

After his death Ranthambhor, Patan and a thousand other citadels resisted. A fiery, long drawn-out war between foreign invaders and the heroes of the soil continued. Pratap and Shivaji were but the crest waves of the resistance of their respective epochs. The Hindu resurgence during the reign of Aurangzeb was not an isolated phenomenon, but the product of processes in operation during centuries. Britain tried to exploit the processes to its advantage; we cannot understand Akhand Hindustan and Pakistan except in terms of these processes. How can one study the battle of Taorari or the life of Prithviraj as an isolated exhibit in time and space?

We view a man's life as patched up pieces joined together as in a cinema film. We reproduce the things he did, said or wrote,

but we do not study his personality. But personality is the expression, in a limited space of time, of all the life forces and dominant ideas in the man which are largely created by the culture which is rushing forward at every moment through time. You or I cannot be treated as little isolated periods of existence to be studied independently, I cannot understand myself except as an expression of life-force which has been influenced by Gandhiji; shaped by some proximity to Besant, Tilak and Shri Aravinda, by an ardent admiration for Vivekanand, Dayanand Saraswati, Shri Ramakrishna, Sahajanand, by the urge provided by the *Gita* and the *Yogasutra*, and above all by my study of Indian Culture and the memories of Rishis which my mother and the *puraniks* filled me with.

**SWEET THOUGHT**

KOVAI  
**Sri Krishna Sweets**  
PURE GHEE SWEETS

PONDY BAZAAR ADAYAR ANNA NAGAR  
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**MEN TAKE ONLY THEIR  
NEEDS INTO CONSIDERATION  
-NEVER THEIR ABILITIES**

- NAPOLEON

SEPTEMBER 30, 2001

From the Bhavan's President  
**M.S.Subbulakshmi**  
An Incarnation of Modesty and Simplicity  
**R.Venkataraman**



It is an ancient maxim that the greatest good cannot be defined. Even a maestro of music or musicologist who attempts to

write an encomium on M.S. will realise how woefully inadequate the language is to meet the needs. The celestial melody of her voice, *Shrudhi*,

*Suddha, Sahitya, Suddha Laya* and rhythm all blend smoothly to enrapture and elevate the *rasika* to the seventh heaven of bliss. M.S. masters the meaning of the songs she sings in different languages and pronounces them better than the best in each language. Her Hindi songs in *Meera* made her the darling of the Hindi speaking regions. Her record of eleven songs in the languages of India and her rendering them with appropriate intonation is a masterpiece of linguistic excellence.

Music is the vehicle of  
Bhakti. Tyagaraja,

Annamacharya, Chaitanya Mahaprabhu, Kabir, Nanak, Meera, Purandaradas and Narayana Bhattadri spread the Bhakti movement throughout the country. M.S. spreads Bhakti by her soulful music. In rendering a Kirtana, she forgets herself, forgets the audience and becomes completely absorbed in devotion to the deity she sings about. She is one who has realised that *Nada* is *Brahman* which takes her ecstasy to heavenly heights.

In that supreme state, the song, the singer and the Lord merge into one. She saw in the Paramacharya of Kanchi a

**Illustrating the divine power of the Paramacharya, M.S. once told me that on the evening of the prestigious performance at the United Nations, she had developed cold and her voice was failing. She then sought the grace of the Paramacharya and took the stage. Lo and behold, her performance at the U.N. was one of the memorable pieces acclaimed with a standing ovation by the world diplomats for a full ten minutes!**

—R. V.

living divinity and she worshipped that *parama purusha* as *paramatma* itself. On Sivarathri nights she would sing during the puja with a fervour unmatched on other occasion.

National and international honours have been showered on her. The nation gave its highest decoration the Bharat Ratna, but M.S. has remained her simple, modest and unassuming self. She would always repeat that she owed all her success to her husband, philosopher and guide the late Sri Sadasivam. She deified him and referred to him as “**Pathi Dev**”. I shall be failing in my duty if I do not pay a tribute to Sri Sadasivam for shaping the career of M.S. with utmost care and devotion.

M.S. is least concerned

about money. She does not know what she got, what is left or how it was spent. The Madras Music Academy once published a list of generous contributions which M.S. had made to several charitable and religious causes totalling over a crore of rupees. She had never even once mentioned it to anyone. The royalties she got for her music recordings were all donated to various institutions.

She is an incarnation of modesty and simplicity and has never uttered a syllable derogatory of others. Artists' jealousy is proverbial but M.S. is an exception.

At 86 M.S. approximates to *Madbhakhta* defined in Chapter XII of *Bhagavat Gita*. May God bless her with a long life and perfect health.

**SWEET THOUGHT**

ROYAL  
**Sri Krishna Sweets**  
PURE GHEE SWEETS

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**LEADERSHIP IS ACTION,  
NOT POSITION**

— DONALD H. MCGANNON