THE SRI LANKA TAMIL WOMEN’S UNION
Presents
The Golden Jubilee Souvenir
of
KALALAYA
SCHOOL OF DANCE & MUSIC
1949 - 1999

5th November 1999
at
The Kalalaya Hall

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நம்பியோ வருகையின் பொருளும்
தமிழில் கூறுவதற்கு மேலும்
தன் வல்லுவகையைக் கூறுவது
முனையில் ஐந்துக் கொண்டு
நான் சாத்திரத்தியை வைத்துக்
மாற்றுவதற்கு முற்பகுதியில்
ஒரு எடுத்துக்காட்டு விளக்கின்
தன் வருகையை வருவது
அந்தவகையில் ஒரு கூறும்
நார் அறியாய் தொழில்
அல்லது மன்னருக்கு
மேளியாளர் இரண்டு விளக்கின்
நாயக்கப்படும் உருண்டு கற்று;
பின்னர் கூறுவதற்கு முற்பகுதியில்
நான் பெருவிதழை வைத்து;
பாரதில் பெருவிதழை
பிறந்த விளக்கில்
பாரதில் அந்தவகையில்
தொடர்பு கூறுவதற்கு

இறைவன் பார்லிருந்து
பாரதில் இருந்து
பாரதில் இருந்து
Extract from Shrimathi Vijayalakshmi Pandit's
Farewell Broadcast to the
People of Sri Lanka on Sunday 21st March, 1954 at 8 p.m.

"I must mention my great happiness in seeing the work of the Kalalaya. Through a revival of your cultural activities you will bring joy into the lives of the girls and boys of Lanka and gaiety into their homes. Yours is a heritage of song and dance. This heritage must be preserved because not only will it be a source of strength to Ceylon, but will also serve as a bridge between Ceylon and the other countries of the world."
Opening of The New Hall of
The Katalaya School of Oriental Music & Dance
Shrimathi Vijayalakshmi Pandit
16.03.1954 - 7.p.m.

Message from His Excellency the Rt. Hon'ble Lord Soulbury, G. C. M. G., O. B. E., M. C.
Governor - General
I send my best wishes for the success of the Katalaya School of Oriental Music and Dance. A world without Music would be a mournful and barbarous place, and I am sure that the Katalaya School will preserve and enhance the culture of the East, to which music and dance have made such an invaluable contribution.

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Message from Sir Richard Aluwihare, K. C. M. G., C. B. E.,
President, Arts Council of Ceylon
I have been asked to send a message to the Katalaya School of Dancing which is to be declared open by no less a person than Mrs. Vijayalakshmi Pandit, who occupies a unique place among women in the world to-day. It is singularly fortunate by that this distinguished visitor's trip to Ceylon should coincide with the date fixed for the opening of the School.

As President of the Arts Council of Ceylon I wish the School every success. The Arts Council has given the sum of Rs. 5,000/-, and I hope it has helped the School to start its work.

All good luck to the School's future success.

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Message from the Hon. Mr. E. A. Nugawela, M. P.
Just six years ago, I had the great privilege of inaugurating the Katalaya School of Oriental Dancing at its temple at Lake Road, Six years is a short time in the life of an institution, but great progress has been made by this School during that six years. The reason for this success is due to the fact that institution has supplied a definite need and fulfilled a definite purpose in a free Lanka. Education is inducement to self-expression, and our peoples down the centuries freely expressed themselves in Dance and song, until foreign subjugation smothered its natural development. I congratulate the Katalaya School of Dancing on its new and permanent home and may it continue to fulfil its great educative purpose.

**********
I am indeed very happy to send this message on the occasion of the Golden Jubilee Celebrations of Kalalaya - the School of Dance & Music which was established in 1948.

I am informed that Kalalaya has gained recognition as the foremost School of Dance for the teaching of Bharatha Natyam, Manipuri, Kathak and other Indian dance forms under well qualified teachers. It is noteworthy to mention that Mrs. Kamala Johnpillai and Mr. Sukhendu Dutt have attracted students from all communities.

The Sri Lanka Tamil Women's Union effort to celebrate the Golden Jubilee of the Kalalaya is an important landmark of the history of Carnatic Dance and Music in Sri Lanka.

I wish all success for the union endeavours to promote Dance & Music which will help to promote the aesthetic values of future generation.

Lakshman Jayakody
Minister of Buddha Salsana & Cultural & Religious Affairs
Message from K. Jayatilleka -
President Arts Council

It is with great pleasure that I issue this felicitation message on the occasion of the 50th Anniversary of the Kalalaya School of Dance & Music.

It is a well known fact that they have done a Yeoman service for the advancement of Art & Culture in Sri Lanka - specially under the guidance of the Sri Lanka Tamil Women's Union.

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Message for the Kalalaya Souvenir

I am very happy to note that "Kalalaya" School of Dance & Music, Sri Lanka is celebrating its Golden Jubilee in November 1999.

Kalalaya has been doing yeomen service in the field of Art & Music in Sri Lanka and quite a number of students have graduated from this institution, some of whom have established their own schools in different parts of the world.

I wish Kalalaya a bright future and the function all success.

Mrs. Krishnaveni Lakshmanan
Principal
Kalakshetra Foundation - Rukmini Devi College of Fine Arts
Message by His Excellency
Mr. Peter Rowe,
High Commissioner for Australia,
on the Occasion of the
Golden Jubilee Celebrations of
Kalalaya

I am delighted to extend my best wishes on the occasion of the Jubilee celebration of the Kalalaya School of Oriental Music and Dance. Kalalaya can point to a proud record in maintaining Tamil arts and traditions over half a century, often in difficult and trying circumstances.

It is a source of great honour for me, too, that Australia has a long association with Kalalaya, and was able to make a helpful contribution in its early days. I look forward to an equally long and fruitful association in the future, and wish Kalalaya continued success and prosperity in its noble endeavour.
I am happy to hear that the Kalalaya School of Dance & Music is celebrating its golden jubilee.

Over the last fifty years, the Kalalaya has worked steadily to achieve its twin objectives of promoting culture and performing social service and has become a symbol of multicultural unity. Its contribution to the teaching of Bharatha Natyam, Manipuri, Kathak and other dance forms is a reflection of one of the most enduring links between India and Sri Lanka, as are its music and yoga classes.

We in the High Commission felicitate the Kalalaya School of Dance & Music on its fifty years of service and wish it many more successes in the years to come.

Shiv Shankar Menon
High Commissioner for India
1938ம் ஆண்டில் பெண்கள் திருச்சுக்காக குறித்து உறுதியாய்வு அறிக்கை பதிவுக்கேற்றப்பட்டது. இது முன்னேற்றமாக எடுக்கப்பட்டது பின்னர் அதன் பின்னர் வருங்கால வளர்ச்சியை பார்ப்பாளர் செய்தது. அக்காலத்தில் 1983ம் பேரும் அரசின் ஏற்கனேற்றம் பாடலுக்கு முன்னாலாக அமையாதும் கொண்டான். இது அண்மைகள் பாடல், நம் தமிழ்நாட்டிற்கு பிற பாடல் முக்தி செய்து வந்து வந்து செய்ப்பட்டு பிரதானமாக அடக்கமாட்டன. ஒன்றில் வைக்கும் குறிப்பிட்டு முடிக்கும் சிலையை தொன்றுக்கும் விளக்கமாட்டன. 1975ம் ஆண்டு பெண்களுக்கு வைக்கும் விளக்கங்களுக்கு தலைமை வென்று, 1997ம் ஆண்டு பெண்களால் வைக்கப் பெருந்துகை. இதில் காலவரத்திற்கு என்று புதுக்கும் பெண்கள் அறிக்கை பதிவுக்கேற்றப்பட்டது புதுக்கான வழிகாட்டினார். தம்பத்திற்கு முன்னுச் சென்று பெண்களைக் குறிப்பிட்டு பாடல் விளக்கமாட்டு, கடந்தது பாடல்பாட்டு, கண்டது, வாசகாரிகளால் நன்றாக்கப்பட்டு, முடிக்கும் இறக்கும் விளக்கத்தன, முடிக்கும் விளக்கத்தன, அரங்கநாயகம் செய்தது, முடிக்கும் விளக்கத்தன, இலங்கை கவிஞராக தேவையடைந்து சிலை இருந்தது செய்தது காணவிக்கத் தரப்பட்டது.

காலவரத்திற்கு வைக்கும் விளக்கத்திற்கு சிறு வருத்துக்கூறுகள் மறுக்கப்பட்டது. சிலம்பே சில வருத்துகள், மரபு பெருந்து வந்தது பின்னர் சிலம்பே சில வருத்துக்கூறுகள் மறுக்கப்பட்டது. சிலம்பே சில வருத்துகள் மறுக்கப்பட்டது. சிலம்பே சில வருத்துக்கூறுகள் மறுக்கப்பட்டது. சிலம்பே சில வருத்துக்கூறுகள் மறுக்கப்பட்டது.

தமிழ் ம. புதுக்கானார்

சென்னை,
தமிழ்நாட்டின் முதல் விளக்க நாடவியின்
சாத்திபெயர் 7
Message for the
Kلالaya Souvenir

Today whilst it is my privilege to preside at the helm of this illustrious institution on its Golden Jubilee, an institution which I have served for the past 35 years, I look back and pay my humble tribute to all those who have preceded me.

The Sri Lanka Tamil Women's Union in fulfilling its objectives, one of which was to nurture Tamil language and culture, had a cherished dream to establish a school of Dance and Music, and thus was Kalalaya - A temple of Arts established in 1948.

The Founder members, The late Lady N. Coomaraswamy, late Mrs. G. Wignaraja, late Mrs. P. Vaithianathan, late Mrs. K. Somasuntharam, late Mrs. P. C. Villavarayen, Mrs. K. Alvapillai, late Mrs. W. Balendra and late Mrs. Linga Satchithanathan worked indefatigably, launching many a production of Dance Dramas and Ballets enhancing its reputation and collecting funds in order to have our own building. This we were able to accomplish in 1954 - a brief six years after its inception. I would like to take this opportunity of thanking the Australian Government for the gift of the Australian Pavilion at the Colombo Plan Exhibition, and the Ministry of Education who channelled it to us.

During its 50 years the institution was kept alive by a long line of dedicated women, too numerous to mention individually.

We had outstanding and well qualified teachers to give our students an excellent foundation, so much so, that many of our students have distinguished themselves as Teachers and Artistes of repute, many of them in foreign countries, and thus the name of Kalalaya has been globalized.

Kalalaya has withstood fluctuating fortunes, mainly due to political unrest and uncertainties.

It is my hope that with the new millennium these uncertainties will be resolved and Kalalaya able to play its role in the cultural life of this country.

Mrs. Indrani Yogarajah
President
Salutations to My School

My memories of the Kalalaya School of Dance & Music are very pleasant & memorable. I am grateful to my parents & my teachers for giving me the opportunity of studying these Divine Arts.

This knowledge has been my guiding light throughout my life. As one of the first students of the school I studied under Vijayalakshmi Shanmugam Pillai, Kamala Johnpulle, Thilakawathy Kanagasabai, Sumanta of Kalakshetra & Neila Satyalingam.

Seetharam Master was my first music guru & I yet remember with nostalgia the Orchestra he Conducted with many renowned Musicians such as Shashileka Balachandran & Balambikai Nadaraja.

I recollect the happy times when we took part in Dance Dramas & had to perform Kathakali & Manipuri too under the guidance of Sukhendu Dutt. It was indeed a privilege to have danced for such eminent persons as Madam Vijayalakshmi Pamdit Shri Jawarhalal Nehru & Uday Shanker & his troupe.

I feel obliged to mention the names of my fellow students many of whom are in distant places & unable to attend this auspicious function. Bhavani Alavipillai, Eesamnohari Charavana Muttu, Lingeswari Sundralingam, Shanta Mahendra, Indra Rajaratnam & Indra Menon all of whom studied Bharata Natyam. Among my many friends doing Manipuri were Lalit Chawla, Subhodhni Thambiyah & Amirthy Vaihianathan.

I am blessed to be able to be able to serve my School which is celebrating 50 years, as its Principal.

I invoke the blessings of the Divine on KALALAYA & pray for its continued progress.

Daya Mahinda
Hony Principal.

Kalapattum

கலப்பாடும்

இன்னும் கலப்பாடுகள் கலைகள் கல்வது கூறப்படும்
அல்லது கலா பேரியாராய்வில்,கலப்பாடுகள்,இன்னும் கலாமானா
என்னும் கூறுகள் வைகாசியாகும் என்னும் கலப்பாடும்.

துவார் துறையார்
அமிர்தி வையன்
செயலாளர்
With Best Wishes
to
The Kalalaya School of Dance & Music

TILLYS HARDWARE STORES
424, SRI SEUGARAJA MAWATHA,
COLOMBO 12.

With Good Wishes
to the
The Kalalaya School of Dance & Music
on the Occasion of its
Golden Jubilee Celebrations From

A Well Wisher
THE JUBILEE CELEBRATIONS KALALAYA

Being a great admirer of the rich cultural heritage of the Tamil community, I am honoured to contribute a message for the Jubilee celebration of "Kalalaya".

The service rendered by "Kalalaya" to the generations of artistes, musicians, dancers and singers has helped to enrich the culture of our country and has provided the base for many of them to excel in their chosen art forms. Chitrasena's and my collaboration with various Tamil artistes over many years have proved that ethnic harmony between artistes is alive and thriving in Sri Lanka. We are also grateful to the Tamil Women's Union that has always helped us whenever we needed a hall for rehearsals and has encouraged us in our endeavours.

Chitrasena joins me in conveying our blessings and warmest wishes for the continuity of the good work done by the Tamil Women's Union for the future generations of artistes and performers that benefit from "Kalalaya".

Kalasuri Vajira

Message for the Kalalaya Souvenir

My sister Dilruksh & I have been privileged to be students of Kalalaya, under Sukhendu Dutt a notable teacher of the Manipuri Dance form.

We recall the happy times we spent in Kalalaya, the friendships formed during the memorable rehearsals for many a production. We were truly a multi-cultural and multi-racial family.

My mother was an associate member of the Kalalaya committee, and my father the late Mr. E. a. Nugawela who was the Minister of Education was instrumental in obtaining the Australian Pavilion for the school hall.

We wish Kalalaya a happy future playing its part in the cultural life of our country.

Mrs. Dushyanthi Nugawela Wijeyawardene
We offer our Congratulations &
Best Wishes
to
Kalalaya
on its
Golden Jubilee Celebrations Anniversary

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The death of Mrs. Lingambikai Satchithanandan in Sydney brings back memories of a golden era of friendship spanning a period of over 50 years - beginning from school days when we took part in Tamil Dramas and concerts - an interest which matured in our adult lives.

Linga - as she was affectionately called, was in the forefront of the Cultural Renaissance that took place with the dawn of Independence.

The Elara Scene - in the Pageant of Lanka - the Gala Event commemorating Sri Lanka's march to freedom, gave Linga the opportunity to help with the decor and costumes of those who took part - many of them being members of the Ceylon Tamil Women's Union - a cultural association founded in 1909 to preserve the Tamil language and its culture in Colombo.

In 1948 this Association in keeping with its aims, launched the Kalalaya School of Dance and Music.

Linga was its first principal (Hony). Under her stewardship for almost a decade, the Kalalaya blossomed into the foremost school of dance for the teaching of Baratha Natyam and other Indian dance forms - Manipuri, Kathakali and Kathak - under eminent teachers. The foundation she laid stands us in good stead till today. It grew from strength to strength and in 1952 the founder members of Kalalaya were able to obtain land on a Crown lease and put up the Kalalaya Hall through the generous gift to the Australian Pavilion at the Colombo Plan Exhibition, and the indefatigable fund raising efforts of Linga Satchithanandan.

She was a dynamic personality - putting her heart and soul in to whatever she did.

Well versed in the lore of her religion, the ballets and shows choreographed by her and put on the boards annually, were much awaited events. In the early days Kalalaya was often invited to entertain foreign dignitaries visiting the country.

With the turbulent events that took place here, Linga left Sri Lanka, pursuing her aesthetic interests which she has passed on to her talented daughter, Anandavalli, who is a reputed dancer as well as a teacher of Baratha Natyam in Sydney.

The name of Kalalaya too is being perpetuated through former pupils who blaze its trail in foreign countries.

On behalf of the Sri Lanka Tamil Women's Union, I feel privileged to pay this humble tribute to one Who has contributed so much to the founding of Kalalaya School of Dance and Music.

Sybil S. Kanagasundram
John Keels Holdings congratulates Kalalaya on its Golden Jubilee & Sends its Best Wishes
Dr. Mary Helen Rutnam, Founder Member of the Sri Lanka Tamil Women's Union - 1909
Early members of Sri Lanka Tamil Women’s Union 1925
1948 - 1998

பாலுந்து சுந்தரம் பூர்வே 1948ஆம் ஆண்டு பிறந்தவர் 1998ஆம் ஆண்டு மாருந்தத் தோன்றிய பாலுந்து சுந்தரம் பூர்வே குற்றியல் நாளில் பற்றிய பெயர் அறியப்பட்டுள்ளது. அதுத் துறவுகள், முதல் 171, குருவால் பூர்வே அவர்கள் Friend-in-Need Society-வின் குற்றியல் பொறியிட்டனர். குற்றியலில் இடம் பெறும் பொழுது சுந்தரம் குற்றியல்நிலை கணிப்பெடுக்கும் மற்றும் குற்றியல் பொறியிட்டனர் பொழுது சுந்தரம் நினைவுபெறுவதாக

பாலுந்து சுந்தர குற்றியல் நினைவுச் செயல் தொகுப்பு கான்கூர் நிறுவனம் அரியன் துணை விளைவாளர் பவ. பசியார் விளைவாளர்களாக நினைவுச் செயலாக கொண்டாய்.

பாலுந்து சுந்தரம் பூர்வே குற்றியல் பொறியிட்டனர், தமிழ் வட வங்காளம், தென்ஹௌர்கள், பசியார், விளைவாளர் பாலுந்து சுந்தரம் பொறியிட்டனர் என்று கூறப்பட்டுள்ளது. சுந்தரம் குற்றியல் பொறியிட்டனர் என்று கூறப்பட்டுள்ளது. சுந்தரம் பொறியிட்டனர் என்று கூறப்பட்டுள்ளது.

1909ம் ஆண்டில் பொறியிட்டார் குற்று பொறியிட்டார் என்று கூறப்பட்டுள்ளது. குற்று பொறியிட்டார் பொறியிட்டார் என்று கூறப்பட்டுள்ளது. குற்று பொறியிட்டார் பொறியிட்டார் என்று கூறப்பட்டுள்ளது. குற்று பொறியிட்டார் பொறியிட்டார் என்று கூறப்பட்டுள்ளது. குற்று பொறியிட்டார் பொறியிட்டார் என்று கூறப்பட்டுள்ளது. குற்று பொறியிட்டார் பொறியிட்டார் என்று கூறப்பட்டுள்ளது. குற்று பொறியிட்டார் பொறியிட்டார் என்று கூறப்பட்டுள்ளது. குற்று பொறியிட்டார் பொறியிட்டார் என்று கூறப்பட்டுள்ளது. குற்று பொறியிட்டார் பொறியிட்டார் என்று கூறப்பட்டுள்ளது. குற்று பொறியிட்டார் பொறியிட்டார் என்று கூறப்பட்டுள்ளது.
1948 ஆம் ஆண்டு முதல் பதின் நான்கு ஆண்டுகளுக்கு முதல் முதன்மைக் குழுவுக்கு உட்பட்டதுள்ள சாஸ்திரியங்கள் தொகுப்பில் இருந்து வருகையுள்ளனர். இவர்கள் வேலாசு குழுவுகளின் பொருட்ணிதமாக வேலாசு கால்நடைகளுக்கு பயன்படுத்தப்பட்டனர். இவர்கள் வேலாசு கால்நடைகளை முதன்மைக் குழுவுக்கு உட்பட்டதுள்ளது குழுவுக்குச் செய்யப்பட்ட வேலாசு கால்நடைகளுக்கு பயன்படுத்தப்பட்டனர்.

1948 ஆம் ஆண்டு குழுவுக்கு உட்பட்டதுள்ள சாஸ்திரியர்கள் தொகுப்பில் இருந்து வருகையுள்ளனர். இவர்கள் வேலாசு கால்நடைகளின் பொருட்ணிதமாக வேலாசு கால்நடைகளுக்கு பயன்படுத்தப்பட்டனர். இவர்கள் வேலாசு கால்நடைகளை முதன்மைக் குழுவுக்கு உட்பட்டதுள்ளது குழுவுக்குச் செய்யப்பட்ட வேலாசு கால்நடைகளுக்கு பயன்படுத்தப்பட்டனர்.
புதுக்கோட்டை பாண்டிய அரிசைக்கு, முகமையில் முகலாய பெருமைக்கேற்கு முடியே பாண்டியரை அழைக்கவே காலம் என அறிவித்தார்.

காலசம் இளநார் சாஸ்திரிகள் 1948ம் ஆண்டு உமானார் அரிசையின் காலவரத்திற்கு 1988ம் ஆண்டு வரை அடைந்துள்ள பண்டிய வெளியுருவாக்கம். 48 - 57
- புதுக்கோட்டை பாண்டியங்கள் (1972 - 1974)
- புராண பாண்டிய குடியிருப்பு (1974 - 1975)
- புராணிய பாண்டிய குடியிருப்பு (1975 - 1980)
- புராணிய பாண்டிய குடியிருப்பு (1980 - 1984)
- நான்காண பாண்டிய குடியிருப்பு (1984 - 1987)
- நான்காண பாண்டிய குடியிருப்பு (1987 - 1997)
- நான்காண பாண்டிய குடியிருப்பு (1997 - 1999)

காலசம் முதல் முகலாய குடியிருப்பு போல் பாண்டிய முகலாய குடியிருப்பு வடிநிலையில் வந்துவிட்டார். 1948ம் காலம் வரை அரிசையின் காலவரத்திற்கு பல்வேறு வாய்ந்த பாண்டியரால் காலம் என அறிவித்தார்.

1964ம் காலம் வடிநிலையில் பாண்டிய பாண்டியரின் குடியிருப்பு வடிநிலையில் வந்த பாண்டியரால் காலம் என அறிவித்தார். இந்த காலம் பாண்டிய குடியிருப்பு வடிநிலையில் வந்து, பாண்டிய குடியிருப்பு வடிநிலையில் வந்து, பாண்டிய குடியிருப்பு வடிநிலையில் வந்து. இந்த காலம் வடிநிலையில் வந்து, பாண்டிய குடியிருப்பு வடிநிலையில் வந்து, பாண்டிய குடியிருப்பு வடிநிலையில் வந்து.
"தாரா தியான காண்கள்." வாக்குப் பெரும் காண்டா பெருமாள்வர்கள் காண்பதற்கு 1950 ஆம் ஆண்டு முதல் 1980 ஆம் ஆண்டு வரை (ஸ்ரீ சிவார்த்தி பூமிக மற்றும் புனித பெருமாள் மற்றும் பெருமாள்) அறுதொன்றுக் காண்பதற்கு பாடல்கள் பிரிவுகூற்றுகள். இவை, பெருமாள் பாடல், பட்டொட்டி, கருவாய்வு, சங்க பெர்குநிதி, சங்க பெருமாள், சங்க பெருமாள் பாடல்கள் காண்பதற்கு பாடல்கள், பெருமாள் பாடல்களைக் கூறுவதுண்டார். இவை சங்க பெருமாள் பாடல்களையும் அறியவில்லையானால் "சத்தி" (1950), "சமேஷியா கொண்டார்" (1954), "மருமா செய்த்தன்" (1961), "சுற்று செய்த்தன்" (1964), "முன்னத்துக்கேன்மயம்" (1968), "அவன் சுமார்" (1972), "அவன் மருமா" (1975), "சிற்றிய மலர்பணமார்" (1980) எடுக்கிறார்.

சங்கநிரம்பிகள் காண்டா பெருமாள் அறுதொன்றின் பெருமாள்வர்கள் அறுதொன்றுக் காண்பதற்கு பாடல்கள் பிரிவுகூற்றுகள், சங்க பெருமாள், சங்க பெருமாள் பாடல்கள், சங்க பெருமாள் பாடல்களைக் கூறுவதுண்டார். இவை சங்கத் துறையின் காலக் கல்விக் குறிப்பிட்டுள்ளது. இவை சங்கநிரம்பிகள் காண்டா பெருமாள் பாடல்களைக் கூறுவதுண்டார்.

சங்கநிரம்பிகள் பாடல் முதல் பட்டொட்டி வரை பதினொன்றிற்கு மேற்பட்ட பதினொன்றுக்கு முன்பு பாடல் வரைந்தார். வாராணாய அவர் கொண்டாட்ட துறையில் காண்பதற்கு பாடல்கள் கூறுவதுண்டார். அவர்கள் துறையின் காலக் கல்விக் குறிப்பிட்டுள்ளது. இவை சங்கநிரம்பிகள் முதல் பட்டொட்டிக்கு வரை பாடல்களைக் கூறுவதுண்டார்.

சங்கநிரம்பிகள் பாடலை காண்டாம் பெருமாள் காண்பதற்கு பாடல்களைக் கூறுவதுண்டார். வாராணாய அவர் கொண்டாட்ட துறையில் காண்பதற்கு பாடல்கள் கூறுவதுண்டார். அவர்கள் துறையின் காலக் கல்விக் குறிப்பிட்டுள்ளது. இவை சங்கநிரம்பிகள் முதல் பட்டொட்டி வரை பாடல்களைக் கூறுவதுண்டார்.

சங்கநிரம்பிகள் பாடலை காண்டாம் பெருமாள் காண்பதற்கு பாடல்களைக் கூறுவதுண்டார். வாராணாய அவர் கொண்டாட்ட துறையில் காண்பதற்கு பாடல்கள் கூறுவதுண்டார். அவர்கள் துறையின் காலக் கல்விக் குறிப்பிட்டுள்ளது. இவை சங்கநிரம்பிகள் முதல் பட்டொட்டி வரை பாடல்களைக் கூறுவதுண்டார்.
புனிதத்தலிய நடையே தேசிய திட்டமாக கண்டுபிடிக்கப்பட்டது, புனிதமான பூனையில் பெருந்தோட்ட நிறுவனத்திற்கு வரவு வந்தது. பின்னர், நவரை நிறுவகால கூட்டம் தேசிய திட்டம் என்று கூறப்பட்டது. 1952ல், உலகத் தொடர்பாட்டு வரையறுக்கப்பட்டது. இது உலகச் செயல்துறைக் கணியத்தின் நோக்கம் கையேற்றும் வழிகாட்டுதல் என்று கூறப்பட்டது. முதலாம் பணி போன்ற பெருந்தோட்டங்கள், உலகத் தொடர்பாட்டு வரையறுக்கப்பட்டது. அந்தோட்டங்கள் காரணமாக உலகத் செயல்துறையானது உலகச்செயல்துறைக் கணியத்தின் நோக்கத்தை வேறுபாடு பயன்படுத்தும் வழிகாட்டுதல் என்று கூறப்பட்டது. 1952ல், உலகத் தொடர்பாட்டு வரையறுக்கப்பட்டது. இது உலகச் செயல்துறைக் கணியத்தின் நோக்கம் கையேற்றும் வழிகாட்டுதல் என்று கூறப்பட்டது. முதலாம் பணி போன்ற பெருந்தோட்டங்கள், உலகத் தொடர்பாட்டு வரையறுக்கப்பட்டது. 1952ல், உலகத் தொடர்பாட்டு வரையறுக்கப்பட்டது. இது உலகச் செயல்துறைக் கணியத்தின் நோக்கம் கையேற்றும் வழிகாட்டுதல் என்று கூறப்பட்டது. முதலாம் பணி போன்ற பெருந்தோட்டங்கள், உலகத் தொடர்பாட்டு வரையறுக்கப்பட்டது. இது உலகச்
தற்கு, பேச்சுக்குண்டியான வழிபாட்டை பெறும் பாதுகாப்பு கையேற்றத்திலும் நிறைந்துள்ளது. 1982ல் அதேபோல முன்னைவு போர்க்குவிட்டது. “எஸ்டி பட்டியல் விளக்கத்திலிருந்து வெள்ளை செய்யும்” என்று கூறியுள்ள பாதுகாப்பு கையேற்றத்தில் நிறைந்துள்ளது. 1997ல் அதேபோல முன்னைவு போர்க்குவிட்டது. எனவே, கையேற்றத்தின் 40 ஆண்டுகளுக்குப் போல் பாதுகாப்பு உள்ளது. 

எனவே, 1983ல் முன்னைவு போர்க்குவிட்டு பாதுகாப்பு கையேற்றத்திலும் நிறைந்துள்ளது. முன்னைவு போர்க்குவிட்டு பாதுகாப்பு கையேற்றத்திலும் நிறைந்துள்ளது. இது பாதுகாப்பு கையேற்றத்திலும் நிறைந்துள்ளது. 1977ல் அதேபோல முன்னைவு போர்க்குவிட்டு பாதுகாப்பு கையேற்றத்திலும் நிறைந்துள்ளது. எனவே, கையேற்றத்தின் 40 ஆண்டுகளுக்குப் போல் பாதுகாப்பு உள்ளது. 

1983ல் முன்னைவு போர்க்குவிட்டு 9வது விழா, வாழ்க்கை விளக்கத்திலிருந்து வெள்ளை செய்யும் பாதுகாப்பு கையேற்றத்தில் நிறைந்துள்ளது. எனவே, கையேற்றத்தில் “தோல” என்று வெள்ளை செய்யும் பாதுகாப்பு கையேற்றத்திலும் நிறைந்துள்ளது. 

1991ல் முன்னைவு போர்க்குவிட்டு “தோல” என்று வெள்ளை செய்யும் பாதுகாப்பு கையேற்றத்திலும் நிறைந்துள்ளது. எனவே, கையேற்றத்தில் “தோல” என்று வெள்ளை செய்யும் பாதுகாப்பு கையேற்றத்திலும் நிறைந்துள்ளது. எனவே, கையேற்றத்தின் 40 ஆண்டுகளுக்குப் போல் பாதுகாப்பு உள்ளது.
1992ஆம் ஆண்டில் என் நான் கண்டுபிடித்தீர்ந்தீர்
"மலர்சூச்சி பிறப்பு" என்ற பதிமானேற்றங்களுக்கு வெளியீடு செய்யப்பட்டது. அதே நூற்றாண்டுகளுக்கு முன்னர் புத்துக்கள் செய்யப்பட்டது. நான் விளக்கினால் புத்துடன் இருந்து வரும்போது என் கையில் இரும்பு இருப்பதை அண்மை கூறினான். இது ஒரு புத்தகம் என்ற பொருளை விளக்கத்தில் கூறினான்.

1990ஆம் ஆண்டில் எனது வருவாய்க்கும் வலிமைகளே செய்தோன்றியது ராம் சாராஜேந்திர நாட்டை வழங்கினான்.

1995ஆம் ஆண்டில் என் நான் சென்றேன் சென்றேன்
சாராஜேந்திர அம்பார்மான் கண்டு அருநந்தார் அருநந்தார் புத்துறை வணிகத்தில் காணப்பட்டது. ஆரம்பத்தில் 1966ஆம் ஆண்டில் என் சென்றேன் அருநந்தார் புத்துறை அருந்துகை வணிகத்தில் காணப்பட்டது. என்னும் ராம் சாராஜேந்திர கண்டு விளக்கத்தில் செய்தோன்றியது

1997ஆம் ஆண்டில் என் நான் கண்டு பக்தர்கள்
கண்டுபிடிக்கப்பட்டது "நெல்லி கேள்விகளுக்கு வெளியீடு" என்ற பதிமானேற்றங்களுக்கு வெளியீடு செய்யப்பட்டது. இதில் அறியவும் விளக்கம் செய்யவும் பதிமானேற்றங்களை விளக்கத்தில் கூறினான்.

காலண்டேர்கள் நான் வருவாய் வருவாய்
காலண்டேர்கள் நான் வருவாய் வருவாய்
காலண்டேர்கள் நான் வருவாய் வருவாய்

Sri Lanka Tamil Women’s Union hosts
Shri Nehru, wife Kamala, daughter Indira & Shrimati Chatopadhyay at “Mahendra”
Barnes Place in 1936
Visvakala Bhavethi
Shrimathy Neila Sathyalingam

Kalalaya is proud to honour its most outstanding past students who has the distinction of being the recipient of many awards the most notable being the following:

1989 Cultural Medallion from the Government of Singapore.
1994 Artistic Excellence Award from People's Association.
1995 Kala Ratna Award from the Singapore Indian Fine Arts Society.
1995 Visvakala Bharathi from Bhavath Kalachar Chennai.

Our Golden Anniversary is indeed a fitting occasion to honour her with a Pon Adai She has proved worthy of her parents the late Dr. Mrs. W. Balendra who were hatrons of the Arts and gave her all the encouragement to pursue her artistic career at Kalakshetra where she received the Diploma and Post-Diploma qualifications.

Assisted by her husband Eela Nallur Sangeetha Sironmani S. Sathyalingam they founded the Apsaras Arts Dance Company and the children's group called "Litte Angels of Singapore" who have established for themselves a place - the cultural Life of the Republic of Singapore and won International acclaim.
Kalasuri Arunthathy Sri Ranganathan B.A. Hons. J.P

Kalalaya has great pleasure in awarding the PonAdai to Kalasuri Arunthathy Sri Ranganathan on this auspicious occasion of it's Golden Jubilee.

Kalasuri Arunthathy although an honours degree Arts graduate of the University of Ceylon, took to music as her career. She is a double diploma holder in Carnatic music, Vocal and Instrumental, and is recognised as a vocalist, scholar, teacher and composer of merit.

She is the recipient of many awards and titles.

Sri Lanka    Innisai Kalanithy
            Sangeetha Kalanithy
            Kalai Chemmal
            Zonta Award for "Women of Achievement" - 1989
            Vishwa Prasadini awarded by the President in 1996.

The Decree of merit was conferred on her for her outstanding contribution to Music and broadcasting by Cambridge University in 1997. She has been our cultural ambassador in the field of Carnatic music having performed in various countries such as India and many African and European countries.

She has the distinction of releasing an Album of Afro Asian music in Zambia and introducing Carnatic music into Kandydan dance forms through Chitrasena and Vajira Dance Troupe. She presented a paper on Global music in Norway in 1999.

She is the holder of many Honorary posts:

Chairperson of the Arts Council Planel for Tamil Arts (Music and Dance).
Board Member of the University of Kelaniya-Aesthetic Institution.
Lecturer on Eastern Music - University of Colombo.

Having served the Sri Lanka Broadcasting Corporation in various capacities over the past 25 years, she is currently the Director of the Tamil Service.
With Good Wishes
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on the occasion of its
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Pageant of Lanka - King Elara's Court scene
A SHEAF OF GOLDEN MEMORIES

The fiftieth anniversary of Kalalaya provides a wonderful opportunity to record my fond memories of a lifetime of close association with the Sri Lanka Tamil Women's Union, and memorable events that followed the birth and maturation of Kalalaya - the School of Dance and Music which it launched on September 1, 1948.

In keeping with its aim of fostering the Tamil Culture and Language, and Social Service, the Association, (founded in 1909), throughout the years that followed prepared the ground and climate for the launching of Kalalaya, which now celebrates its Golden Jubilee.

The beginnings

My earliest recollections stem back to the gatherings at the home of Mrs.Thirunavukarasu - President of the Sri Lanka Tamil Women's Union. She was the eldest daughter of Dr.W.G.Rockwood. She was an extremely cultured and erudite lady both in the Western Classics and in the Tamil Language and Literature, which needless to say included a deep understanding of Hindu theology. She was invited to the Congress of Religions in Chicago, and became a personal friend of Mrs.Hoover, the wife of the President of America. On many occasions as girls, we accompanied our mothers to the Annual General Meetings and soirees held in her gracious home - "Mahendra" in Barnes Place. Girls from the Tamil School in Kortebaum Street, Pettah which was run by the Association, entertained us with Song, Dance and Drama. Daughters of members too participated with items of vocal and instrumental Carnatic Music.

Those were the days when Music masters - professional musicians - were a regular feature in Tamil homes, teaching Carnatic Music - Vocal and instrumental - Violin, Veena and Flute - as an added accomplishment for girls of that era.

The mode of dress too, I remember - was the traditional Jaffna drape for Ladies and the half saree or Thavani for young girls.

Photographs that adorn our walls remind us of our Founders - wives of the pioneer Tamil residents in Colombo with Mrs.V.Saravanamuttu as its 1st President. She was the wife of Dr.V.Saravanamuttu, who had an extensive practice in Colombo North, at the turn of the 20th Century, when the elite had their homes in this part of Colombo. Dr.Mrs.Mary Ratnam, the Canadian Lady who contributed so much towards the welfare of the women of Ceylon, pioneering the Lanka Mahila Samithi - a rural upliftment organization and Family Planning. It was she who motivated our founders to form the Ceylon Tamil Women's Union, in order to preserve our cultural heritage, as they were living away from their cultural environment - North and East. A memorable occasion was the visit of Pundit Jawaharlal Nehru, his wife Kamala and their daughter Indira. They were hosted by the Association at "Mahendra" the residence of Mr. & Mrs.Thirunavukarasu. This occasion has a special niche in our archives.

Early Activities

Among our early Cultural activities, we participated together with the Tamil Union C & AC, in the staging of Kalidasa's "Sakuntala" sometime in 1934, - "Subadra" and "Galava Rishi", followed much later, kindling and keeping alive our interest in Drama and Music.
In 1942, I was fortunate to accompany my husband to Madras when he was posted there, on a Food Supply mission during the war. I then had the rare opportunity of enjoying the best of Carnatic Music and Dance at Music Festivals. Rukmani Devi who had recently revived and popularized Bharata Natyam, which was formerly the preserve of the Devadasis, giving it its pristine sanctity, by being an exponent herself, and established Kalakshetra, her School of Dance and Music.

I remember being mesmerized by her Dance Performances in the open-air theatre, set in the idyllic surroundings of Adyar's Banyan groves. She was indeed a source of inspiration when Kalalaya was established in 1948. Little did I dream that she would honour Kalalaya with her presence in 1973, when I was President. It was indeed a red-letter day for all of us who strive to follow in Kalakshetra's footsteps, following the curriculum and the Pandanallur style of Dance, which she perfected. Our students who go to Kalakshetra are exempted from a few years of her rigorous course of training for the Diploma.

**Highlights of Independence**

1948, on the occasion of Independence, we participated in the Elara Episode - (the Chola reign) the court scene, in the Pageant of Lanka staged in honour of the Duke of Gloucester's visit to grant independence to Ceylon.

Along with professional actors like Chockalingam from Jaffna, decked in all our traditional finery, we participated in the Orchestra and the queens retinue.

**The Court dances** - one of whom was Sesha Palliakara presented a Bharata Natyam item. This ancient art form of the Tamils was new to Colombo audiences & Kalalaya dedicated itself to its Teaching.

It is worth recording flashes of memory of the Grandeur of the Pageant, which has not been repeated as they flit through my mind. It took place in a temporary auditorium built for the purpose where the Independence Hall stands. A 3-tiered stage, lent itself to a splendid display of Kandyan Dancing by the Master of Kandyan Dance, Guneya and his troupe, who leaped and swirled from tier to tier in their dazzling Ves costumes. Processions with elephants and horses, and Queen Vihara Mahadevi arriving in a Palanquin flanked by torch bearers are etched in my mind. Everybody who was somebody took part. Mr.T.V.Saravanamuttu (son of our founder President), a dignified figure in tails compered the Pageant. The end of British rule was dramatised in a fitting dance sequence with Mother Lanka (Sujatha Jayawardena) breaking the shackles of bondage.

**Launching of Kalalaya**

This Gala event was the prelude to the Launching of Kalalaya on September 1, 1948 with Lady Coomaraswamy at the helm as President, supported by a band of enthusiastic members - Mrs.G.Wignaraja, Lady Vaithianathan, Mrs.K.Somasunderam, Mrs.Villavarayan, Mrs.Balendra, Mrs.Alvapillai, Mrs.Linga Satchithanathan - all of whom alas are no more, with the exception of Mrs.Alvapillai.

A Hall from the premises of the Friend-in-Need Society was rented for the School with Mrs.Linga Satchithanathan as the Principal and Vijayalakshmi Shanmugampillai as the first teacher for Bharatha Natyam. Among her first batch of pupils was Daya Mahinda nee Balendra, now the Principal of Kalalaya.

Sukhendu Dutt, a Bengali Dancer from Uday Shankar School of Dance, in Almora, who arrived in Ceylon on the invitation of Mr.P.de.S.Kularatne to teach at a proposed
National Theater which did not materialize, found a ready home at Kalalaya for the teaching of Manipuri, Kathak, Kathakali and other Indian dance forms.

Kamala Johnpulle - the first Ceylonese to obtain the coveted Kalakshetra Diploma, soon joined us as the teacher of Bharatha Natyam. Kalalaya, with its well qualified staff, attracted students from all communities and its annual performances were a cultural feast choreographed and produced by the Principal and an enthusiastic Committee of members.

Gods & Goddess and heroic women from Mythology came to life on the stage, and Colombo audiences looked forward to the annual event - Kalalaya blossomed as the foremost School of Oriental Dance in the wake of the Cultural Renaissance which followed Independence.

Our pioneering efforts were recognized by the Government, and we were the fortunate recipients of the prefabricated Australian Pavilion at the Colombo Plan Exhibition in 1952, which the Australian High Commission gifted to the Ministry of Education and Culture, through the Ministry of Foreign Affairs.

Lady Vaithianathan and Mrs.Nugawela, an affiliated member presented our claims through the good offices of these Ministries. The Ministry of Lands too stepped in and gave us the land in Baudhhaloka Mawatha on a Crown Lease of 90 years to erect our School Hall and Headquarters.

Mrs.G.Wignaraja as President supervised the building project which was entrusted to me as Treasurer and our Principal Linga Satchithananthan.

I wish to record our appreciation for the invaluable help and advice we received from the late Mr.O.D.Chanmugam, who offered his services as Engineer Architect. On his advice, we purchased three Arcon Units for the stage, which was erected over a depression in the land giving us a sizeable basement as well.

He enlisted the help of Mr.Shanmuganathan, the Archeologist to design the facade with its temple motif - befitting Kalalaya's name - Temple of Art.

**Steady Progress**

Ours, was the first building in this unchartered area with no road access. We were faced with many problems. It was indeed an exciting venture and we received unstinted help and cooperation from many well-wishers. Sri John Kotelawala, the Prime Minister, helped us with the roadway which was hastily constructed by his band of Essential Service labour. Unfortunately, it still remains unfinished as the Municipality disclaims authority over it.

Token grants from the Arts Council and the Indian High Commission and the collective fund raising efforts of our enthusiastic members, spearheaded by Linga Satchithananthan, helped to complete the building in 1954. Stage Lights were gifted by the Asia Foundation a few years later.

The building was declared open by Mrs.Vijayalakshmi Pandit, the sister of Prime Minister Nehru, and her blessings and words of encouragement augured well for Kalalaya. It was indeed an achievement to have our own Hall and premises within six years of our existence.

Our first public performance in our own Hall was "Uma's Darshan" and was graced by Prime Ministers Nehru and Ali Sastramidjojo of Indonesia, during the Non-Aligned Prime Minister's visit. Thereafter, we were often called upon to entertain visiting foreign delegations.
Pongal-O-Pongal, a ballet depicting rural life culminating in Pongal - the Harvest Festival of the Tamils - was staged for the International Conference of the Associated Country Women of the World.

At the Gala Performance for the Queen's visit in 1954, we were awarded the privilege of staging "the discovery of Adam's Peak" - choreographed by Sukendu Dutt. Kalalaya was indeed a success story and a symbol of Amity and multi-cultural Unity.

Impending setbacks and decline

In June 1956 - the Sri Lanka Tamil Women's Union participated in a protest meeting of Tamil speaking women of Colombo at the Town Hall against the Language Bill Mrs. K. Sathasivam - President of the Saiva Mangayar Kalagam from the chair, appealed for peaceful co-existence fearing that, its implementation would infringe on the fundamental rights of our people. Lady Coomaraswamy our President too appealed for fair play and justice as the Tamils had joined hands with the Sinhalese in their fight for freedom. At this impressive gathering which filled and overflowed the Hall were Father Thaninayagam and Father Rosa, the only Sinhalese speaker to addressed the meeting and he congratulated us for our bold stand which showed that this was not entirely a man's world.

Our voices of protest was also raised against the Press take-over and standardization on Ethnic lines. Had our pleadings been heard our country would not be in the fractured state it is in today and our people a far-flung rootless community - their village homes of which they were so proud - abandoned or destroyed.

When Citizenship & Immigration Laws were tightened, we failed to retain the services of S. Dutt and he left for the United States with many regrets after 20 years. Subsequently his untimely death following a heart operation was mourned by all of us and his students who cherish memories of an excellent Guru.

However, Bharatha Natyam continued to flourish under K. Johnpillai. Many of our students too returned with Diplomas from Kalakshetra to teach here and abroad, where they ran successful Schools, blazing Kalalaya's trail. Neela Satyalingam, Shantharamani Mahendra, Sangeetha Manoharan were among these former pupils.

Among the highlights of this period was the staging of Ashta Lakshmi when Mrs. Punitham Thiruchelvam, as President invited Kalakshetra qualified Dancers to participate in this spectacular and memorable production. A Kolam Competition and Exhibition gave us much publicity and was well received.

The Sri Lanka Tamil Women's Union invited an Estate Women's Organization for a friendly get-together and workshop with hopes of establishing strong links with many such Women's Organizations during Mrs. Thiruchelvam's stewardship.

The Punitham Thiruchelvam lectures under our auspices and funded by her much loved son - the late Dr. Neelan Thiruchelvam, keep the memory of this vibrant personality very much alive.

The unsettled conditions in the country due to the ethnic disturbances since 1958, took a toll of our membership - several families left the country and in 1983, Kalalaya had to be closed for around 4 years.

Our buildings and premises were rented temporarily to the Sri Lanka Institute of Architects and benefited from improvements that
we could not afford at that time. The rear and front boundary walls were constructed to secure the premises for the first time.

Mrs. Alvapillai remained a pillar of support and was voted in as President for Life as our membership was in disarray and there was no one to take on the responsibility. She had held every office from the inception of Kalalaya and had been President before and custodian of our history and memory book. She bravely accepted the mantle despite failing health, supported by the Hon. Principal Indira Sathasivam and those of us who remained. From then on, we devoted our activities to Refugee Relief arising from the ethnic conflict which became our main preoccupation.

Our Record in the field of Social Service was consistent and goes a long way back, dating from 1909 when a Tamil School for poor children was funded and run by the Ceylon Tamil Women's Union in the Pettah area.

Minutes recorded in earlier days indicate that a hospital bed was gifted to the Inuvil Maternity Hospital in Jaffna and fund raising projects in aid of natural disasters like flood and cyclone relief here and abroad.

In recognition of our record of Social Service in the Past which we continued through our Social Service Sub-Committee Chaired by Antonia Joseph we received an Award from the Sri Lanka Women's Conference to mark their Jubilee Celebrations.

When Kalalaya got back its building from the Architects in 1990 and resumed its activities, many problems had surfaced. Marthelis, our Caretaker died in 1991 and a Court Case for the eviction of two of his daughters from the caretaker's quarters had to be filed. The case in still on, draining our scant resources.

Kalalaya's location was felt to be unsafe and isolated. Although there was no dearth of well qualified teachers for Bharatha Natyam, we found it difficult to recruit teachers or students, as the trend was to have classes in Teachers homes and safer locations. Due to our former reputation, two German girls had Bharatha Natyam classes arranged for them with our former teacher Mrs. Haridevi Jeyasundera and one of whom did her Arangetram and received a Kalalaya Diploma. We finally settled for the best arrangement possible at that time, and persuaded Sivakumari Gnanendran, a former pupil who had a School of her own, to conduct classes on 2 days of the week on special terms.

In 1997, as the senior most member, I was re-elected President for the second time in preparation for Kalalaya's Jubilee Celebrations.

With many new and younger set of Committee members, we had hopes of bringing back Kalalaya to its former eminence. There were many problems to be sorted out and funds were needed. Our enthusiastic group of younger members with Sivakumari Gnanendran, our Teacher, presented her Ballet "Krishna Avatar" and inaugurated the Jubilee Year. It was a tremendous box office success and brought us the necessary funds for refurbishing the Kalalaya Hall and premises.

Classes in Bharatha Natyam, Kathak, Veena and Vocal classes functioned regularly. A Speech Therapy Centre for Hearing impaired Children in the Tamil medium, was a new Social Service venture under the Chairman, Antonia Joseph and Vice President Indira Sathasivam.

In 1998 our problems still, remained unsolved when Kalapathy Sarasvati Rockwood took over as president. She has had a sustained interest in Kalalaya and her artistic expertise at
all our functions - invaluable and readily given - no doubt through her family connection through marriage to a founder member - Thaiyalnayaki Thirunavakarasu - nee Rockwood.

With her characteristic dedication, she have of her best and encouraged fellow members to raise funds through small projects for the running of Kalalaya which was being heavily subsidized. A Coffee Morning gave us much needed exposure to the younger generation of Tamil women who over the past decade, seemed to have lost touch with Kkalay and its rich cultural past. The hidden talents of many of our members came to light as fund raisers and organisers for future events, which will become necessary for the many projects we have have in mind.

The responsibility of undertaking much needed repairs and the re-laying of the Kalalaya Hall floor, fell on her shoulders. With the Hony. Principal, Vanathi Raveendran as Project Coordinator, the work was entrusted to a construction firm and completed expeditiously. The cost far exceeded our expectations and there is now a need for further fund-raising to complete the Stage curtains. Mrs. Rockwood's term as President was stressful and onerous and given with dedication to all its activities, including the Speech Therapy Project, where she gave art classes to the children and made them participate in Shanker's Children's Exhibition.

Before I end this saga, I will be failing in my duty if I don't pay a tribute to the memory of the enlightened and far-seeing founder members of the secular Sri Lanka Tamil Women's Union - a few of whom I remember, and the founder members who established Kalalaya - all of whom, with the exception of Mrs. Aalapillai have predeceased me. They have all left their indelible footprints in the sands of time, as Presidents or office bearers.

Special tributes are due to the memories of :-

Pamathy Thanabalasundaram (M.A.in Sauskrit & Tamil)
Gowri Tyagarajah - Member of the Advisory Committee of the S.L.B.C (Carnatic Music Panel)

Their help and advice in Kalalaya productions was invaluable and their untimely deaths a great loss.

The Future

Mrs. Indrani Yogarajah who served Kalalaya loyally for our 25 years is now our President. It is fitting that the "Old order should yield place to the New" and Kalalaya looks forward to the future with great expectations.

While forging ahead to meet the challenges and demands of a new era, it is my hope that the rich traditions of the past will be remembered and conserved for posterity in this fast changing world.

Sybil Kanagasunderam
Past President
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பாலரங்கால செய்திகள் அலச்செய்திகளுடன் அணிகுற்ற வசால்பைங்கள் விளக்கத்துக்குப் பக்றத்தை முற்பிட்டுள்ளது. அதிக சாத்யமைத்து, 2வது வசால்பைங்களுடன் முன்னேற்றப்பட்டுள்ள பெரும்பாலான நிலையில் போட்டியிட்டுள்ளது. அதிக சாத்யமைத்து, பெரும்பாலான நிலையில் போட்டியிட்டுள்ளது. பெரும்பாலான நிலையில் போட்டியிட்டுள்ளது.

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செய்திகளின் பல பக்ரதமமான பேருந்துகள் போட்டியிட்டுள்ளது. மேலும், முன்னேற்கும் பெரும்பாலான நிலையில் போட்டியிட்டுள்ளது. அதிக சாத்யமைத்து, பெரும்பாலான நிலையில் போட்டியிட்டுள்ளது. பெரும்பாலான நிலையில் போட்டியிட்டுள்ளது.
KALALAYA'S GURUS

Bharata Natyam

Vijayalakshmi
Shanmugahpillai 1948

Kamala Johnpillai
1950 - 1980

Tilakavati Kanagasabai
1953 - 1955

Shantha Ramani
Mahendra

Sivakumari Gnanendran
1992 - 1997

Haridevi Jayasundere
1981 - 1986

Shangita Namasivayam
1987 - 1992

Nalini Sivakumaran
1991 - 1992

Nanthini Sivasubramaniam
1998-1999
Manipuri & Kathak

Sukherdu Dutt
1948 - 1964

Mrs Anusha Jayasundera
1997 - 1999

Musicians

Vidwan S. Satyalingam
1953 - 1955

Jayanthi Ratnakumar
1997 - 1999

T. Sivayogarajah
1996 - 1999

"Comming of the Pandya Princess to Lanka"
for the Sri Lanka Women's Conferane

Vidwan S. Seetharam (Veena)
K.K. Anthiny
Bhagwathi Krishnaswamy
Miss Thambu
Miss Jithinathan
Shanthi Mahadeva
Parasakthi Vinayaka Devarajah 1993 - 1999
Bharata Natya is not merely an exhibition of virtuosity, but a complete dedication to God and is the symbol of the divine Harmony of life - as poetry is a dance of words - drama a dance of events - and painting a dance of thoughts - Dancing is the perfect harmony of body and spirit.

Bharata Natya is one of the four major schools of dancing in India, and is over 2000 years old. Bharata Nataya Sastra was compiled at the request of the Gods, conceived by Brahma and written by the sage Bharata. The Palm leaves inscribed with this ancient Sastra are preserved to this day at the Tanjore Library. Brahma fashioned this Natya Veda or science of Drama and Dance by taking (Pathya) from the Rig Veda, the art of Visual representation (Abhinaya) from the Yajur Veda. Music (Gita) from Sama Veda and the Aesthetic (Rasas) from the Atharvana Veda Natya Sastra (9-16). Dancing is the perfect harmony of life, and its perfection, the Aesthetic delight. Ananda Coomarasamy said "Hindu view treats the practice of Art as a form of Yoga and it identifies Aesthetic emotion with that felt when the self perceives the self". This dance mode is a form of Yoga and to achieve this many years of hard work and devotion (Bakti) are needed. It is also described as the river which has its waters shed on the slopes of the great mountains and meets the great ocean in the end.

The three letters Bha-Ra-Ta which make up the word Bharata signify:

Bhava - Emotion (inner spiritual feeling exposed visibly).
Raga - Melody
Tala - Rhythm

The three aspects are:

Nritta - Gesticular exposition accompanied by dance involving simple movements of the eye, neck and limbs with no verbal connotations.
Nritya - Pure dance with Artistic poses, accentuating abhinaya (gesture) paving the way for emphasis of the mode of Bhava (emotion)
Natya - Is the visual representation of the meaning of words and sentences of a dramatic composition - through -7 or gestures

Bharatanatyam is a composite art of a blending of drama, music, poetry and rhythm. Its keynote is dance which includes all the other arts. Its message is not merely to the sense and it is not meant only for external enjoyment but for the soul of the dancer and the audience. Because of this message, Bharatanatyam is an art meant mainly for spiritual expression. It cannot be danced by anyone without reverence for the spiritual life,

The Bharatha Natya technique is capable of being presented in many forms. These are:
Sadir natya - nautch
Kuravanji nataka - (Where the gypsy Soothsayer plays a dominant role)
Bhagavatama mela nataka (dance drama)
Kuchipudi and Odissi, which have roots in Bharatha Natyam and are regional dances from Andhrapradesh and Orissa.

Bharatha natyam is a dedication to God and originally perfomed in temples by dancers who were called Devadasis. In the Hindu Faith the nature of the DIVINE has always been expressed through dance, drama, music and other creative arts.

Great composers of music and dance, sang and danced in praise of Gods and Godesses who depict the various aspects of the Supreme Being richly portrayed in our mythology. But later when these composers sang in praise of kings and patrons, the level of the art lost some of this spiritual significance.

Dance is a form of Yoga, involving physical and mental training and a means of making the dancer one with the higher being and also, taking the audience with them to that higher level.

This oneness is Yoga. The greatest of beings is SIVA - The SUPREME, YOGI and DANCER.

This ancient classical Art has such unsuspected depths of technique & richness of beauty that a life long study seems hardly enough to master its nuances.

The dancers body is compared to a yantra. Just as a yantra and mantra cannot be seperated so too art and the vehicle through which it is conveyed cannot be seperated. The meaningful words sung become the mantra. In this way dance is regarded as a form of yoga for in both, concentration is needed. This one pointedness elevates the dancer, where she experiences the state of "Brahmananda" for a fraction of a second.

Every mudra and adavu has a spiritual bield; Vertical line generates the masomasculine force that causes the heaven and earth to become one. Horizontal force of feminine energy spreads compassion towards all. The circle denotes the principle of creation and the point stands for the Supreme Power beyond manifestation. So whenever we dance whether consciously or unconsciously we generate some energy. If we do this consciously we generate more spiritual force.

Bharatanatyam is a living art and can still be presented according to the rules of the shastras. But such rules are not meant to limit and bind the artist but to provide the artist a greater material for creativity and a framework within which creative imagination can thrive. The technique is important but an inner creativity is more important and this is the fundermental difference between the artist and the expert.

With the awakening of the "Truth" within oneself through art, God is revealwed in the heart of every dancer and help save the universe.

Kaushalya Narendran
Post - Graduate Diploma
Kalakshetra, Madras
Meesters' Degree in
Fine Arts University of Bombay
First Kalalaya Performance graced by Prime ministers Nehru & Sastramit Djidjo at Kalalaya Hall 1954

Neila Satyalingam & Daya Mahinda

Folk Dance
PROGRAMME OF EVENTS

5.30 pm - Lighting of the Mangala Vilakku
Kalalaya Valthup-patu

5.45 pm - Welcome Address
by the President, Mrs. Indrani Yogarajah
Speech by Mrs. Daya Mahinda
Hony. Principal Kalalaya

6.00 pm - Unveiling of the photograph of the
Founder-Principal of Kalalaya
the late Mrs. Lingambikai Satchithanandam

6.10 pm - Speech by Mrs. Indira Sathasivam
Vice-President & Chairperson of the Souvenir Committee

Release of the Golden Jubilee Souvenir by the
Hon. Mr. Lakshman Jayakody,
Minister of Cultural & Religious Affairs

6.30 pm - Presentation of Awards
Ponn Adai Porthal

7.00 pm - "GLIMPSES OF A GOLDEN PAST"
A Photographic Exhibition
Refreshments

7.30 pm - Cultural Show

9.00 pm - Vote of Thanks
by Mrs. Mallika Thiagarajah

With Best Wishes to Kalalaya School of
Dance & Music
CULTURAL SHOW

1. VEENA RECITAL
   ......Mrs. Jayanthi Ratnakumar

2. BHARATA NATYAM
   Pushpanjali
   by Kaushalya Namasivayam
   Abhirami Gnanendran
   Janani Neelakandan

3. Siva Thandavam
   by Guyana Herat Gunawardene
   Kaushalya Namasivayam
   Abhirami Gnanendran
   Janani Neelakandan

4. Siva Pooja Nadanam
   GURU: Srimathi Sivakumari Gnanendran

5. Jathiswaram
   Ragam: Varāli
   Thalam: Aadhī

6. Sabdam
   Ragam: Ragamālikai
   Thalam: Misra Chapu

7. Devi Slokam
   Ragam: Ragamālikai
   Thalam: Thisra Ekam
   by Sonja Kleiner

8. Thillana
   Ragam: Hamsanandhi
   Thalam: Aadhī
   by the same dancers as in item 3

9. KATHAK
   Tharana
   by Anusha Jayasundera

10. BHARATA NATYAM
    Aaiyichiar Kuravai
    From the Tamil Epic 'Silappadhikaram'
    Jayadeepa
    Ramya
    by Niraja
    Stella
    Kala
    GURU: Selvi Nanthini Sivasubramaniam

11. KONJUM SALANGAI
    by the same dancers as in item 3
    GURU: Srimathi Sivakumari Gnanendran
    MANGALAM

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Nattuvangam : Srimathi Sivakumari Gnanendran
              Srimathi Haridevi Jayasundera
              Selvi Nanthini Sivasubramaniam

Vocalists : Shri V. Ganeshalingam
            Srimathi Shanthi Mahadeva
            Srimathi Swarnalatha Prathapan

Violin : Shri R. S. Kesavamoorthy

Mridangam : Shri Jambunathan

Thabila : Shri Ratnadurai

Stage Curtains & Lights : Mr. Upali Weerasinghe

Sound : Nilamdeen Radio

Comperes : Mrs. Sharmini Boyle in English
           Miss. Satsorupavathy Nathan in Tamil

Printers : Unie Arts (Pvt) Ltd.
The power of psychic music

**Veena**, an ancient musical instrument, dates back to the Vedic times. In Hindu astronomy, Thula Rasi (Libra in Western Zodiac system) contains the star Swathi. This constellation is also described as "Alpha Cygnus" indicating "Hamsa" (swan) which is the seat of Goddess Saraswathi. Also, this constellation Swathi, presents the picture of a "Lyre" or "Veena". Many decades ago scientists discovered a cosmic hiss emanating from this constellation. This is the naadha the musical resonance that pervades the universe. It pervades the human body also only to be discovered by oneself within himself. This naadha is the mother of all rages which are expressions of emotion. Naadha in all rages, therefore, is like gold in all ornaments.

Playing the veena is considered the highest form of yoga for it brings about the merging of jeevatma and paramatma, especially when the veena player handles the veena through the sheer force and power of his prana or kundalini shakthi that arises from the mooladhara. The naadha of the veena and the kundalini prana of the player entwine together. As the naadha and kundalini prana unite, they take the shape of the finest vibratory thread and dazzle each time the veena player's fingers make contact with the strings. At this stage the artist is yogi of the highest order as he handles the "veena in kumbhakam" which is the total and absolute retention of breath without any effort or consciousness. He therefore attains the state of samadhi through veena yoga.

Aithareya Brahmana states in the fifth chapter of the second part of "Aithereyaranyaka".

"Atha Khalviyam Deivi Veena Bhavathi Thadanukruthi Manushi Veena Bhavathi" Man's body is the heavenly veena; the veena played upon by man has been fashioned analogously to man's heavenly make-up. The spinal column of the human being is the divine veena created by God and the instrument (wooden veena) is the veena created by the human being.

The spinal chord extends from down the pelvis right up to the brain, sustaining the backbone. This is like the trunk of the veena. Just as there are 24 divisions in the veena, there exists similar assortment of 24 vertebrae in the spinal chord. The 24 vertebrae of the column are grouped as under by the scientists of the west in their treatises on anatomy; cervical: 7 dorsal 12 and lumbar: 5, thus totalling 7 joints (cervical belonging to the neck, dorsal belonging to the back and lumbar belonging to the loins). In the veena we see the mansions are large and roomy as they begin from the lower pitch. But as we proceed to the taxapitch, the cells shrink in size towards the end and are rather minute. The division found near the lion-face (foot) of the veena are larger than those near the brain. Similarly, the vertebrae in the column are large and thick near the region of the waist, dwindling more and more in size and thickness as they approach the head. In vedas, the spinal chord is described as veenadhandha. As already stated, the lower end of the veena is termed as simhamukha or lionface. Even the lower end or basal stand of the vertebrae is shaped like veena's simhamukha.

It is in the spinal chord that the shushumna naadhi runs. This thin hollow fibrous passage is also known as Brahmarandhra.
Just as the veena is ever associated with its strings, the brahmarandhranaadi is inseparably associated with the power of the mystic "Om" or Parasakthi, the supreme power. The 24 vertebral joints that together constitute the spinal column are aligned in the living organism on the model of the above 24 seed-letters of the Gayathri. This clearly means that both the macrocosm and the microcosm are but a condensation of the exalted splendour of the great Mother Devi-Gayathri.

Physiology tells that the cerebral chord or naadhi runs inside the thin hollow tube embedded in the centre of the vertebral column. This cerebral cord is gross. This is not the Brahmarandhranaadi or the subtle super physical nerve. The mystic never exists as pure ethereal power in this gross cerebral chord. This sookshama nerve is beyond our ken. Nox-ray or any other mechanical device can ever hope to discover this ethereal cord in the gross cerebral tendril. Man can only perceive the movements or excitation of the body, but never the forces which cause the movement or excitation.

If inside the gross body we did not possess an ethereal non-physical double our bodies are but dead. Therefore, inside our corporeal frames there do exist nerves embodying psychic power such as the sushumna or Brahmarandhranaadhi, surya and chandra naadhis known as lida and pingala or the right and left sympathetic chords, the six psychic lotuses know as shatchakras all these enshrining deep occult currents.

In the mysteries concerning the presence of Omkara in the sushumna naadhi, one can perceive the deep esoteric varieties that vitalise the veena held in the hands of Shri Sharada Devi. The power of the manifest sound, issuing as sweet music from the strings of the veena on which we play, reside in the gross nervous fabrics enveloping the mystic sushumna chord. This means that the power of psychic music which brings out the earthly music, resides in the unseen sushumna veena, while the power of the earthly veena resides in and vitalises the peripheral nervous fibres around the sushumna. Between these two veenas there rises the wall of the cerebral spinal chord of utmost fineness which envelopes the sushumna naadhi even as a glass chimney divides the light of a wick from its atmospheric surroundings.

The end of the veena or its face is situated in a point below the waistline of a man. In the Veena, the mandra sthayi of the subdued tenor, commences at the lower end. In the same way human sounds first rise from the bottom of the vertebral column. Following the alignment of the spinal chord, the sound pitches to proceed from the mandra to madhyama to tara, i.e., from lower tenor to even tenor and then also operate in the head. Just as the 24 feet of the veena are partitioned into eight, each for the reigns of mandra, madhyama and tara sthayis, the vertebral joints of the spinal chord also are marked off as eight each for the prevalence of the three pitches. The timbre of the veena strings have for their prototype the sound of the Vedas interlaced in the undefined unmanifest anaahata or Omkara vibration. The seven swaras of the veena are rooted in the cardinal psychic centres of the sushumna naadhi, viz Muladhara, Swadhishtana, Manipura, Anaahata Visuddha, Ajnya and Sahasrara. Even though the seven swaras have each of their particular habitat yet in manifestation they interact with one another and reign collectively over the whole sushumna region as the power of the primal Omkara.

Description of saptha swaras inter-related to the seven chakras situated in the spinal column:
The sahasra kamala where in Shadja Swara sa stays in the very seat of Brahma itself i.e. of the Brahmi Shakti "Aha" is the swaroopa (form) of the Naadha Brahma i.e. the Sa or Shadja Shakti proceeds in a zig-zag fashion throughout the spinal column upto mooladhara chakra (basic plexus) and stays there. It is non other than the kundalini shakthi (serpent power) and it represents the element earth (prithvi). As this shakthi is omnipotent, it can go from sahasrara to mooladhara, and return from mooladhara to sahasrara. It is the first and foremost of all shakthis, and so retains all other shakthis in itself. The other shakthis are not so.

The second swara is "Rishabha" "ri" which is Maheswari Shakti. It also starts from sahasrara the place of shadja, comes to mooladhara and from there goes back to ajnya chakra only, which is the space between the eyebrows and stops there.

The third swara is: Gandhara "ga" which is know as Kowmari shakthi starts from sahasrara goes back to mooladhara and returns and stays in the Vishuddha chakra in the throat.

The fourth swara is the Madhyama "ma" which is Vaishnavi shakthi, starts from sahasrara goes to mooladhara and while returning stops at anahatha chakra in the region of the chest.

The fifth swara is "Panchama" "pa" which is Vaishnavi shakthi, starts from the same sahasrara reaches mooladhara, and returns upto manipura chakra and stays there in the navel or umbilical region.

The sixth swara is "Dhaivata" "Dha" which is Indrani shakthi, leaves sahasrara travels upto mooladhara and stays in swadhishta chakra in the region of the loins below the navel.

The seventh and the last swara "Nishadha" "Ni" Chamundhi shakthi, also starts like other swaras from sahasrara, descends upto mooladhara and remains there itself. It has no upward motion.

The rishabha "ri gandhara "go" madhyama "ma" panchama "pa" dhaivata "dha" and nishada "ni" will be staying in their respective chakras for the works of creation and maintenance upto the time of Laya (Dissolution of disintegration) when they reunite finally with the shadja swara, "sa" i.e., Brahmee shakthi in sahasrara chakra. Thus, all these six swaras sprout from Brahmee shakthi at the finally go back to Brahmee shakthi at the time of Laya destruction or dissolution of the whole world, and become part and parcel of it as Parabrahma shakthi. Also from mooladhara upto sahasrara, they are symbolical with the saptha lokas namely: Bhooloka, Bhuvanloka, Suvarloka, Maharloka, Janaloka, Thapoloka and Sathyaloka, and the six swara shakthis of rishabha and its fellow shakthis take rise from the shadja i.e., parabramha of sathyam (sathyaloka) and stay in their respective lokas of Brahmananda to attend to their work of creation in their respective lokas.

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for the Sri Lanka Women's Conference November 1969

Mrs. Tiruchelvam honours Mrs. Alvapillai with Ponnadai 1975

Amara Geetham 1972
King Dasaradha - Shyamaia Jayadeva
Rama - Gnanalakshmi Gananalingam
Seetha - Chandrakanthi Yogarajah
Kalalaya
School of Dance & Music
Golden Jubilee Celebrations
MILESTONES

29th July 1941
SUBADHRA - ARJUNA at St. Peters College Hall
President - Mrs. V. Coomaraswamy
Script - Mrs. K. Alvappillai
Play Director - Dr. S. K. Chinniah

19th August 1947
GALAVA RISHI (The Fateful Ring) at the Savoy Theatre
President - Mrs. V. Coomaraswamy - Joint
Script - Mrs. K. Alvappillai - Producers
Dance Arrangements - Mrs. W. Balendra
Choreography - Mr. S. Shanmuganathan

4th February 1948
GALA INDEPENDENCE PERFORMANCE
Participated in ELARA scene in the pageant of Lanka

1949
DEVAGANA NADANAM at the King George's Hall
President - Mrs. G. Wignarajah.
First Kalalaya production - Mrs. Lingeswaray Satchithananthan

7th & 8th October 1950
SAKTHI at the King George's Hall
President - Mrs. P. C. Villavarayan
Script - Mrs. K. Alvappillai
Production & Choreography - Mrs. Linga Satchithananthan
Dance composition - Mrs. Kamala Johnpillai & Mr. Sukhendu Dutt

Sakthi denotes Energy & Life giving power represented in Hindu Mythology by women - Parvati - consort of Lord Shiva. In this production Sakthi is portrayed in the lives of four virtuous women, Savithri, Anusuya, Kannaki and Thraupadi.

1951
RHYTHM OF LIFE at King George’s Hall
Choreography - Mrs. M. Balendra
Dance direction Kamala Johnpillai & Sukhu Dutt
16th March 1954
UMA'S DHARSHAN staged at the Kalalaya Hall
President - Mrs. G. Wignarajah
Production & Choreography - Mrs. Lings Satchithananthan & Mr. Sukhendu Dutt

The performance was graced by the distinguished presence of the Prime Ministers of India Pandit Nehru & Mr. Ali Sastramidjojo of Indonesia.

13th April 1954
THE FIRST PILGRIMAGE Discovery of Adam's Peak at the Regal Theatre
President - Mrs. G. Wignarajah
Composition & Choreography - Mrs. Linga Satchithananthan & Mr. Sukhendu Dutt

The performance was in honour of Queen Elizabeth II and was sponsored by the Arts Council

1955
NADANANJALI and PONGAL O PONGAL at the Ladies College Hall
President - Mrs. K. Somasunderam
Nadananjali Dance direction - Mrs. Neela Sathyaling
Music direction - Mr. S. Sathyalingam
Pongal O Pongal
Direction & Dance composition - Mrs. Kamala Johnpillai
This was performed for the conference of the Associated Countrywomen of the world.

20th-22nd August 1955
NRYTHYA UTSAVAM & RAS LEELA at the Kalalaya Hall
President - Mrs. K. Somasunderam
Dance direction - Mrs. Tikavati Canagasabai

1957
KADAMBHA VIZHA - by students of Kalalaya

1961
NATYA MANJARI - by students of Kalalaya

31st May 1964
JEEVITHA LAYAM (way of life) at the Kalalaya Hall
President - Lady Coomaraswamy
Bharāthā Natyam - Mrs. Kamala Johnpillai
assisted by - Mrs. Shantha Ramani Mahebdra
Mainpuri - Mr. Sukhendu Dutt

12th February 1965
CLASSICAL AND FOLK DANCE at the Lionel Wendt Theatre
President - Lady Commaraswamy
This was a Kalalaya production in aid of the Cyclone Relief Fund
November 1964  BHARATHA NATYA RECITAL at the Kalalaya Hall by Miss. Sivakumari Rasiah Nattuvangam - Adyar K. Lakshmanan

9th October 1966  EELA KURUVANJI at the Ladies College Hall
President - Lady Commaraswamy
Dance composition - Mrs. Kamala Johnpillai
assisted by - Mrs. Shantha Ramani Mahendra

Traditional Dance Drama of the Tamil country and takes its name from the Gypsy or Soothsayer - an important character in the Drama.
Guest Artist - Mrs. Padmini Dahanayake as Eela Kuaravanji

19th & 20th October 1970  NOOPURA NATHAM (Music of anklets) at the Kalalaya Hall
an episode from Krishna mythology
President - Mrs. W. Balendra
Dance direction - Mrs. Kamala Johnpillai

28th & 29th October 1972  AMARA GEETHAM at the Kalalaya Hall
an episode from Kamba Ramayanam
President - Mrs. S. Kanagasundram
Dance composition - Mrs. Kamala Johnpillai
Assisted by - Miss. Subadhra Kumarasooriyar

3rd July 1974  A RECITAL OF CLASSICAL BHARATHA NATYAM & ODISSI
By Malavika - at the Lionel Wendt
President - Mrs. P. Thiruchelvam

20th February 1975  A RECITAL OF CLASSICAL BHARATHA NATYAM at the Kalalaya Hall
by Madurika - Maureen Sanderson of Canada
President - Mrs. P. Thiruchelvam

15th June 1975  ASHTA LAKSHMI at the Navarangahala Hall
The theme depicts the eightfold aspects of the Goddess Lakshmi which she reveals to her devotees.
President - Mrs. P. Thiruchelvam
Dance composition - Kamala Johnpillai

19th May 1978  KATHIRAMALAI KANTHAN at the Ramakrishna Hall
President - Mrs. G. Tyagarajah
Dance composition - Mrs. Rohini Amirthalingam

4th May 1982  BHARATHA NATYA RECITAL at the New Kathiresan Hall
by Mrs. Krishnaveni Lakshmanan of Kalakshetra, India
President - Mrs. Sarojini Kadirgamar
9th April 1983
SAKTHI a cultural pageant at the Ladies College Hall
The consorts of Brahma, Vishnu & Shiva and the nine various forms of Sakthis which influenced the dress & Jewellery of our women down the ages.

11th June 1987
CLASSICAL BHARATHA NATYA RECITAL at the Ladies College Hall
A Homage to Kalakshetra by Miss. Sangeetha Namasivayam

18th October 1987
THALA SRUTHI at the Lionel Wendt Theatre
Classical Dance Recital by Sangeetha Namasivayam & Ragunath Manet in aid of Jaipur Foot Fund - Jaffna

21st September 1988
An audio cassette of this recital was released at the Hilton Hotel

21st April 1989
CARNATIC MUSIC RECITAL at the Kalalaya Hall
by Reggie George

8th November 1991
Kalalaya presented 2 Group dances at the Galle Face Hotel for the entertainment of Delegates to the SAARC Conference.
Choreography & Dance composition - Mrs. Nalini Sivakumaran

28th January 1992
NATYA VIRUNDHU at the Navarangahala Hall
by past & present pupils of Kalalaya
Organiser - Mrs. I. Yogarajah
Dance Direction - Mrs. Sivakumari Gnanendran
Dancers - Gowri Shankar, Hemakumari Somasunderam Indrakanthi, Chandrakanthi & Priyakanthi

13th October 1993
CLASSICAL BHARATHA NATYAM at the Elphinstone Theatre
by Shri Suryanarayana Murthy of Kalakshetra, India

19th June 1994
HOMAGE TO A GURU at the Russian Cultural Centre
A programme in honour of the Late Kamala Jophpillai by her pupils.

4th January 1997
CARNATIC MUSIC RECITAL at the Kalalaya Hall
by Srimathi Kulaboosham Kalyana Raman

14th September 1997
Krishna Avatharam at the New Kathiresan Hall
Inauguration of Kalalaya Golden Jubilee Celebrations
President - Mrs. Sybil Kanagasunderam
Produced & Directed by Mrs. Sivakumaru Gnanendran,
Dance Teacher, Kalalaya
Entertainment by Kalalaya students for 6th SAARC delegales 1991

Manipuri

Gaja Lakshmi from Ashta Lakshmi Bollet

Farewell to Kamala 1980

Rasa Leela 1955
Kamala Johnpillai, Lingeswari, Daya & others with the President of Associated Country Women of the World 1957

Patron Mrs Navaratnam presents an award to Professor S.Vithiananthan

A Presentation to vazluvoor R.Ramiahpillai by Mrs. Balendra at Kalalaya

Srimathi Rukmani Devi Kalakshetra addresses Kalalaya students May 1973

Former Teacher Haridevi Jayasundere honoured with "Ponnadi" in 1996

Former Pupil & Teacher Sivakumar Gnanendran honoured: Ponnada in 1996
K.T. SELVADURAI
ARTIST AND PHOTOGRAPHER

K.T. SELVADURAI came into the limelight as a photographer, when he took photographs of those who took part in the Elara scene in the "PAGEANT OF LANKA" the Gala Pageant put on the boards by the Government, during the Independence Celebration in 1948. Many photographs were taken in the precincts of the Ramanathan Temple highlighting the exquisitely sculptured pillars epitomising Dravidian Art. Those prints brought him into prominence as a skilled photographer.

The Kalalaya School of Dance & Music run by the Sri Lanka Tamil Women's Union, (founded in 1909, to preserve the Tamil language, its literature and arts), was quick to exploit his talents and Kalalaya's first Principal Mrs.Linga Satchitthanandan invited him to be the Stage & Set Advisor for shows put on by Kalalaya. This, he did on a voluntary basis due to his great interest and love for the Arts, (particularly Dravidian art).

The temple cut-outs he made for us many years ago still remain today, and are in constant use.

KALALAYA, - Temple of Art, - owes him much gratitude for his continuing interest in the institution. We were happy to be able to fete him on his visit to Sri Lanka two years ago, and to introduce him to our younger members.

His substantive post was as Textile Designer to the Department of Cottage Industries. He was responsible for designing some of the sarees worn by the Prime Minister, The Hon. Srimavo Bandaranaike and the then Hon. Minister, Mrs.Siva Obeysekera and other prominent ladies, brides included, during the period when import of foreign textiles were prohibited and it was fashionable and patriotic to wear locally woven sarees.

Mr. Selvadurai was a born artist, and indulged in this hobby on a amateur basis on his meagre resources. He is one who should have had a rich patron to sponsor and help him in his artistic career.

Due to the unsettled conditions in his village of Urumpirai, he migrated to live in retirement with his children in Australia. And passed away last year.

His oil painting of the Goddess SAKTHI which he gifted to us, will keep his memory alive at Kalalaya.
Felicitations
From

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at
KALALAYA to
on its Jubilee
CUSTOMS, VALUES & WAY OF LIFE
OF THE TAMIL WOMEN OF SRI LANKA

The Tamil women of Sri Lanka upheld the traditional values of Hindu society and exemplified the noble features of the ideal woman as depicted in Tamil literature, Hindu epics & puranas. From ancient times women were considered the backbone of a happy and contented family and the bedrock of a prosperous & enduring society. Women were referred to as the Griha Luxmi, which means Goddess or queen of the home.

Hinduism known as the oldest of the world's great religions, is the only one without a founder. It is a religion that evolved, grew and developed with the human race that occupied the Indus Valley region in the North and right down to the tip of the Indian sub continent in the South. The Hindu religion is based on the Truth of One Supreme God. There are innumerable manifestations of this Almighty God, given various names and forms.

This ancient Hindu religion, which is the base of Tamil society, has influenced, moulded and conditioned the way of life of Tamil women from time immemorial.

Loyalty to husband, motherhood and service to community were ideas these women cherished. The Tamil women of Sri Lanka were richly endowed with the qualities of austerity, purity, perseverance & sacrifice. They moulded their lives on Sita of Ramayana & Kannaki, the queen of Chastity also known as Pattini, whose life & values are extolled in the Tamil epic "Chilapadikaram". These two women were purer than purity and chastemor than chastity and endured pain and suffering with fortitude.

The Tamils of Sri Lanka, though proud of their Indian ancestry and share a common language, literature, religion and culture, have development a distinct identity. The fact that the Palk's Strait, a narrow stretch of water divides us, has made us, through the centuries and passage of time, develop our own particular characteristics and become a distinct and distinguished community amongst the Tamil speaking peoples of the world. The Tamil Women of Sri Lanka though they cherished the ideal womanhood which celebrated feminine qualities such as graciousness, compassion, love, endurance and sacrifice, yet played a decisive role in the home, an active part in the upbringing of their children and could be firm when a situation demanded such a stance.

The home was the arena of the woman, where she reigned supreme. The children were hers to love and care for and mould to be great men & women of the future. She would make great sacrifices to ensure the well being and prosperity of her family. Her husband honoured and respected her. Her children revered and adored her.

The Tamil women of Sri Lanka enjoyed many rights and privileges that their counterparts in Tamil Nadu did not. In Jaffna, women had property rights. Though the dowry system was prevalent, the dowry was given to the daughter and she had the sole right to it. Jaffna Tamil society though patriarchal, was also matri-local. A girl did not usually go to live with her husband & his people in his village. On the other hand, the man left his parental home and went to live with his wife's people in her village, where his bride was given a dowry house for them to live in. So the women of Jaffna were mostly spared the agony of having to live with in-laws who may have been hostile to them. The man or groom who went to live with his in-laws in their home or village, on the other hand, was loved, respected and treated with dignity by his in-laws and was happy to live amongst them.
During the colonial period and thereafter, the Tamil women of Jaffna and Batticaloa, allowed the winds of western civilization to sweep through their homes & society but did not get swept off by it. That is why their mode of dress and traditional sense of values were never lost. The Tamil women continued to wear the saree and made their children too wear the traditional pavadai & thavani.

Among the Tamils there was no marked discrimination between a girl child and a boy child. Indigent families preferred sons to daughters because of their lack of resources to provide a dowry & give a girl in marriage, but otherwise showered affection on both alike. It was also not unusual to see fathers being partial to daughters and mothers to sons.

Since there was this Hindu custom that the eldest son, shirestra putra should light the father's funeral pyre and the youngest son, kanishta putra should light the mother's funeral pyre, the desire for a son or sons was deep rooted.

Our tradition is based on spirituality. Men and women trained their minds vigorously for the development of an anti-materialistic viewpoint. To pass from birth to death without achieving some deeper spiritual significance in life was considered tantamount to wasting one’s entire human birth.

In a Tamil society with its emphasis on religion, women played a prominent role in participating in religious activities, festivals and upholding the customs and mores of their people.

The Hindu Calendar which most Tamils have in their homes, abounds with many fasts, festivals and having a deep religious significance. To mention a few fasting days in the Tamil Hindu Calendar, they are,

Vaikunda Ekaadasi
Maha Shiva Rathri
Chithirai Pournami
Vaikaasi Visakam
Aadi Ammavaasai
Skanda Shasti
Markali Nonbu
Karthikai Theepam or Vilakkeedu

The main festivals celebrated are

Thai Pongal,
Tamil New Year
Rama Navami
Krishna Jayanthi
Ganesh Chaturthi
Karthikai Theepam
Nava Rathiri
Deepavali

Reference. "REMEMBERING HINDU TRADITIONS" by Shivanandini Duraiswamy.

These observances have an educative value taking in all aspects of life, intellectual, psychological and ethical thereby providing the base for the development of the Hindu personality. Abstinence from food is to help the mind to concentrate on the supreme.

A fast is called Viratham, Nonbu or Upavasam in Tamil and means a partial or total abstinence from food and spending that time on prayers, worship and meditation. Women saw to it that their children did not lose contact with the traditions of their community, by themselves adhering to the art of moral living, thus fostering a moral and spiritual atmosphere in the homes. Such women were referred to as 'Kula Penn' in Tamil. These Kula Penns helped in great measure to preserve the ethical elements in society and the cultural heritage among their people.

Marriage & Marriage Customs

In a Tamil marriage husband and wife sought companionship and life long dedication to each other. The couple built a moral and emotional means within the family and family ties were very
strong. Behind the scenes of privacy men and women lived a rich and emotionally fulfilling lives. Most marriage were arranged by parents and elders and seemed to have worked smoothly with the support of the extended family.

Divorce was unheard of in early times. With the coming of western rule and influences divorce came into our society, but was frowned upon and hardly ever resorted to decades ago.

It is indeed very sad and unfortunate that in today's Tamil society, both Hindu and Christian, divorce is on the increase. The modern generation will argue that divorce was better and healthier than an unhappy and incompatible marriage prolonged just because of tradition.

A Hindu wedding is essentially a very holy and religious ceremony. It is a series of rituals replete with tradition symbolism and allegory. It is worship, dedication and sermon. Marriage is a step in the evolution of the human soul, of which men, women, heavenly Devas, the universe and God Almighty himself are invoked as witnesses and sponsors of a marriage.

The rituals of an orthodox Hindu wedding may vary a great deal in detail according to the custom of the people of a region in India or Sri Lanka, but the central theme and the Sanskrit vedic vows chanted are the same.

On the occasion of their marriage, the bridegroom and bride are Siva Parvathi, the unmanifested Absolute and the Manifested. The couple are on par with divinity and the ceremonial area is holy ground as long as the Homa-fire is on.

The bride comes to the Manavarai (Bridal Chamber) dressed in saree given by her parents and adorned with all the customary jewellery of the Tamil people. From head to foot she will be wearing the head ornaments - utchi and netti pattam, chandra and suriya pirai, the rakkodi and the jadai nagam on her long braided hair; the diamond eartstud and jimiki on her ears, a nose stud and a bilaku on her nose, an attiyal (a necklasce) a traditional one is called Kati-Poovan, attiyal around her throat, 3, 5 or 7 Padakkams, one of which will be a Makara Padakkam on her bosom, a waist ornament called Ottiyam, bangles on her arms, such as the Sinha-Muha Kapu (Lion-Face Bracelet) or the kallu kapu (stone-studded bracelet) or the Kolusu Kapu (gold bracelet) rings on here fingers, and padhasaram at the ankles.

After the father of the bride hands over the bride to the groom in a Kannika-thanam ritual, the groom presents the bride with a set of clothing which includes the main Koorai Saree, red in colour. It is when the bride returns to the Manavarai in the Koorai and accessories given by the groom, at the very auspicious Muhurtha time, to the sound of the Ketti Melam (Drums) that the Mangala Thali is tied by the groom. Rice and flowers are showered on the married couple by the priest, the parents and relatives and wellwishers.

This Thali ceremony had a very deep and strong significance to the Ceylon Tamils and no man was permitted by society to tie a Thali on another women, as long as his wife was alive. This was not so in India. The Ceylon Tamil society was so strict about monogamy that even the British Colonial rulers recognised the Thali Ceremony in granting widows' and orphans' pension benefits.

The Thali was considered so sacred and significant that even the Christian converts made the Church accept it in place of a ring at a Tamil Christian Church wedding.

It is strange but true that even the Muslims living in Tamil regions married with a Muslim Thali.

The wedding feast that follows consists of a vegetarian menu. It should be noted that the Tamils of Sri Lanka serve and partake of a
vegetarian meal on all special festive days like wedding, Thai Pongal, Tamil New Year, Navarathri, etc.

At funeral times and on the 31st day and 1st year Alms giving ceremonies associated with the funeral where Brahmin Priests officiate, the food served is strictly vegetarian.

Consuming beef and pork was taboo in Tamil society and even most of the Tamil Christians of Sri Lanka abstained from eating beef during earlier times.

When the flag goes up, known as "Kodi Yetram" at the village temple or at any of the famous temples in the country, such as the Nallur Kandasamy Temple, the Maviddapuram and Sella Sanithi temples and the Kathirkamam temple in the south, most Hindus would abstain from eating flesh and non-vegetarian food. I have personally noted that, even the Christians living in the vicinity of the great Kandasamy temple at Nallur abstaining from eating meat during the festival days. There is no official ban or compulsion, but society spontaneously adheres to this practice.

Education

Tamil women played a prominent role in the education of their children. They together with their husbands would go to any length to make sacrifices to ensure that their children, earlier it was the sons, later daughters too have a good and sound education. A father would sell his properties and a mother even her jewellery to spend on the education of their children. It was almost customary in a Jaffna Tamil family for the father to spend for the education of the eldest son and thereafter for the educated and employed eldest son to take on the responsibility of educating his younger brother. In this way they strove to educate the whole family.

Among the people of the North there was this great yearning for knowledge and learning.

It was this factor that made the Christian Missionaries open up so many schools in the Jaffna district. It was a case of demand and supply. An interesting development was that many of the students who went to these Christian schools seeking educational opportunities were converted to Christianity, some by choice and conviction, many by force of circumstances.

The Hindu caste system placed the spiritual and the learned Brahmins on top of the hierarchy, giving knowledge and education the top and prominent place in society. The Kshatriyas, the physically strong ruling class and the Vaishyas, the materialistically rich merchant class were placed second and third. The Hindu Tamils also venerated Saraswati, a manifestation of Sakti, as the Goddess of all learning and the arts.

The Tamils valued education very much. From the early literacy works of the Tamils, like the Thiru-kural, the Naladiyar and the poems of Auvaiyar of the 3rd and 4th century A.D., it is evident that 'Kalvi', education, was placed high on the list of priorities.

The renowned Thiru-Kural has a whole chapter on the importance and benefits of education and another on the drawbacks of ignorance. A stanza on education says, "Een eenai eelu thenba evirendum kan enba valum uyirkku" translated means.... the number and the alphabet, that is, math and language, are like the two eyes on the body and of vital importance to human beings. When a student's scholastic aptitude is tested today by an examination, it is their knowledge of math and language skills that are tested. If they can grasp the mathematical theories and problems and they can express what they have learnt fluently with a command of the language, they are thought fit for higher education.

This is precisely what Valluvar meant when he referred to the number and the alphabet as being of basic importance in acquiring knowledge.
Another Tamil literary work the "Naladiar" goes further in hailing women's education.

It says in Tamil Venba verse, "What is feminine beauty? Is it the long dark tresses, her hair? Is it her glamorous attire? Or Is it her golden complexion? No. It is none of this but -

A sound education which helped in the blossoming of her personality and that which gives her balance and equanimity, that Kalvi, (education) is her real beauty.

In the early nineteen hundred, Tamil fine arts such as Music, Dance and Drama, known in Tamil as Eyal, Esai and nadakam, developed and flourished in South India and in Sri Lanka. Together with classical music and dance, folklore dramas - Naatukoothus - flourished in Jaffna and in the Batticaloa regions.

As in India, the conservative community, frowned on it and did not participate in its revival or support its promotion. Times changed and the upper society influenced by their English education and the spirit of the renaissance, began to take an active part in the promotion of dance, music and drama.

Learning Tamil classical music became an accomplishment for most young girls in Jaffna, Trincomalee and Batticaloa. Music masters were brought down from Madras and classes were conducted at homes. Bharata Natyam which was a temple dance and performed by thevadials or davadasis, had to go a longway before it was accepted by society.

The education of girls and the emergence of women from the seclusion of their homes in the present century brought far reaching changes in the social pattern of this country. Educated women in the colonial era were taking their place in society and in the life of the emerging nation, not only as wives and mothers but also as teachers, doctors and lawyers.

Education in the English medium was a boon to the Tamils and it opened up avenues of advancement and brought them out of their traditional homeland to seek their fortunes in government service and in the professional fields. This happened only during the British sector of the colonial period and linked the Tamils, Sinhalese and the Muslims as Ceylonese and as a nation.

Many Tamil young ladies from Jaffna who were married to eminent professional men like lawyers, engineers, doctors and civil servants, moved to homes in Colombo and had to adapt and adjust to their new surroundings and to their new place in society.

It was from among these ladies, inspired and encouraged by Dr. Mary Rutnam, that the group of dedicated and discerning women of Colombo founded the Ceylon Tamil Women's Union on the 4th of January 1909. This association, at that time was to provide opportunities to those ladies to socialise and get involved in serving the community and the country and at the same time foster their culture, heritage and traditions.

Placed in an alien environment, the need to preserve the Tamil language and its heritage was recognised. A Tamil school at Korteboam Street, Pettah was the Tamil Women's Union's first venture. Carnatic music recitals, soirees and dramas were staged in the gracious homes of members in Cinnamon Gardens, where most of the elitist Tamil families lived.

The Activities of the Union were guided in its formative years by such eminent women like
Dr. Mary Rutnam, Mrs. T. Thirunavukkarasu, Mrs. T. Saravananmuttu, Mrs. S. C. Paul and Dr. Mrs. Nallamma Sathiavageeswara Iyer.

The objectives of this Union founded almost 90 years ago, was to promote the growth of the Tamil Language, literature and culture, the study of the fine arts, such as music, dance and drama and to undertake and carry out philanthropic and charitable measures for women and those in need within the community and in the country.

The Union encouraged the study of Carnatic music and Bharata Natyam which had been emancipated by Rukmani Devi Arundale of Adyar Kalakshetra as a respectable accomplishment for girls.

With the dawn of independence and the cultural renaissance that took place in the country, the Tamil women's Union launched the Kalalaya School of Dance & Music in 1948 under the dynamic leadership of Lady Nesamani Coomaraswamy, Lady Puvaneswari Vaithianathan, Mrs. G. Wignaraja and were ably supported by Mrs. Kanagamma Alvapillai, Mrs. Manonmany Balendra and Mrs. Lingambilakai Satchithananda.

I am happy to announce that our Kalalaya School of Dance & Music is planning to celebrate its Golden Jubilee this year in our own Hall & premises at Bauddhaloka Mawatha, Colombo 7.

At this juncture, I must mention something about another women's organisation that was founded in Colombo with similar objectives and goals - The Saiva Mangayer Kalagam. This Kalagam, a Hindu Women's organisation, was founded by three eminent Hindu women, Mrs. Rasamuthu Sathasivam, Mrs. Sornacanthy Nallainathan & Mrs. Balambigai Namasivayam in the year 1930 in Wellawatte. Their objective was to promote Hinduism and Hindu culture among the Tamils of Colombo. They set up a school, the Saiva Mangayar Vidyalayam in 1932 and in 1945, the Saiva Mangayar School of Music & Dance. The Saiva Mangayar School of Music & Dance and the Kalalaya School of Dance & Music were the pioneer institutions for oriental dancing and music in Colombo.

Inspite of all the praise we sing of the role of women in Tamil society, as women being Shakhti and Griha Laxmi, there are often paradoxes regarding the status of women, for we cannot deny the subordination of women in the past which lingers even to this day. In this society, women were caught in a dependency situation. She had to be dependent on her father before marriage and on her husband and sons after marriage.

Tamil women from the beginning of time till very recently, like their sorority the world over, were trapped in domesticity and the home. This gave rise to feminism which is about the personal autonomy of women. It is a revolt against dependency and against patriarchy. This has profound implications for women in society, education, employment and politics.

Tamil women must fight against the burden of dead conservatism and outworn traditional norms. They must use their recent acquisitions in the field of education etc., as an instrument for social & cultural changes and progress.

Talk given by Indira Sathasivam, Vice-President SLTWU on the invitation of the Sri Lanka Women's Conference to delegates at the Regional Seminar on "Matters Pertaining to Women and Family Life in Sri Lanka" held on 21st March 1998.
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தமிழ் புலாய்

புலாய் பொழுதும் தமிழில் பாடல் கூறும் மரபுக் காலத்தின் இரண்டு ஸ்தங்கமாக வருவது இல்லை. உயர்ந்த வயதிலேயே அவரும் தமிழ் பாடலைப் பாடும் மூலமாக காலத்தின் மரபுக்கருவியார்.

அப்பா கருப்பு பொழுது பாடல்கள் வாய்ந்த வருமாறு பாடல்களைப் பாடும் மூலமாக காலத்தின் மரபுக்கருவியார்.

மாதவமூர்தி ராமர் பொழுதுபிள்ளையார் அவர்களும் தமிழ் பாடல்களைப் பாடும் மூலமாக காலத்தின் மரபுக்கருவியார். இவர்கள் பாடல்களைப் பாடும் மூலமாக காலத்தின் மரபுக்கருவியார்.

தமிழ் பாடல்களைப் பாடும் மூலமாக காலத்தின் மரபுக்கருவியார். வாய்ந்த வருமாறு பாடல்களைப் பாடும் மூலமாக காலத்தின் மரபுக்கருவியார்.

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இவர்கள் தமிழ் பாடல்களைப் பாடும் மூலமாக காலத்தின் மரபுக்கருவியார். வாய்ந்த வருமாறு பாடல்களைப் பாடும் மூலமாக காலத்தின் மரபுக்கருவியார்.
Kalalaya Vijayadasami celebrations 1996

Srimathi Lakshmi Pun, of the Indian High Commission at the Kalalaya Vijayadasami celebrations October 1987

Kathira Malai Kandan 1980

The Late Mr. S. Thondaman visits Kalalaya when the SLTWU hosted 30 girls from the Plantations
THE GOLDEN JUBILEE CELEBRATIONS

were inaugurated in September 1997

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Mrs. Sybil Kanagasundaram
President 1998 - 99
Mrs. Sarawati Rockwood
Vice-Presidents

Mrs. Sarojini Kadigamar
(Past President)
Mrs. Indira Sathasivam

Mrs. Indirani Yogarajah
Mrs. Antonia Joseph
Hony. Principal
Kalalaya School of Dance & Music
Mrs. Vanathy Ravindran

*****************************************************************************

KALALAYA
Golden Jubilee Celebrations
5th November

President
Sri Lanka Tamil Women’s Union
Mrs. Indrani Yogarajah

GOLDEN JUBILEE SOUVENIR COMMITTEE

Chairperson
Mrs. Indira Sathasivam
Members
Mrs. K. Alvapillai
Mrs. Sybil Kanagasundaram
Mrs. Sarojini Kadigamar
&
Mrs. Daya Mahinda
Hony. Principal Kalalaya 1999-2000
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Arangetram Presentations
1948 - 1997
Mrs. Indrakanthi Sivendran Nee Yogarajah
Arangetram: 23.02.1967
Guru Mrs. Shanth Ramani Rajendran

Mrs. Anusha Aiyaru
Arangetram: June 1965
Guru: Kamla Johnpillai

Mrs. Chandrakanthi Namasivatam Nee Yogarajah Arangetram on 20.01.1972
Guru Mrs. Kamala Johnpillai

Ms. Tushita Thirunavukarasu
Arangetram
Gitanjali Sivaji Duraj
Arangetram: 23.02.1968
Guru: Kamala Johnpillai

Shangita Namasivayam’s Arangetram on 09th September 1979
Guru: Kamala Johnpillai

Hemakumari Somasundaram Ramakrishna
Arangetram: 29.04.1978
Guru: Srimathi Kamala Johnpillai

Gowri Durainayagam Shunker
Arangetram in 1980
Guru: Srimathi Kamala Johnpillai
Gift of musical instrument to Kalalaya From the High Commissioner for India Shri Nareshasar Dayal 1995

Ms. Tushita Thirunavukarasu
Arangetram

'EELA KURAVANJI' 1966
A scene from Eala Kuravayi staged in 1966
Anusha Balendra, Chandrakanthi Yogarajah
Vijayalakshmi Mahadeva student of Shri Sukhendu Dutt

Gnanalakshmi Gnanalingam
Arangetram 18th March 1969
Guru: Srimathi Kamala Johnpillai & Shanth Ramani Mahendra

International student Sonja Kleiner of Germany
Arangetram on 16th AUGUST 1997
Guru: Haridevi Jayasundera
PATRON
Mrs. Kanagamma Alvapillai

VICE-PATRONS
Mrs. Kamalam Krishnadassan
Mrs. Suntharie Wignaraja

PRESIDENT
Mrs. Indrani Yogarajah

VICE-PRESIDENTS
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(Inm. Past-President)
Mrs. Sybil Kanagasundaram
(Past-President)
Mrs. Sarojini Kadirgammar
(Past-President)

HONY. SECRETARY
Mrs. Mallika Thiagarajah

HONY. ASST. SECRETARY
Mrs. Adhirubini Tyagarajah

HONY. TREASURER
Mrs. Sashidevi Neelakandan

HONY. ASST. TREASURER
Mrs. Chandrakanthi Namasivayam

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Mrs. Ranganayagi Pathmanathan
Mrs. Kumdini Mahathevan
Mrs. Saratha Nadarajah
Mrs. Easwary Balasubramaniam
Mrs. Subathra Ganesan

HONY. PRINCIPAL - KALALAYA SCHOOL OF DANCE & MUSIC
Mrs. Daya Mahinda

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HONY. AUDITORS
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Patrons 1909 - 1999

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1954 - Srimathi Ponnammah Sinnetamby
1959 - Srimathi Muthammah Wignaraja
1972 - Srimathi Nagulamba Somasundaram
1978 - Srimathi F. Nesaratnam Navaratnam
1984 - Lady Puwaneswari Vaithianathan
1998 - Srimathi Kanagamma Alvapillai

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1909- 1932 Srimathi Thangamma Saravamuttu
Dr. Nallamma Sathiavageswar Iyer
1932 - 1936 Srimathi Taiyalmayaki Tirunavuk - Arasu
1936 - 1938 Srimathi Ponnammah Sinnetamby
1938 - 1939 Srimathi I. David
1940 - 1948 Lady Nesamany Coomaswamy
1948 - 1951 Srimathi Saraswathy Villavarayen
1951 - 1955 Srimathi Muthammah Wignaraja
1955 - 1956 Srimathi Meenambikai Thmbyah
1956 - 1959 Srimathi Nagulamba Somasundaram
1959 - 1961 Srimathi Kanagamma Alvapillai
1961 - 1962 Srimathi Nagulamba Somasundaram
1962 - 1963 Lady Puwaneswari Vaithianathan
1963 - 1967  Lady Nesamany Coomaraswamy
1967 - 1969  Srimathi Manonmani Balendra
1969 - 1971  Srimathi Kanagamma Alvapillai
1971 - 1973  Srimathi Sybil Kanagasundaram
1973 - 1976  Srimathi Punitham Tiruchelvam
1976 - 1977  Srimathi Neela Rajendra
1977 - 1981  Srimathi Gowri Tyagarajah
1981 - 1987  Srimathi Sarojini Kadirgamar
1987 - 1997  Srimathi Kanagamma Alvapillai
1997 - 1998  Srimathi Sybil Kanagasundaram
1998 - 1999  Srimathi Sarasvati Rockwood
1999 - 2000  Srimathi Indrani Yogarajah

**KALALAYA SCHOOL OF DANCE & MUSIC**
**Hony. Principal 1948 - 2000**

<table>
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<tr>
<th>Years</th>
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<td>1948 - 1957</td>
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<td>1957 - 1962</td>
<td>Srimathi Kanagamma Alvapillai</td>
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<td>1972 - 1974</td>
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<td>1987 - 1997</td>
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<td>1997 - 1999</td>
<td>Srimathi Vanthy Ravidran</td>
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<td>1999 - 2000</td>
<td>Srimathi Daya Mahinda</td>
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Art in its creative aspect dives deep into the subconscious nature of things around us in order to capture the true meaning. But the intuitive forces that lie within the human being are not enough. Knowledge of external forces, perception of the universal basic values, dynamic new faiths, are essential for an artist's creative faculties. If the artist perceives confusion all around, then the confusion is taken and interpreted in such a way that it is clarified and becomes significant to the audience.

Abhinavagupta gives a clear picture of the philosophy of art in his commentary on the Natya Shastra of Bharata.

'The artistic creative is freed from distinctions in time or space', he says, and again 'if artist has the inner force of the creative intuition, the audience is raised to the highest state of joy or ananda'. Today, the artist who is creative perhaps tries to raise the spectator to the highest state of awareness rather than bliss. Beauty is no longer judged in familiar or safe terms. That which may be traditionally ugly or abrupt is brought into focus and perspective by the artist's interpretation. In India despite an amazing continuity of the dance form, for nearly five thousand years, the art has taken varied shapes in its different techniques, of Bharatha Natyam, Kathakali, Kuchipudi, and Manipuri. What perhaps in the very beginning, began as dance drama, became transformed into solo dances of infinite beauty and depth. Today, the trend in modern interpretation is to go back to the dance drama for depicting ideas on a wider canvas. More and more it is becoming essential for the artist to shape the form of his art in accordance with the structures and strictures of his environment. It is up to the artist to make aware the qualities of life with its joys, its tensions and its sorrows. But form cannot at the same time be a mere sensory impression. All these visual images have to become really meaningful compositions that penetrate deep down into the roots of the problem. It has to be an expression whose outward symbolic form can be immediately grasped by the spectator.

The artist is a person who is constantly compelled by the events around him to communicate with others and share his every experience. Sachs defines dance as 'simply life on a higher level' and Bharata Muni says, 'there is no wise maxim, no learning, no art, no craft, no device or action, that is not to be found in Natya'.

Every artist perhaps unconsciously is a pioneer in the development of the art, and thereby extends and illuminates the language of vision. The artistic experience is not merely an expression but a perception of outer conflicts, extending the boundaries of the understanding of life. That is why great art is often prophetic. 'Nature has no outline', wrote William Blake. 'But imagination has. Nature has no tune, but imagination has. Nature has no supernatural and dissolves. Imagination is Eternity'.

Today art has been degraded and is looked upon as a mere indulgence or entertainment. The task of making it again an achievement and an experience lies with both artist and audience. Kalidasa talks of dancing as the ritual most pleasing to the Gods. It was perhaps most pleasing, because dancers were intended to be the instruments of the divine, revealing the soul of man. That is why each truly creative experience transformed into visual image can make a unique contribution to human culture.
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All those who helped to make our Golden Jubilee Celebration a success.
The Maharajah Organization congratulates Kalalaya on its Fifty Years of Cultural Activity and offer their best wishes for a bright future.