has asked the right questions or looked closely enough at material culture.

On Friday morning, Ned Cooke, the Charles F. Montgomery Professor of American Decorative Arts, Yale University, looked at how folk arts have been classified both in the U.S. and in India. Cooke also discussed how folk arts articulated with regional and national identities during the nationalist and postcolonial periods in India.

During lunch, Rani Jha, master Mithila painter, demonstrated her work in the atrium of Shaffer Art

Building, where the exhibition “Mithila Painting: An Evolution of an Art Form” was on display. Jha had two paintings in the exhibition at the nearby SU Art Gallery.

The efforts of individuals and institutions to collect and catalog the folk arts of South Asia was another important piece of the puzzle addressed at the conference, both in Cooke’s keynote address and in the presentations made by Susan Wadley, Darielle Mason and Rebecca Brown during their panel. Susan Wadley, the Ford-Maxwell Professor of South Asian Studies and Anthropology at SU, highlighted the long relationship that SU has had with the Indian folk arts, focusing on the efforts of Ruth Reeves (who collected over 500 pieces of folk art, including religious artifacts, household utensils, toys and jewelry) and H. Daniel Smith, whose collection of “God Posters” numbers over 3500 pieces. Mason, the Stella Kramrisch Curator of Indian and Himalayan Art at the Philadelphia Museum of Art and Adjunct Associate Professor of the History of Art at the University of Pennsylvania, focused on the work of Stella Kramrisch, another prolific collector of South Asian folk arts while Brown, Teaching Professor of History of Art and Chair of Museum Studies at the Johns Hopkins University, focused on representations of the folk at three major exhibitions in the 1980s.

The folk arts do not just exist in the museum or the archive. The panel “Evolving Traditions” provided more ethnographic insights into how folk arts are integral parts of people’s lived experiences. Frank Korom, Professor of Religion and Anthropology, Boston University, discussed his work among *patua* (scroll painters) in Bengal while Pika Ghosh, Associate Professor of Art at the University of North Carolina at Chapel Hill, discussed the lives, relationships, and social worlds created by *kanthas* that survive from the nineteenth and first part of the twentieth century. Peter Zirnis, curator and photographer of Mithila art as well as a board member of the Ethnic Arts Foundation, presented a paper by David Szanton, the foundation’s President. This paper focused on the history of Mithila painting and how the Mithila Art Institute in Madhubani, Bihar hopes to preserve and perpetuate the art form.

The last day of the conference focused on the continuity and change that can be seen in folk arts traditions in South Asia, whether it is how contemporary Mithila painters in Nepal interpret folk narratives (Coralynn Davis, Associate Professor of Women’s and Gender Studies and Anthropology, Bucknell University), the ways in which the idol comes out of the temple as monumental architecture (Kajri Jain, Associate Professor of

## Graduate Student

Awards... ▷ cont. from page 5

demarc year to continue his research examining how the increasing capitalization of agriculture is reshaping villagers' food practices in rural Bihar, India. His dissertation is: *Embodied Virtues: Local Strategies of Agricultural Production and Food Consumption in Bihar, India*.

**Jennifer Koester**, M.A. student, Department of Asian Studies, in addition to a FLAS fellowship, received an Einaudi Center for International Studies travel grant to India for her project: *Producing Indianess: Exploring Gendered National Identities in a Global Economy*.

**Thibaud Marcesse**, Ph.D. Candidate, Department of Government, received a National Science Foundation Doctoral Dissertation Improvement Grant for field work for his dissertation: *Patronage Guaranteed? Decentralization, Social Policies and Clientelism in Rural India*. He also received a Houston I. Flournoy Fellowship Award.

**Tanvi Rao**, Ph.D. Candidate, Applied Economics and Management, received a Tata Cornell Initiative in Agriculture and Nutritional Exploration Grant to study the preferences and expectations of Indian rural youth regarding their perceived job opportunities, acquired skills and education, and eventual work choices. His project is: *Subjective Beliefs and Higher Education Choice: Evidence from an Indian State*.

**Jeffrey Vala**, Ph.D. Candidate, Department of Psychology, received a Fulbright Fellowship for his research: *Hindustani Music as Non-Invasive Perceptual Therapy for Children with Autism in Delhi*.

**Maureen Valentine**, M.Sc., Animal Science, received a Tata Cornell Initiative in Agriculture and Nutritional Exploration Grant. Her research is focused on goat nutrition and feeding practices in the Udaipur District of Rajasthan, a part of India where goat farming is a vital source of income for many families. Her project is: *Goat Foraging and Body Condition Characterization in Northwestern India*.

**Lua Wilkinson**, Ph.D. Student, Division of Nutritional Sciences, received a Tata Cornell Initiative in Agriculture and Nutritional Exploration Grant to go to India for her research project: *Promoting Iron-Rich Foods for Infants 6-12 months through Community-Based Participatory Research and Nutrition Education in Odisha, India*. 🌱



Rani Jha, Mithila Painter

Indian Visual Culture and Contemporary Art, University of Toronto Mississauga) or how tribal textile traditions are reimagined for a middle class audience (Nora Fisher, Curator Emerita of Textiles and Costumes, Museum of International Folk Art in Santa Fe, and Lakshmi Narayan, Project and Design Consultant, Sandur Kushala Kala Kendra).

Following this panel, Tula Goenka and Susan Wadley, co-directors of the South Asia Center, screened six short documentary pieces in which the motivations and approaches of five contemporary Mithila artists are explored—Rani Jha, Dulari Devi, Ramb-

haros Jha, Amrita Jha, and Shalinee Kumari. This documentary material is a result of a trip that Goenka and Wadley took together to Madhubani, Bihar in 2012 to interview artists about their work. The conference ended with an exhilarating presentation and performance by Arthur Flowers, Jr., Professor of English at SU. His book, *I See the Promised Land*, released by Tara Books, recounts the life of Martin Luther King, Jr. using *patua* illustrations by Manu Chitrakar. He discussed what it was like to have his narrative interpreted by a Bengali scroll artist, including moments of synergy and others of misunderstanding. 🌱



# Obituaries



*He considered his greatest honors to have been studying with the late Dr. Theodore D. McCown...and...to be the spouse of his beloved wife Margaret Carrick Fairlie Kennedy.*

## Renowned Cornell Professor, Colleague and Friend of the South Asia Program, Kenneth A. R. Kennedy

Dr. Kenneth Adrian Raine Kennedy passed away on April 23, 2014, in Ithaca, NY. Dr. Kennedy was a renowned Professor at Cornell University since 1964, and a research scholar in the discipline of Anthropology. He conducted extensive field and laboratory studies of the prehistoric peoples of India, Pakistan and Sri Lanka. Dr. Kennedy's pioneering academic studies in South Asia as well as his consultation practice in forensic sciences brought him numerous honors. He was awarded the T. Dale Stewart Award in Forensic Anthropology (1987), was elected Fellow of the American Association for the Advancement of Science (1992), and held offices on the executive committees of the American Anthropological Association, the American Association of Physical Anthropologists, and the American Academy of Forensic Sciences. He considered his greatest honors to have been studying with the late Dr. Theodore

D. McCown, Professor of Anthropology at the University of California, Berkeley, and, as he frequently stated, to be the spouse of his beloved wife Margaret Carrick Fairlie Kennedy, who predeceased him December 7, 2013.\*

Dr. Kennedy was a prolific as well as highly respected scholar. In addition to scores of published articles, symposia, and editorial writings, Professor Kennedy authored several books, including *God-Apes and Fossil Men: Paleoanthropology of South Asia* (Univ. of Mich. Press, 2000), and co-authored with Dr. McCown, *Climbing Man's Family Tree: A Collection of Major Writings on Human Phylogeny, 1699-1971* (Prentice-Hall, 1971). His courses at Cornell were recognized for their rigor and high standards, tempered by Professor Kennedy's love of his students and his continuing interest in their careers.\*

*Published, in part, from: <http://www.legacy.com/obituaries/theithacajournal/obituary.aspx?n=kenneth-adrian-raine-kennedy&pid=170851726&fhid=7263>*

\*See: <http://www.legacy.com/obituaries/theithacajournal/obituary.aspx?pid=168460314>

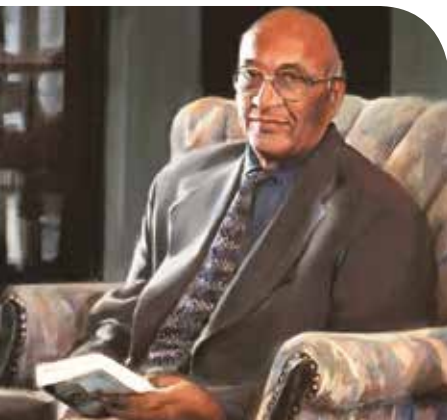
For further information on Professor Kennedy, and his career at Cornell please see:

[http://sap.einaudi.cornell.edu/publications\\_newsletter](http://sap.einaudi.cornell.edu/publications_newsletter) (Fall 2005, front page & Spring 2013, back page)

## Celebrated Sri Lankan Social Anthropologist and Cornell Alumnus, S. J. Tambiah

Stanley Jeyaraj Tambiah, distinguished social anthropologist and social theorist of South and Southeast Asia, passed away after a long illness in Cambridge, MA on January 19, 2014. Professor Tambiah, Esther and Sidney Rabb Professor (Emeritus) of Anthropology at Harvard University, was born and raised in Jaffna, Sri Lanka, the fifth son of Charles Rajakon and Eliza Chellana Tambiah. After finishing his undergraduate education at the University of Ceylon in 1951, he attended Cornell University, graduating in 1954 with a Ph.D. He began teaching sociology at the University of Ceylon in 1955, where he remained until 1960. He taught at the University of Cambridge from 1963 to 1972 and at the University of Chicago from 1973 to 1976. He joined the faculty of Harvard University in 1976. His early work was on the Buddhist and political hierarchy in Thailand. In later years, after the onset of the ethnic violence in Sri Lanka in 1983, he wrote extensively about collective violence in South Asia, culminating in his landmark book, *Leveling Crowds*. A man of wit, charm, sophistication and wide-ranging intellectual interests, he will be missed by his extended family, many friends and colleagues.

*Published, in part, in The Boston Globe on January. 21, 2014, and printed with permission from Charles S. Hallisey, Yehan Numata Senior Lecturer on Buddhist Literatures, Harvard Divinity School. Photo: <http://www.srilankaguardian.org/2014/01/stanley-jeyaraja-tambiah.html>*



*A man of wit, charm, sophistication and wide-ranging intellectual interests, he will be missed by his extended family, many friends and colleagues.*

# Faculty

## Einaudi Center Announces Winners of Spring 2014 Seed Grants Related to South Asia

*The seed grant program supports proposals that request "seed funding" for the preparation of external funding requests.*

**BARRY PERLUS**, Associate Professor, Department of Architecture, Art, and Planning: "The Astronomical Observatories of Jai Singh: An immersive, interdisciplinary project for visualization and cultural awareness."



**STEVEN WOLF**, Associate Professor, Department of Natural Resources: "Pursuing sustainability through community-engaged research in the Nilgiri Biosphere Reserve."



## SAP Faculty Receive Fulbright-Nehru Academic and Professional Excellence Award

**ANDREW WILLFORD**, Associate Professor of Anthropology received both a Fulbright-Nehru Academic and Professional Excellence Award and a short-term American Institute for Indian Studies Fellowship to travel to India for his project "Sacred Groves, Urban Depression, and Biomedicalizing Mental Health Care in South India."



**LUCINDA RAMBERG**, Assistant Professor of Anthropology and Feminist, Gender, and Sexuality Studies received a Fulbright-Nehru Academic and Professional Excellence Award to travel to India for her project, "Dalit Conversion and Sexual Modernity."



## The Mario Einaudi Center for International Studies Announces the First Cohort of International Faculty Fellows

South Asia Program member **SAURABH MEHTA**, Assistant Professor of Global Health, Epidemiology, and Nutrition, will start a three-year term as an International Faculty



Fellow this summer, affiliated with the South Asia Program. As such, he will contribute to the intellectual life of the Mario Einaudi Center for International Studies by hosting workshops in his field, interacting with international programs at Einaudi, and working across disciplines to foster cross-college connections.

Nominated by the dean of the College of Human Ecology, and chosen by a faculty committee chaired by Vice Provost for International Affairs and Einaudi Center Director Fredrik Logevall, Mehta was one of four faculty members chosen for this award, selected on the basis of their internationally focused research and teaching and scholarly achievements. Dr. Mehta received his medical degree from the All India Institute of Medical Sciences (AIIMS) in New Delhi, India, and a Doctor of Science degree in Epidemiology and Nutrition from Harvard University, Cambridge, Massachusetts. He conducted his post-doctoral research in nutritional epidemiology at the Harvard School of Public Health. Dr. Mehta has over 10 years of experience in working in resource-limited settings in the areas of infectious diseases, particularly HIV and Tuberculosis, epidemiology, and nutrition.

## 2013-2014 Humphrey Fellows from South Asia

The Hubert H. Humphrey Fellowship Program provides a year of professional enrichment in the United States for experienced mid-career professionals from selected countries throughout the world. Fellows are selected based on their potential for leadership and their commitment to public service in either the public or private sector.

**Dr. Aamer Irshad**, Pakistan, Chief of Food and Agriculture, Ministry of Planning, Development & Reforms, Planning Commission, Government of Pakistan: Responsible for the formulation of strategies, plans and policies for agricultural development in Pakistan.



**Irfan Razzaq**, Pakistan, Deputy District Officer (On Farm Water Management) Agriculture Department, Secretary of Agriculture: Supervises department activities at the town level through supporting staff and farmers' activities in improving water productivity and upgrading farm-level irrigation conveyance systems.







## Klaus Ebeling Donates Unique *Ragamala* Slide Collection

by Joep Bor

I vividly remember seeing Klaus Ebeling's book *Ragamala Painting* for the first time in the window of a reputed Amsterdam art store in the Spiegelstraat. I had just returned from a two-year sojourn in Bombay where I had studied sarangi. Turning over the pages, I was amazed by the many splendid reproductions of *ragamala* miniatures from all over North and Central India, and the large number of *ragamala* albums that Ebeling had used for his research. Though it was very expensive—and as a teaching assistant I was poor—I have never regretted buying the book just after it had been published by Ravi Kumar in 1973. In a brilliant article about the classification of Hindustani ragas, the renowned musicologist Harold Powers (who died in 2007) called Ebeling's work "the best all-round account of the *ragamala* tradition, though he wisely eschews tackling its musical aspect." I totally agree with him.

Many years later, my wife and I met Klaus and his lovely wife Barbara in Adams Center, New York. I was working on *The Raga Guide* and realized how inspiring his book had been for my research. By this time Klaus was retired as a Professor of Art and Art History at Jefferson Community College, Watertown, New York, and his focus had shifted from Indian painting to snow and ice sculpting. But he was still deeply interested in Indian art, and loaned me the slides of an almost complete *ragamala* album for the guide.

What is a *ragamala*? In 1787, the pioneering British Orientalist William Jones called it a 'necklace of musical modes.'

Five years later he wrote in his famous article 'On the Musical Modes of the Hindus' that was published in the journal *Asiatic Researches*: "Every branch of knowledge in this country has been embellished by poetical fables; and the inventive talent of the *Greeks* never suggested a more charming allegory than the lovely families of the six *Rāgas* [...] each of whom is a Genius, or Demigod, wedded to five *Rāginis*, or Nymphs, and father of *eight* little Genii, called his *Putras*, or Sons: the fancy of SHAKSPEARE [sic] and the pencil of ALBANO might have been finely employed in giving speech and form to this assemblage of new aërial beings, who people the fairyland of *Indian* imagination." Today we translate *ragamala* as a 'garland of ragas,' and call a raga a 'melodic type' or a 'melodic species.' Each raga is in fact a tonal framework for composition and improvisation. However that may be, William Jones made an important observation. Painting, poetry and music are uniquely combined in the sets of *ragamala* miniatures that visualize the ragas, and were very popular at the time among collectors such as Robert Johnson and Antoine Polier.

A *ragamala*—or its South Indian version *ragamalika*—is also a medley of ragas. It is a distinct musical genre, and its medieval precursor was the *ragakadamba*, a type of song that was composed in different ragas and talas. In Hindustani music it was often referred to as *ragasagar* (lit. 'ocean of ragas'). According to Captain N. Augustus Willard, author of *A Treatise on the Music of Hindoostan* (1834), it "commences with a particular *Rag*. Each successive strain is sung



in a different *Rag*, and at the end of each, the first strain is repeated." One of the most beautiful recordings of such a *ragasagar* is by the now forgotten sarangi maestro Bundu Khan, in which he plays the six principal ragas of the old *raga-ragini* system.

There are hundreds of ragas in Indian music, and for this reason arose the need to classify them. One way of doing this was to create hierarchical family groupings of ragas to which extra-musical associations were ascribed. In such a system six 'male' ragas each had five or six subordinate 'wives'—called *raginis*—and sometimes also a number of 'sons' (*putras*). From the fourteenth century onwards we find different *raga-ragini* schemes in Sanskrit musicological treatises, in which each raga is poetically described in a short contemplative verse (*dhyana*). In these pictorial poems they are personified as divine beings, ascetics, worshipers, or as an aristocratic lover with his beloved (*nayaka-nayaki*) in various amorous scenes.

Obviously, this way of portraying ragas caught the fancy of Indian painters who began putting them together into albums of 36 (or 42) miniatures for their patrons. Between the sixteenth and nineteenth centuries *ragamalas* were among the most popular subjects for Indian painters, and thousands of such paintings have been preserved in museums worldwide. That is precisely what Klaus Ebeling realized in the summer of 1967 when he was reading books on Indian art at a seminar at Colgate University. "The painters, like the musicians," he recalls, "had worked without a manual, over three centuries, yet had produced very similar paintings of the same musical title and pictorial composition. *Raga Vasant* was always Lord Krishna and his *gopis* dancing in the spring rains, and tossing around red and purple powder or water. *Todi ragini* was always a lone young woman in a park, playing a string instrument to pairs of gazelles and pairs of birds, while the inscribed poem spoke of Lady *Todi* pining for her absent lord and being reminded by her fauna audience, that happiness comes in twos."

"Somebody said," Klaus goes on, "'You need to get O.C. Gangoly.'—'Who is that and why?' He was a Bengali scholar who had written a two-volume work called *Ragas and Raginis*—published in 1936 in an edition of only thirty-six copies! That was the biggest surprise of that summer seminar at Colgate University: my discovery that nobody since 1936 had written a book about the subject. Only short chapters in different books on Indian art history explained in Western rationale and very liberal interpretations, so it seemed to me, the how and why of this remarkable art of miniature painting. Nobody had published a whole *ragamala* or explained how regional styles, a thousand and more miles apart, or a century or two different in age, could produce such consistent iconographies over and over again. I mean, in Christian art, the Bible describes in words the iconographies of the Nativity and the Crucifixion, for instance. Where was the *ragamala* bible that every painter seemed to follow for 36 iconographies? Where was the manual, that

made every painter in one region paint doors or candles or trees in the same patterns, almost cookie-cutter fashion, different in the next region, but still with the same iconography? That seemed to be a golden opportunity for a whole book, after a trip around the world, of course. I needed to visit many collections, photographing every accessible painting as a slide, cataloging its iconography and inscription, its art style and provenance. There was no digital photography then, and no personal computer to sort and file, cross-reference and disseminate, download and compare details and iconographies."

Fortunately, the story does not end here. Klaus Ebeling applied to the American Institute of Indian Studies and received a Senior Research Fellowship for a full year in India and Europe, "generous enough to take with me my family, i.e. all five females—how coincidental!" He spent the school year 1969-70 in Europe and India, photographing approximately four thousand *ragamala* miniatures from private and museum collections. Three years later he published his seminal work on *ragamala* painting, in which he demonstrates that the Indian painters had their own *raga-ragini* system which was astonishingly consistent and different from that of the musicians and musicologists.

In 1999 Klaus began to rearrange the slides but that effort remained unfinished, and several years ago he kindly offered me his collection for my own research, entrusting me with the task of finding an appropriate venue for it in due time. However, I thought this valuable collection should be made available to other researchers as well, and for this reason I approached Bronwen Bledsoe, Curator of the South Asia Collection at the Kroch Library. 🌿



The *ragamala* slide collection was gifted by Prof. Bor (right) to Cornell University in 2013 with Prof. Ebeling's (left) blessings. These beautiful paintings will soon be visible online for researchers everywhere, thanks to a Faculty Digitization Grant from the College of Arts and Sciences. Stay tuned to the South Asia Program for a clickable link into this world of Indic painting, poetry and music.

Joep Bor is a professor at Leiden University and a visiting scholar at Cornell University. In addition to *The Raga Guide* (1999), he has written and edited five other books and numerous articles on Indian music and dance.

# upcoming concerts

Odissi  
Dancers  
Bijayini  
Satpathy  
and Surupa  
Sen of  
Nrityagram



## Nrityagram... *February 4, 2015*

As part of the Cornell Concert series, Odissi Dancers Bijayini Satpathy and Surupa Sen, both accomplished dancers from the legendary school Nrityagram founded by the late Protima Gauri will give a recital on February 4, 2015, at 8 p.m. in Barnes Hall Auditorium, accompanied by a live orchestra. This event is supported in part by Cornell Council for the Arts. For ticket information, please visit: [http://www.cornellconcertseries.com/ccs\\_ticket.html#ol](http://www.cornellconcertseries.com/ccs_ticket.html#ol)

## YO: The Spirit of Asia... *April 19, 2015*

The South Asia Program is pleased to sponsor renowned music masters from Japan fused with tabla. The music of YO represents the ancient traditions of Japan and India through a fresh, creative and inspired new vision. The concert will take place at April 19, 2015 at 8 p.m. in Barnes Hall Auditorium. YO's performance is funded in part by Cornell Council for the Arts, the Rose Goldsen Lecture Series, and the Asian & Asian American Center (A3C).

### YO'S ARTISTS:

**Yutaka Oyama** (shamisen)—One of the world's leading shamisen players, Yutaka Oyama is known for his breathtakingly musical touch and the power of his improvisation which is quite rare within the ancient tradition of shamisen. He has played in many of the top concert halls around the world, including Carnegie Hall and continues to tour globally. <http://oyamayutaka.com>

**Akihisa Kominato** (shakuhachi)—A celebrated maestro of the shakuhachi, Akihisa is known for his rich expressions, as well as his ability to collaborate and blend with many different musical styles and contributions to movie sound tracks. He

is respected throughout the shakuhachi world for his unique improvisational ability. <http://www.kominato.com/aki/>

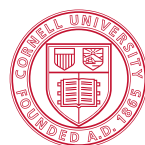
**Ty Burhoe** (tabla)—Ty Burhoe has been a disciple of the great tabla maestro, Ustad Zakir Hussain, since 1990. Ty is known for his inspired accompaniment and uplifting presence in both classical and in fusion settings. He has been featured on many soundtracks for film and DVD, including the academy award winning documentary, "Born into Brothels." Ty works with a broad range of artists including Ustad Zakir Hussain, Bela Fleck, Walter Becker (Steely Dan)



YO the Spirit of Asia members Ty Burhoe on tabla and Yutaka Oyama on shamisen



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