Language was Dr. Chatterji's main subject of study. But Language for him was also a way to the other worlds of human thought and activities. This could have been possible for him because he had wide range of interests—literature, history, music, art and stagecraft. Very few scholars of Chatterji's rank have succeeded in coming out of their chosen spheres of study and extending their thought action so far and wide as Suniti Kumar has done. The root of this wide range of interests lies in his humanism and Prof. Chatterji was humanist in the broadest sense of the term. He was often heard quoting the well known lines of Terence *homo sum humani nihil a me alienum puto* (I am a man, nothing that concerns man do I consider alien; i.e. a matter of insignificance to me).(Sen S. 1978-1979: 21).

Prof. Devdas Sen, a student and later a colleague of Suniti Kumar Chatterji at the Post Graduate Department of English in the University of Calcutta, while describing Suniti Kumar as 'many splendoured personality' speaks of his wide range of interests. He writes ‘To the layman Dr. Chatterji was perhaps best known for two things – his passion for language and linguistics and his Epicurean relish for good food. As for his liking for titbits, all that need to be said is that his hospitality outdid his relish for good food, both being a part of something much wider – namely his enjoyment of all that is good and beautiful in life. As for his passion for language, that he was first and foremost an outstanding knowledge scholar is beyond question, but when one has said this about him, one has not said enough. For if
language was his abiding passion, so too was art. And he had so many interests as well history and sociology, philosophy and religion, archaeology and anthropology, literature and culture, manners and morals, legends and customs, folk songs and ballads, music and theatre and what not. Indeed the range and extent of his knowledge was as amazing as his depth or intensity.' (Sen D. 1978-1979: 20).

Prof. Chatterji loved traveling and his interest in the life and activities of man took him to distant lands in England, France, Greece, Mexico, West Africa, Egypt, Mongolia, Indonesia, China, Russia and Baltic lands. Wherever he went as a student, as scholar, as a visiting professor or a representative of Calcutta University he could not help looking into the food habits, dresses, religion or culture of the people that he met with.

Prompted by his interest on all that is related to Man, Chatterji wrote on most of the general themes related to human thoughts and actions. His works on Indian linguistics and world linguistics are equally valuable as colourful reflections of many facets of human language. To him language is a way that leads him to the various stages of human civilisation and culture. One of the close associates of Dr.Chatterji, while explaining Suniti Kumar’s interest in the phenomenon of speech, comments that Linguistics and history are closely associated with ethnology especially in India. The Indian subcontinent is the place where many races and tribes, speaking many tongue have come in contact with each other, combined or lived more or less apart in a peaceful condition. So, the study of Indian languages to a scholar like Suniti Kumar would mean ethnological and cultural studies. (Sen S. 1978-1979: 1-2).
Prof. Chatterji’s love for artistic creations: Prof. Chatterji’s residence Sudharmā bears the impression of the owner’s artistic temperament. His daughter Nila Mukhopadhyay has explained how under her father’s supervision, designs and symbolic patterns were carved out of stone to beautify the entrances of every room, how every corner of the house was decorated tastefully with paintings, engravings, statues by eminent artists and sculptors and with quotations from the works of great teachers, social reforms, authors and poets. The image of ‘Hara-Parvati’ (Lord Shiva and Goddess Parvati) carved out of black stone by Nandalal Bose, is one the most valuable possessions of his house.

Chatterji had the habit of collecting curio and art pieces from the places of interest and he preserved these in his residence ‘Sudharmā’ at South Kolkata. In Sanskrit ‘Sudharma’ means ‘a special heaven where all the gods and goddesses, sages and saints assemble’. In this house Suniti Kumar had his library of over 30,000 books on Indian, Greek, as well as other ancient, old, modern languages, literature, books on art, religion, social affairs and many other subjects.

The second floor of his house was really a special heaven where in the words of Anil Kumar Kanjilal one could see ‘a veritable assemblage of the deities and heroes and heroines and personalities of ancient Greece and India. It is as if the immortal divinities have found their last sanctuary on the second floor of Professor Chatterji’s house after their glorious dwellings have fallen and their heavenly preoccupations gone’. (Kanjilal, 1978-79:12). Now this valuable collection of books has been shifted to the library of
Study of Art: Had Suniti Kumar not been a linguist, the world would have surely known him as a great artist. He speaks of himself as one whose profession is language study and this business had nothing to do with art. But he loved art as much as he loved language. He is often described as a linguist by training who worked with the heart of an artist. He loved art in all its forms – sculpture, architecture, paintings and engravings. Dr.Chatterji studied the different forms of Indian Art of a particular age or its development through ages. When he goes from one place to the other he observes and appreciates the forms of art that are more closer to our daily life – embroidery, doll making, pottery. In his writings he often speaks of the simple materials that were used for the decoration of houses in some remote villages or the ornaments used by tribal men and women in different countries.

In ‘Pas’cimer Yātrī’ (1994), Dr.Chatterji presents a lively description of an ivory statue that he saw in Prince of Wales Museum in Bombay (Mumbai) –
This Museum exhibited the collection of Ratan Tata, the son of Sir Jamshedji Tata, the founder of the Tata-Company at Jamshedpur. There were some valuable ancient and modern European paintings and modern European sculpture. Some Japanese craft works on wood and lacquer were displayed.

One of the ivory-statues appeared really wonderful to me. Two statues were carved out of a single large piece of ivory – one of a young warrior standing in a heroic pose, with a spear in his hand, ready to face any attack, either he will defeat the enemy or sacrifice his life; the other statue was that of a woman, the wife or fiancée of the warrior. She had found her proper place beside her beloved. The woman knelt before the warrior and she was holding a sword in its scabbard. I was enthralled by the beauty of this statue. (Chattopadhyay, 1994: 10). [Translated by me].

In his outlook to visual art, as it becomes clear from his description of paintings and statues, he was more inclined to classical forms, but he was not averse to modern. To him Indian Art had a very special place. He not only admired the Ajanta paintings, he enthusiastically appreciated the drawings of the indigenous painters of Kalighat School. He was much
interested in the paintings of Abanindranath Tagore and Nandalal Bose but had little interest in the works of contemporary foreign artists.

In his essay ‘Yugandhar S’ilpaguru Abanindranath’ (Chatterji, 1990:140-149), Dr.Chatterji speaks of Abanindranath Tagore that great pioneer of Indian art who had made the world familiar with the tradition of Indian art and culture. The British rulers in India believed that the half-educated, uncivilized Indians had basically no idea about that development of art in the civilized world. So the British people tried to teach the Indians the definition of art by introducing to them the works of the Italian and French artists. As a young student Abanindranath Tagore, too, studied European Art. But he did not consider European style of painting and sculpture as a suitable medium for the expression of Indian mind. Abanindranath and his pupils like Nandalal Bose intended to draw the attention of their countrymen to the variety and depth of Indian Art as it had developed in the different states of India in different ages. This Indian artist did not follow strictly the norms laid down by the European Schools of art. So a section of the educated Indians spoke against Abanindranath Tagore and E.B.Havel, the principal of Govt. Art School, pointing out that these artists were trying to banish genuine art i.e. European Art from India. But gradually the works of Abanindranath and his pupils were appreciated by the Indians and Abanindranath had the honour of being the ‘S’ilpaguru’ who taught his countrymen to know and understand Indian Art.

Suniti Kumar himself could make beautiful sketches by drawing simple lines with pen or pencil. His daughter Smt.Nila Mukhopadhyay recollects
the pleasant moments when her father used to draw pictures which could at once take a child to the world of fairytables – a bride in a palanquin, a soldier with his spear riding a horse, a monkey on a crocodile’s back crossing a river or a dancing elephant. To make his story-telling more interesting to the children, Prof. Chatterji could draw skillfully scenes from the epics and classics that he used to read aloud to these young listeners. Of these drawings, the picture of Bharat, Sakuntala’s son, counting the teeth of a lion was the children’s favourite one.

In ‘S’ilpī Suniti Kumar’ an article by Smt.Nila Mukhopadhyay, daughter of Suniti Kumar Chattopadhyay, interesting facts regarding Suniti Kumar’s drawings and his collection of art pieces may be found. Smt.Mukhopadhyay speaks of Dr.Chatterji’s artistic conceptions and the influence of Abanindranath Tagore and Nandalal Basu on him –

There are about twenty five or thirty pencil and pen (ink) sketches drawn by
my father. Some have been carefully carved on stone. My father was among
Abanindranath’s dearest ones. Nandalal Basu and Abanindranath had a
very deep impact on my father. My father always admitted that the
PLATE II

BHARAT,
SHAKUNTALA'S SON, COUNTING THE TEETH OF A LION
SKETCH - SUNITI KUMAR CHATTERJI [SEE Pg. 109]
PLATE III

DANCING ELEPHANT OR GANESH
SKETCH - SUNITI KUMAR CHATTERJEE [SEE PG. 109]

28. 8. 46.
spiritualism expressed in the artistic creations of these great masters had given him a divine taste of immortality. I do not know whether Abanindranath was aware of my father's drawing skill. But I have heard my father saying that according to Abanindranath, the skill of drawing a camel, a face and a horse forms the base of an artist's perfection. My father was an expert in drawing camels, faces and horses. (Mukhopadhyay, 2009:174) [Translated by me].

In his essay on art 'Sīlpakalā' (Chattopadhyay, 2003: 47-70) Suniti Kumar expresses his view that the extreme goal of art in a modern and cultured society is a realisation of the abstract which is inspired by a sense of beauty. This is true for the artistic creation in ancient Egypt, Babylon and especially in Greece, in India, in Buddhist China, Japan and in mediaeval Christian world. This sense of beauty in the human mind is born out a perfect union of the two worlds in which Man lives – his perception of the outside material world and his inner spiritual world. His constant yearnings to give a permanent shape to the natural beauty or the abstract one, inspire him to create immortal works of art.

African Art: Dr.Chatterji's love and respect for African art and culture has been wonderfully expressed in the following lines –

'Africa's influence on the World, in spite of everything, has been so far mainly through her enslaved population in America. Yet in her Art – specially in the remarkable traditions of her Sculpture associated with her primitive animistic faith – Sculpture in wood, in ivory, in stone, and in bronze, and modeling in clay, which had such an astonishing development
among the true African peoples in West Africa and in the Heart of the Continent, and in her prehistoric Paintings in rocks and caves, both in the North and in the South; and also in her simple clay Architecture that has evinced quite a notable style and a beauty of line presenting a new thing in the world even at the present day – an Architecture that she has developed during recent centuries in the Niger Basin of the continent – she is beginning to be appreciated in her potentiality.' (Chatterji, 1960 a: 4).

The people who had place themselves on the highest towers of learning and culture accepted art as a way to the temple of God. They have presented the world grand forms and styles of artistic expression. But the races which lagged far behind the modern world as the tribal of Africa also had their expression in art forms either to satisfy their own self or to pacify God. The Negro art pieces as the statue and plates found in Benin attracted Prof. Chatterji for the simplicity and rhythmic expression of common life. These were not among major art forms talking of the higher thoughts and aspiration of a modern race, But the minor art forms of the potters or carpenters who used clay, metal, wood and ivory as their material. These artistic works were completely new to the European as these works showed a deviation from the artificial style and formalities of civilized western world. Negro art and sculpture were mainly based on religious and social needs. But creation of artistic forms for art's sake was not completely absent. The statues or masks – terracotta image of the face of a Negro youth found in Ife, a metal statue depicting the face of a Negro girl found in Benin, wooden statue of a Negro girl found in Loango near Congo river, bronze images of Negro king, soldiers, hunters or animals curved on pieces of ivory were some of the finest creation of the tribal of Africa. According to Prof.
Chatterji, these works can find their places in the same rank as that of the best examples of Greek, Egyptian or Indian art.

**Interest in Music:** Prof. Chatterji often describes himself as a layman who loves music. But his unfinished autobiography as well as his essays on music – ‘Kabi Tansen’, ‘Bhāratīya Saṅgīt O Rabindranath’ is the record of his close relationship with Indian classical music from his childhood days. He explained why he was attracted to ‘Dhrupad’, one of the noblest forms of Indian classical music. Dhrupad follows the ‘grand style’ that enriched ancient Greek sculpture, Indian sculpture of Mahabalipuram or Gharapuri, the great epics or the simple Chinese poems. As a young boy he came in contact with some of the eminent musicians of that time when he was staying with his maternal uncles. Nikunjabehari Dutta, who could enthral his audience by presenting Dhrupad songs so perfectly, was one of them. In his later life Suniti Kumar became closely associated with Gopeswar Bandyopadhyay of Bishnupur School of classical music. (Chatterji, 1990: 82-85).

In ‘Bhāratīya Saṅgīt O Rabindranath’ (Chatterji, 1990: 79-94) Prof. Chatterji speaks of Rajput and Mughal paintings where visual art and music mingle together. The paintings on Indian ragas have been described as visualized music. Princess Uma worshipping Lord Shiva in a dense forest at night, a yogi accompanied by his musicians singing in his ashram by the river side – all these figures have come to life in such paintings. Prof. Chatterji remarks that these paintings presented an atmosphere ideal for singing Dhrupad. This form of Indian classical music can be considered as
PLATE - IV

UMA - A PAINTING BY ABANINDRANATH TAGORE

[SEE Pgs 108, 112]
one of the oldest forms of music and existed even in the life of ancient Indians. Following the track of historical analysis of Indo-Aryan languages Prof. Chatterji goes deeper into the history of Indian music. He explains that no record has been found of the tune or beat followed in the earliest forms of Indian music. Amir Khusrou, Gopal Nayak, the famous singers and preservers of Dhrupad, belongs to fourteenth century. Till then Dhrupad had retained its depth and purity. Old Sanskrit texts speak of the music and the musician of earliest Indian music but there is no indication of the tune (melody) or the tala (beat). Chatterji says that Rebhil’s song in Mricchakatika, Hansapadika’s song of lamentation in Abhigyana Shakuntalam or Mahasweta’s melodious Shiva-vandana in Kadambari, speak nothing of tune, beat or rhythm of old Indian music. (Chatterji, 1990: 83-84).

With reference to the Sanskrit text Samīgūdarpana and Ardhendu Kumar Gangopaghyay’s discussion on Indian ragas, Prof. Chatterji suggests that Indian classical music was influenced by popular music of the Indian provinces. This music was never static but dynamic and flexible. Though Dhrupad had retained its older structure and style it absorbed Muslim or Iranian elements. The Muslim patrons of classical music studied and adopted the tradition of Indian ragas and enriched it by their own creations. Amir Khusrou’s Dhrupad had and Iranian impact, his contemporaries introduced Khyal. Ṭappā and Dādrā were based on folk music of Punjab and Bundelkhand.

Chatterji further states that in Bengal of middle age the Vaishnavas introduced ‘Kīrtana’. As ‘Kīrtana’ was a type of song to praise the name of
God and Goddesses, it had a mighty impact on the middle class pious Hindus. Kirtana became a part of some of the religious festivals. Among the other forms of music ‘Baul’ and ‘Bhâtioli’ were parts of life of the common people of Bengal. These singers of Bengal knew little of the court music and musician of the Muslim emperors in Delhi. But Dhrupad was practiced by some trained Bengalee musicians who had some relation with the singers of Muslim ‘Durbar’. During the reign of the Malla Kings, in the 18\textsuperscript{th} century, Bishnupur of Bengal became an important centre of Dhrupad-Khayal. Another centre of classical music was Dacca in West Bengal. Nidhubabu’s ‘tappâ’ influenced the musical world of 19\textsuperscript{th} century Bengal. (Chatterji,1990: 86-87).

In his ‘Bhâratiya Saṅgīt O Rabindranath’ (1990) Suniti Kumar Chatterji describes Rabindranath Tagore as one who deserves a very special place among the creator or composers of modern Indian music. Chatterji comments that Tagore had made himself familiar with the tradition of Indian classical music and in some of his earliest compositions as ‘Tomāri madhur rūpe bhareche bhuban’ we find a total imitation of a ‘Dhrupad-Chautal’ based on a pure raga. But unlike the classical musicians who gave little importance to the words of the songs and made the words subordinate to the tune, Tagore matched his words perfectly with the tune in order to express the deeper meaning of the words. Chatterji reminds us that this harmonious match of words and melody was a distinct feature of Tansen’s composition.
Dr. Chatterji, in his essay on 'Kavi Tansen' (Chatterji, 1993: 103-116) makes an appreciation of Tansen's music along with a realistic account of the musician's life and the reason behind his conversion to Islam. Suniti Kumar thinks that Tansen was not only a distinguished musician but a poet of a very high rank who had selected Dhrupad as the medium for the expression of those words which came out of the depth of his heart—

'*Tānsena antar bānī dūrupada pukār*

'This Dhrupad loudly utters the words of Tansen's heart.'

Prof. Chatterji quotes the words of A.A. Bake to show that Rabindra Sangeet presents a happy union of the spirit of Dhrupad and that of folk music. Classical style gives it a holy character and dignity while a touch of folk music enhances the poetic beauty of the words. This combination makes Rabindra Sangeet so popular. Chatterji thinks that Rabindra Sangeet is different from other forms of Indian music for a special quality—the 'Rabindra touch' which the songs express so melodiously. This appeal of Rabindra Sangeet can be perceived through a gentle wave or vibration in the artist's voice, a slight touch of a musical note. Quoting some of favorite songs as *Amāre karo tomār binā, Ami cini go cini tomāre ogo bides'ini*, *Ali bār bār phire jāy* etc. Prof. Chatterji speaks how these songs rocked his heart in his early youth as they did in his later life. He hopes that this precious gift of Tagore will be preserved through teacher-pupil tradition and with the help of gramophone records.
Suniti Kumar Chatterji gives amusing account of his experience of hearing various type of music in different places – the harsh song of Kabuliwalas in a compartment of a crowded train (Path Calti), the music presented by a Chinese theater group in Calcutta (Path Calti), or American Jazz on the deck of a ship (Pas’cimer Yāṭrī). He creates lively word-pictures to describe some sound or noise which were far from being melodious. The critical comments and the use of words like ‘Saptaka’, ‘Falsetto’ etc. suggest that Prof. Chatterji was well familiar with the grammar of Indian and European music. He was an inquisitive listener of the variation of pitch and tone of the prayer songs sung in temples, churches or mosques and often enjoyed them.

In the last eight or ten years of his life, when Prof. Chatterji could not read books after dusk, he used to pass time listening to Rabindra Sangeet records of Kanika Bandyopadhyay, Hemanta Mukhopadhyay, Arghya Sen and Gita Ghatak. (Chattopadhyay, 2009: 275)

Suniti Kumar Chatterji’s interest in stage craft: As a first year student of Intermediate course in General Assembly’s Institution (which in the following year remerged with Duff College and was named Scottish Churches College) Suniti Kumar Chatterji came in contact with Sisir Kumar Bhaduri, the most brilliant and most popular of the students of Calcutta University who later emerged as one of the best masters of Bengali stage.

Acting and stage craft were then a favourite cultural activity among the college student in Bengal. Student of most of the reputed colleges used to
take part in at least one or two performances in a year. University Institute was the most influential club of the time having a very deep impact on the college students. Plays were staged to raise fund for helping the poor students. Recitation competition in languages like Bengali, Sanskrit and English were held every year. Suniti Kumar Chatterji was highly enthusiastic about these cultural activities. One of such recitation competition in which Suniti Kumar was selected for Sanskrit and Sisir Bhaduri for English, gave the two scholars a chance to meet with each other (1908). This first meeting turned into a lifelong friendship.

While writing on Sisir Bhaduri, Prof. Chatterji brings back the University Institute days, when Sisir Bhaduri had become the magnet of a group of student actors. At that time professional theater where actresses played the female role, was not accepted as a part of cultural activity by a section of the Bengalee society. Young boys were restricted from watching such plays. These social factors gave Sisir Bhaduri and his associates a chance to promote the Institute Theater to a very high level. The student actors with their artistic skill, the depth of knowledge and refined taste in costume designing or stage decoration attracted eminent persons from all the sections of society. Especially the historical plays brought grand success to the actors.

Prof. Chatterji recalls one amusing incident when he was a first year student—

'Pratapaditya was played by a handsome classmate of mine, Phanindranath Mitra. Sailendranath Basu, another fellow student played the part of the heroine Kalyani. I remember one scene particularly. To save
herself from the clutches of two intending ravishers Kalyani had just stood up brandishing a sword when at critical moment Pratapaditya and Suryakanta suddenly appeared, holding toy guns. Just at the moment some bombs made of chlorate of potash were burst behind the stage. The two miscreants fell down as if dead. There was however a miscalculation in the matter of stage direction. The guns were fired three or four seconds after the collapse of the rogues. This provoked ripples of laughter from the gallery. The stage manager felt disgusted.' (Sen, 1980: 40).

During these golden days of University Institute theatre, Prof. Chatterji played vital role as a costume designer. With two of his friends, Ananda Krishna Singh and Nihar Mitra, he earned reputation for designing costumes with which the actors could be easily be garbed. When Shakespeare's Julius Caesar was staged, Sisir Bhaduri played the role of Brutus and Suniti Kumar co-operated with Sisir by serving as a dresser and staged decorator. Bhaduri's team was misled by one of the students who informed the Institute boys that he had approached and Anglo-Indian Opera Company for hiring the costumes of the actors and Opera Company would supply the costume. An advanced payment of Rs.150/- was to be made to this Company. But the fellow who was deputed by the Institute boys for making this deposit, absconded and the Institute boys came to know of this incident only one or two days before the stage performances. At this critical moment, the friends of Suniti Kumar who knew that Chatterji, being an attentive student of Greek and Roman history, had 'an eye for art and ornaments of those people', pressed him urgently to come to help. With very simple materials as white silk, coloured cloth, card boards, gold and silver tinsel sheets Chatterji garbed the actor. He narrates how this performance was a great success—
When the actors, wearing, the toga of white silk and helmet made of pasteboard, and carrying the shield of pasteboard inscribed S.P.Q.R., and putting on, over all, the red Roman martial cloak, made their appearance on the stage all of us were impressed. The audience, which included some European ladies and gentlemen, clapped in appreciation. All this now seems to me but pranks of a late teenager. But the performance of *Julius Caeser* was really a success, and it was mostly to the credit of Sisir playing the part of Brutus. I do now remember the name of the person who took the role of Mark Antony the counterhero. He, a fourth-year student, also acted exceedingly well. He was on par with Sisir. The part of Portia was also well played. It was done by Jatin Ganguli, a first year student.'(Sen, 1980:42).

Sisir Bhaduri's excellent performance in the historical plays, both English and Bengali, placed him on a high platform of Bengali drama. He was greatly successful not only as an actor but also as a director. Under his guidance his associates introduced their new creative ideas in dress designing and stage decoration. Mahamohopadhyay Haraprasad Shastri once directed and staged the Sanskrit play 'Mālavikāgnimitra' where his students participated. He designed suitable set of dresses for historical characters. His study of Sanskrit texts gave him the idea of dress designing. Later he donated these sets of dresses – the stitched turban of Sanchi and Bharhut, the garments with jari borders, ornaments of old Indian style and such other things to University Institute. The boys of the Institute readily accepted this new idea of dress designing for the old Indian characters of their plays. They modified such dresses according to their needs when they staged their historical plays. In the earlier plays the characters used to wear velvet coats
and trousers of Muslim style. Such dresses were replaced by dresses of old Indian style particularly of Hindu period, when the plays directed by Sisir Bhaduri were being staged. The actors were garbed with saris and pieces of Benarasi silk. Suniti Kumar Chatterji and his two friends Ananda Singha and Nihar Mitra successfully played the roles of dress designer during the most fruitful period of Bengalee theatre.

‘Paricchader Itihās’—Chatterji’s Interest in Dress and Accessories:

Suniti Kumar’s interest in paintings, in mimic art, in stagecraft and in dresses of people grows from the same root—‘the sense of picturesque in life’. According to him the dress of a person reflects the history of social and cultural changes in the life of a race. A person with his robes and ornaments, style of communication and movement, naturally draws our attention for being a living picture of the cultural development of his age and of his community. Dress and ornaments can be a popular subject of study. Prof. Chatterji further explains that if this ‘sense of picturesque in life’ can be infused in the minds of the scholars, it will gradually develop into a natural curiosity regarding dress, style of communication or socio-cultural advancement of the different races of the world.

In his article ‘Paricchader Itihās Alocana’ (Chattopadhyay, 1991:40-47) a discussion on the history of dresses, Suniti Kumar narrates how he was attracted by a picture of Scott’s Ivanhoe wearing armour made of iron chains. These kind of armours were used in Europe in the middle ages. Suniti Kumar became curious to know whether such armours were used in India too. The young member of Y.M.C.A., Suniti Kumar, was informed by
the incharge of the association Mr. Arthur Lefevre that old Indian heroes used armours made of iron chains and iron plates. Later when he visited the Indian museum and saw these iron-chain armours used by the Indian heroes, he had a vision of the wars of Panipath, Haldighat and Fatehpur Sikri. Models of Rajput soldiers wearing these armours became alive for him and the museum hall turned into a battle field with the sounds of the weapons, iron plates and chains, galloping of the horses.

In this wonderful narrations of historical and cultural events in Paricchader Itihas, Suniti Kumar further explains how the old Bengali texts, the paintings of the Bengalee artists on cloth, paper, earthen pots and plates, as well as the writings and paintings the foreign travelers can give us the idea of the dress and ornaments of the old Bengalee people. If we go deeper, these records will speak of the social status of these people and even their cultural achievements. Prof. Chatterji’s article has been enriched by lucid and detailed descriptions of three pictures – that of a Bengalee women, a Bengalee clerk and a guard or chowkider. These pictures were drawn by an English lady Mrs. Fanny Parks and published in 1850 in her book ‘Wanderings of a Pilgrim in search of the Picturesque’. The guard’s pictures is of greater historical importance as it gives us information regarding the dresses or the uniform worn by Bengalee ‘lathials’ when the Nawabs ruled over this state. But this picture shows a slightly modified uniform and the ‘guard’ probably belonged to the British period. The dress of the chowkiders of modern Bengal is based on this style of garment.
PLATE V
HINDU WOMAN SERVING FOOD TO HER HUSBAND
PARICHADER ITIHĀŚ
[SEE Pg - 121]
In *Pas'timer Yātī* by Prof. Chatterji, we find another beautiful image of a Kol youth wearing red Khadi hand woven cloth, bangles and head band of shining bell metal, which were in attracted contrast with his dark tall well built body and thick curly hair. To Prof. Chatterji this Kol youth seemed to appear from a pre-Aryan age when the Kols had established their civilized style of living in India. This youth was a representative of his tribe and had appeared with all his romantic beauty and an air of simple unravished humanity.

Languages and Culture: In his book *Indo-Aryan and Hindi*, Prof. Chatterji discussed in detail the racial and cultural features of the Primitive Indo-European people. He has spoken about their original *Homeland* with reference to the views of the other scholars like F.Max Müller (Central Asia Hypothesis). He has also discussed the branching of the Indo-Europeans and has given descriptions of the characteristic features of the major Indo-European speech communities. Dr.Chatterji has also studied the possible *date of the Aryan advent into India* (1500 B.C. approx.) and *Aryanisation of India*. He has dealt with these topics in many of his smaller works like *‘Arya-anārya* (Chatterji,1982: 1-9) and *Bānglā Bhāsār Kulajī* (Chatterji,1989: 1-14).

The school or the linguistic atmosphere, to which Suniti Kumar belonged, included not only formal linguistics or linguistics as a science but also language as reflections of cultural developments of the races. He belonged to a country with great linguistic diversities and as it was a time of political unrest. The linguistic boundaries of the Indian provinces were repeatedly
being disturbed. In such an atmosphere Suniti Kumar studied the Indian languages which were for him the reflection of the socio-cultural development of the Indian races, their interaction and also their problems. Grierson, in his *Linguistic Survey of India* (1894-1928) has dealt with the dialectal variations of all Indian languages including Bengali, However, Suniti Kumar did not attempt to go beyond Grierson’s work and present an exact linguistic map of India, Instead he extended his studies to the language and culture of greater India and cultural contracts of this subcontinent with the Turks, Chinese people, Balts, Ethiopians. His love and sympathetic attitude for the exploited black people of Africa prompted him to discuss Africanism, Negro Art and Culture.

While discussing the culture of the Indo-Aryan races in India in a cluster of articles as *Ārya-anārya, Bhāratiya Saṃskṛti O Saṃskṛta Bhāṣā, Bhāratdharma O Hindu Yubaker Kartyabya, Hindu Sabhyatār Pattan, Hindudharmer Svarūp, Bhāratiya Saṃskṛti O Brhattara Bhārat*, Suniti Kumar makes the readers conscious of the misconceptions about the development of Aryan culture in India which he identifies as Hindu culture. Such misconceptions have given birth to a snobbery or false pride among the higher caste Hindus, priests and scholars. This pride centers on the belief that they had pure Aryan blood in their veins and were relatives of the Germanic or other advanced Aryan races in Europe. Thus the history of the origin and development of Hinduism in India became a heterogeneous mixture of facts and fictions expressing the power and glory of our civilized forefathers who conquered the uncivilized non-Aryans living in India and
brought them to the light of a civilized way of living. The scholars writing
the history of India were often misled by the concept that all which were
Aryan in nature were pure and bright and all that were ugly, dirty or base
were the non-Aryan elements. The non-Aryans had nothing as 'culture' and
all that they had were washed away by the wave of higher civilization of the

This belief was based on the fact that Sanskrit language and literature
with its world of Hindu Gods and Goddesses were the language and
literature of the old Aryans and their descendants. It was believed that this
religious literature reflected a cultural world that was built up by a
continuous stream bearing and enlightenment from the time immemorial.

But it has became quite clear today that Hindu religion and culture was
mixed product of Aryan and non-Aryan elements and often non-Aryan
elements dominated over the Aryan ones.

Prof. Chatterji held the view that when the Aryans first appeared in India
the two main civilised races that lived in India were the Austric (Kols) and
the Dravidian. These two non-Aryan races had prominent places in the
cultural history of India and they influenced the language, religious or social
customs of the Aryan people to a great extent. This may be confirmed by the
presence of concepts and words in the Aryan languages which are not
'Aryan' in origin. For instance, the cultivation of paddy, use of betel leaves
and betel nuts, taming of elephants for domestic purpose were supposed to
be the contributions of the Austric people. According to Prof. Chatterji the
Dravidians were on a higher cultural platform than the Kols. He refers to the
assumptions made by some scholars that the Mohen-jo-daro and Harappan civilization were the creations of the Dravidians. He points out that Dravidians greatly influenced the Hindu religion as some of the main concepts of Hinduism were borrowed from them. The Dravidians introduced the concepts of Śiva Uma, Viṣṇu or Śrī who found their glorious places among the Hindu Gods and Goddesses. The non-Aryan Tree-God, the Yakṣa, the Rakṣas, the Nāga Devatā appeared in new forms as manifestations of divine power began to be worshipped by the Hindus. (Chatterji, 1982: 1-9).

Cultural Intermixture in India: Prof. Chatterji has firmly established his view that Hindu culture developed as a mixed product of Aryan and non-Aryan culture and that non-Aryan elements were not completely wiped out, but instead, they were partly aryansied and partly retained their own identity among the people of South India.

Thus Prof. Chatterji has linguistically evaluated cultural integration in India. He presents many logical explanations and historical facts in support of his statements. We may refer to some of these –

- Four Dravidian languages – Tamil, Telegu, Kannada and Malayalam cover a larger portion of Southern part of Modern India. Of these languages, Tamil with its rich literature reflects the distinct features of a culture which is completely different from that of the Aryans and which has not surrendered to Aryan Culture. Some languages belonging to Kol and other language families have developed their
modern forms and are spoken in different parts of India even today. Though these languages have been aryanised, the Aryan languages too, have been greatly affected due to the impact of these non-Aryan languages. Suniti Kumar points out that in some cases Aryan languages have been recast in the structure of Kol – Dravidian. (Chatterji, 1993: 15-23).

- The names of the great heroes and kings which have been found in the Aryan Epics *Ramayana* and *Mahabharata* suggest that these kingdoms and societies belong to Hindu Age only three to four thousand years back, but no stone relics of these civilizations have been found. But the remains of older civilizations – that of Egypt, Babylon, Assyria, Asia Minor have been excavated. Most of the historians and researchers do not admit the historical importance of Ramayana and Mahabharata. An English Historian Pargiter and Hemchandra Roychoudhury hold the view that the war of Kurukshetra might have taken place in the 10\textsuperscript{th} Century B.C. Indologist L.D. Barnett has supported this view saying that Mahavira, a contemporary of Goutam Buddha (500 B.C.) was the twenty-fourth Tirthankara. The twenty-third Tirthankara Parshvanath (700 B.C.) lived two-hundred year before Mahavira and the twenty-second Tirthankara Neminath, who lived two hundred fifty years before Parshvanath, (i.e. in 950 B.C.) was a relative of Lord Sri Krishna of Mahabharata according to Hindu and Jain doctrine (Chatterji, 1993: 13-14). Prof. Chatterji further explains that some of the characters of Mahabharata or Old Puranas might have belonged to a pre-Aryan Age as many of these legends and stories were of the non-Aryan Kings.
Later with the incoming of the New Indo Aryans, there were socio-cultural interactions with the Non Aryans. Aryanisation of the non-Aryan elements took place. These epic or Purana characters too, modified themselves. The texts and scriptures became the national heritage of a mixed race.

Prof. Chatterji also points that in order to get a clear idea of how mixing of Aryan and Non Aryan races took place in the Indian Subcontinent, the history of the Aryans outside India must also be taken into account. The Aryans were imaginative, hardworking well-united races whose attitude towards women can be related to modern and civilized ideas of feminism and liberty, rights of women in a society. But they were mainly rural people, who at their primitive stage had only learnt land tilling, producing few crops and cattle rearing. By that time the great civilizations of Egypt, Babylon, Asyria, Greece and Asia Minor had already developed. The Primitive Aryans had nothing of the art and sculptures, magnificent monuments scriptures, stone or metal engravings of the Greeks, Egyptians or Babylonians. He states that the people of Egypt and Mesopotemia first learned to tame cows and asses and the Primitive Aryans followed them. The Aryan word for cow ‘gāu’ originally belongs to the language of the Sumerians of Mesopotemia. But the Aryans knew the use of horses or horse-drawn chariot, they had discovered the way of covering a long distance within a short period. So when these vigorous, well-united, bold and self-conscious horse-riders appeared as invaders in Egypt, Babylon, Asia Minor or Greece the civilized races of these great empires failed to resist them.(Chatterji,1993: 1-14). Dr.Chatterji’s works like Kirāta-Jana-Kṛti,
Bharat Samskṛti, Sāṁskṛtikī and Bāṅglā Bhāṣā Prasāṅge give wonderful accounts of the development of Indian culture.

**Indian Culture: Diversity and Unity:** The diversity and unity in Indian culture has been wonderfully expressed in the famous lines of Rabindranath Tagore:

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keha nāhi jāne, kār ahvāne
kato mānuṣer dhārā
durbār srote elo kothā hote
samudre holo hārā
hethāy ārya, hethā anārya
hethāy Drāvid, Cīn,
S’ak-Hūn-dal Pāṭhān-Mogol
ek dehe holo līn.
pas’cim āji khuliyačhe dvār,
sethā hote sabe āne upahār,
dibe ār nibè, milābe milibe,
jābe nā phire—
ei Bhārater mahā-mānaber
sāgara-tīre.
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‘No one knows at whose call so many streams of men flowed in resistless tides from places unknown and were lost in one sea: here Aryan and non-Aryan, Dravidian, Chinese, the bands of the Sakas and Hunas and Pathan and Mogol have become combined in one body. The door to the West has also been opened and they bring presents from there: they will give and they
will take, they will unite and be united and will never go away, – in this ocean-shore of Great Humanity of Bhārata or India'. (Translated by Dr. Suniti Kumar Chatterji; Chatterji, 1974: 1).

In the introductory part of his work *Kirāta-Jana-Kṛti* Prof. Chatterji refers to the above lines of Tagore. He quotes and translates them in order to explain how this poem Bhārat-Tīrtha ‘sums up in noble poetic language the main trend of India’s history in the past and of India’s destiny in the future—how there has been a synthesis of races and cultures in the past leading to the creation and characterization of a composite Indian people and a composite Indian civilization, diverse in its origin but united in its ideals and aspirations.’ (Chatterji, 1974: 1).

In this portion of his valuable work Prof. Chatterji speaks of the racial and linguistic elements behind the unity of India and the development of the basic character of Indian culture as a composite.

He gives brief accounts of the various races –

- The Negrito or Nigroids.
- The Proto-Austroloid: Austric People.
- The Ancient Austrics in India.
- The Dravidian.
- The Mongoloid.
- The Mediterranean
• The Western Brachyccephals.

He explains when and how these races entered India and the areas of their settlements, their impact on the development of Indian culture and the process of their Aryanisation and progressive Sanskritisation which even extended to the lands outside India. It extended to Ceylon, Afghanistan and Eastern Iran, Central Asia, Tibet, Mongolia, Indo-China including Burma, Siam, Cambodia, China, Malaya and Indonesia (Chatterji, 1974: 1-13). Prof. Chatterji also comments that though the civilization of India is the joint creation of her diverse peoples-Aryan, Dravidian, Austric Kol and Mongoloid, the Aryan bases have always received the greatest attention. The beginning in the study of Dravidian heritage was made by Caldwell in the eighteenth century and after this work was published, interest in this subject developed among the scholars. The Austric elements had also been investigated but the Mongoloid contribution had not been studied seriously. So Prof. Chatterji’s Kirāṭa-Jana-Kṛti has been described by the author himself as an attempt to fill up this lacuna. (Chatterji, 1974: vii).

The Mongoloids: In 1947, Prof. Chatterji was invited by the Education Department of Assam and when he attended Assama Sahitya Sabha of Jorhat he delivered three lectures on the Indo-Mongoloid Contribution to Assamese History and Culture. These three lectures formed the nucleus of his work Kirāṭa-Jana-Kṛti, but here we find a more detailed treatment of the subject.
In Kirāta-Jana-Kṛti Suniti Kumar speaks of Sino-Tibetan expansion in India and outside India, the Sino-Tibetan speeches and Indo Mongoloid tribes – the Himalayan group, the Tibetary the North Assam Tribes, the Bodos, the Nagas, the Kuki Chins, the Ahom people of the Siamese Chinese Group. He explains the meaning of the word ‘Kirāta’ and New Indo-Aryan words connected with it. He studies the contribution of the Indo-Mongoloids to the history and Culture of India and finds the place of the Kirātas in Mahabharata and other ancient works. The story of the conquests valour and achievement of Indo-Mongoloid kings in Assam, Tripura, Manipur, Nagaland, the relationship between the states and the ancient contacts, have been dealt with by Prof. Chatterji. He feels that when a scholar is to make a detailed study of the history of Bengal he must refer to the history of Tripura, Manipur and Assam.

Tripura: ‘The chronicles of Tripura Kings are full of romantic tales’ remarks Suniti Kumar, as he narrates the tale of Queen Tripura Sundari who forced her husband Kirtidhara to fight against the Turks when the Sultan of Bengal invaded Tripura. The Queen herself took the command and the Kuki and other Tripura troops drove back the Turks with great slaughter. This was the first victory of the Southern Indo Mongoloids over the Turks from Bengal.

From Prof. Chatterji’s narration we come to know of the great Kings of Tripura. The greatest of this monarchy was King Dhanya Manikya whose Queen Kamta Devi was also wellknown in Tripura history. With the help of
his Kuki chief Caycag, a greatly successful warrior, King Dhanya Manikya fought against Muslim Sultan of Bengal Hussain Shah and the Tripura troops seized Chittagong from Muslims in 1513. Dhanya Manikya’s army won in Arakan and chased away the Mohammadan army under their generals Haiten Khan and Kara Khan from the Tripura territories.

Another capable ruler was Vijaya Manikya who conquered Sylhet, Khasia and Jaintia states fought with the Pathans from Bengal under Mamarak / Mubarak Khan. This Tripura King became the unrivalled master of East Bengal and led his victorious troops to the banks of Brahma-putra.

From the accounts given by Prof. Chatterji we come to know that Bengali Literature was a major part of educational and cultural activities of the Tripura Kings. Ratna-pha, the founder of Manikya dynasty is said to have settled thousands of Bengali families in Tripura, which meant the strengthening of the relationship of Indo-Mongoloid people of Tripura State with the Bengalis and establishment of Bengali and Sanskrit as cultural and religious language of Tipra people. King Dharma Manikya, in spite of being a Bodo speaker was a patron of learning in Bengali and Sanskrit and inaugurated the Raja-mata poetic chronicle of Tripura in Bengali. Rulers like Dhanya Manikya spread the use of Bengali among the people by encouraging translations into Bengali of Sanskrit works. (Chatterji, 1974: 130-139).
Manipur: While studying the mixed Aryan-Non Aryan culture of India, a scholar would be naturally attracted by the graceful, artistic activities of Manipur.

Prof. Chatterji speaks of the old deities – the god Mai was identified with Brahma Ishing with Vishnu, Nung-shit with S’iva, Shorarel or Shoraren with Indra Marjing with Kubera, Khoriphaba with Varuna, Taoroinai with Ananta Naga, the Naga king.

Prof. Chatterji refers to the religious myth how Shiva, the father of the Universe and Uma, mother of the Universe, inspired by the Rāsa-dance of Lord Krishna, came down from Kailas and chose Kowbru or Kumara Hill in the northwest of Manipur a suitable place to perform the Rāsa dance. When this dance was going to take place ten divinities with the help of Lord Krishna made the land dry, the gods came with various instruments to assist Shiva and Uma. Ananta Naga illuminated the whole country with his ‘Mani’ or gem and kept it on his head for seven days while the dance was going on. That is how the land got its name Manipura (the ‘land of gem’).

Prof. Chatterji refers to another myth which brings the Meithei closer to the Brahmanical religion. It is the story of two brothers Kuptreng and Sentreng who were dictated by Guru Shidaba, the supreme spirit to make a tour of the whole world. Guru Shidaba announced that he would make king whichever of the two brothers would be able to come back first after making the tour round the world Kuptereng or Shenamahi left the place to make this
tour; but acting according to advice of the god Leimanen Shidabi, Sentreng or Pakhangba circumambulated round his father's throne seven times. Guru Shidaba was very pleased and regarded this as equivalent to a tour round the whole world and accordingly gave the kingdom to Pakhangba. In the meantime Kuptreng came back found his brother already established as the king. This story is similar to that of Kartikeya and Ganesha of Hindu Mythology.

From the accounts given by Prof. Chatterji we know of the exploits of rulers of Manipura. These rulers the Meitheis believed had their roots in the navel of Brahma. From Chitraketu onwards the rulers became known as Gandharvas. The Gandharva princess Chitrangada, the only child of Chitravanu was married to the Pandava prince Arjuna, the hero of Mahabharata.

The study of the later history of Manipur and their literature reveals many such legends and romantic tales. The tragedy of Khamba and princess Thoibi can be described as the national romantic tale of the Meitheis. The people of Manipur have greatly contributed to the Indian culture through their acceptance of Gaudiya or Chitanya Vaishnabism and their dance plays were based on Radha-Krishna Rasalila. This charming Rasa dance of Manipur has been introduced to Bengal by the resident Manipuris in Syllet and elsewhere. The graceful style and expression of Manipuri dance attracted Rabindranarth Tagore and it gained popularity all over the world through Tagore's Santiniketan School of Dance through the interpretations of great masters like Udaysankar, the eminent Gujrati artists and expositors of the Dance, like the Jhaveri sisters, Savita Devi and other Nritya-gurus.
The wonderful synthesis of Aryan-Non Aryan religious elements, the beautiful rāsa dance, the literature of Manipur, coloured by the Old romantic tales and heroic legends, differentiate the Manipuris from the rest of the Kirāta people they were surrounded by. Their cultural achievements have given them a prominent and prestigious position among the Indian races. (Chatterji, 1974: 42-165).

**Assam:** An account of Bhaskar Varman's reign in Kirāta-Jana-Kṛti shows the early contact between Assam and North India and the cultural contact between North Eastern India and China. Mahabharata mentions the name of Mleccha King Bhagadatta who, followed by troops of Kirāta and Cina race took part in the battle of Kurukshetra. Of the family of Bhagadatta belongs Kumara Bhaskara Varman who was contemporary to Harshvardhana and the Chinese pilgrim Hiuen-Tsang. We come to know from this account that long before the time of Bhaskara Varman (i.e. before the first half of the century) and probably during the early period of Gupta Empire in North India, Pragjyotisha or Kamrupa was recognized as a Hindu state with her dynasty of hinduised Indo-Mongoloid (probably bodo) rulers. Prof. Chatterji has described Bhaskar Varman as ‘unquestionably’ one of the most remarkable men and rulers of his time – a worthy contemporary of Harshvardhana and Hiuen-Tsang.

Bana-bhatta in his *Harṣa-carita* (7th Century A.D.) gives a description of the presents sent to Harshvaardhana by Bhaskara Varman when the former
ascended the throne (606 A.D.). These royal gifts - the finest of gems and pearls, the silk, ivory, wood work, the fruits and nuts, animals and birds speak of the aesthetic sense of King Bhaskara Varman and his men, the high level of the artistic skill attained during his reign by the Indo-Mongoloid people. The list gives one an idea of the economic product like silk or aloe bark of Assam of that time and the crafts in which she excelled then, as she excels now, especially the cane and bamboo work and ivory ornaments.

**Dravidian Culture:** In Prof. Chatterji’s Bhārat Saṃskṛti we find a small but attractive article on Dravidian people. This article is mainly based on linguistic investigations. Though in this work Prof. Chatterji intends to explain the term ‘Drāviḍ’ ‘Tāmil’ etc. from linguistic point of view and comments on the origin and distribution of Dravidian family of language, the descriptions of the culture aspects of this group are not less interesting.

Of the origin of the Dravidian people Prof. Chatterji informs us that about 3000 years before the birth of Christ, the ancestors of the Dravidian people lived in the Island of Crete, in Lycia and in some places in the southern part of Asia Minor. These people had entered India long before the arrival of the Aryans and they came through Iraq, Iran, Baluchisthan and Afghanistan. They settled in Punjab, Sindh, Rajasthan, Maharatra, some parts of the Ganges valley and finally in South India. They were the worshippers of the Father God ‘Shiva’ and Mother Goddess (or Nature) ‘Uma’. This religious concept was later accepted by the Aryans who settled in India.
Examining the historical facts Prof. Chatteri assumes that the Dravidian people were probably the oldest inhabitants of India. They had their ‘king’ who lived in ‘wellprotected houses’ and ruled over the ‘provinces’. The kings had their ‘bards’ or ‘court poets’ who on ‘festive days’ used to compose ‘songs’ and ‘poem’. They used to write with ‘pens’ on palm leaves and these palm leaves were bound together in the form of books.

Though the Dravidian people worshipped many gods and Goddesses they also believed in the existence of ‘One Supreme Being’ whom they used to call ‘king’. They would construct ‘palaces’ or ‘temple’ as the dwelling places of this almighty king. Prof. Chatterji mentions the names of Bishop Caldwell and Prof. P.T. Iyengar who had published valuable research works on this subject.

*Bengal and Bengalee Culture*: As *Origin & Development of Bengali Language* was one of Prof. Chatterji’s main topics of study, he has contributed many valuable essays and articles on Bengalee society, religion and culture. Many of these writings have been published in the three volumes of his *Sāṁskṛti* and Suniti Kumar had planned another two volumes of this series. He himself had made a collection of these essays and Anil Kumar Kanjilal had helped him in this project. The first edition of the third volume of *Sāṁskṛti* came out in 1982 and the fourth volume was published in 1993 (1st edition).
‘Bāṅgālīr Saniskṛti’ speaks of the history of formation of Bengali race and development of its language, literature, religion and cultural aspects for a period of about two thousand two hundred years after the Mauryan Conquest of Bengal in 300 B.C. Prof. Chatterji assumes that Indo-Aryan language had not extended itself to Bengal till Mauryan Conquest. With the Mauryan Kings the stream of Aryan Language and Culture entered Bengal and flooded the land of Ganges valley. The non-Aryan languages which had existed there before this conquest were gradually Aryanised or retained their identity only in some parts of Bengal. According to Prof. Chatterji a period of 800 years starting from 300 B.C. to the end of Gupta dynasty in 500 A.D. was the period of Aryanisation of Bengal. In these 800 years the people of Bengal speaking Austric and Dravidian languages gave up their own languages and adopted Prakrit of Magadha.

Suniti Kumar explains that Bengali language is not older than thousand years. When Bengali society and culture was taking shape the Aryan elements of Northern India dominated over the non-Aryan elements existing in Bengal. So, Bengali mind was shaped in the style of Aryan literature, art and culture of North India. Prof. Chatterji emphasizes the fact that the base of Bengali Culture is the Aryan Culture of North India. Due to influence of native Kol and Dravidian element Bengali has acquired its own special features. But the contact with the Indian Epics, with the Maithili poems, with the Goswami’s of Vrindavana, with the people and culture of Puri, Gaya, Kashi, moulded the Bengali mind together with her own cultural influences as that of Mangal Kavya, Folk tales, lyric poems or kirtan songs and writings.
of the great religious teachers like Chaitanyadeva. (Chattopadhyay, 1991: 9-12).

Prof. Chatterji refers to the view of Rai Bahadur Dinesh Chandra Sen, who, in his voluminous work *Brhat Baṅga*, is not ready to admit that the noble women characters of the Indian Epics and Purans like ‘Uma’, ‘Sita’, ‘Savitri’ and others can serve as ideal models for Bengali women. Instead, their places can be occupied by the noble and gracious characters of Bengali folktales – Malua, Madina and Kamala. Suniti Kumar rejects this view saying that the our contact with Aryan religion and culture developing in North or Northwestern parts of India, since Gupta Age has given Uma, Sita, Savitri a place of honour and glory in the heart of Bengal. Our deep love and reverence for these Goddesses has led us to find in them the images of our own mothers, sisters, wives or daughters clad in sarees – the traditional Bengali dress. (Chattopadhyay, 1991: 5).

Prof. Chatterji draws our attention to the changing religious scenes of middle age Bengal. In the period following Turkish conquest, Islam played a vital role in the socio-cultural activities of Bengal. After three or four generations, the successors of the Muslim conquerors who had taken Bengalee wives, formed a major part of the society. Though some of the Hindus were forcibly converted to Islam some others willingly adopted this religion, due to the conservative attitude of the fanatic Brahmins and other higher caste Hindus and partially due to the influence of the Muslim ‘Fakir’ Darbesh who came from Northern provinces and even outside India. The Islam that spread in Bengal was of ‘Sufi’ doctrine. This doctrine was easily
understood by the common people and was free from the intellectualism of Hinduism or Buddhism. At this, the higher caste Hindus became conscious and with new enthusiasm that acted for the establishment of the ideals of Hinduism, based on the union of Purans and Tantras, Hindu scriptures were being translated in folk languages to make the common people realise and adopt Hinduism. Works were being translated from folk language Hindi to Bengali. NabhaJI Das’s Bhaktamāl and Malik Md.Jayasi’s Padumābat were some of these.

Prof. Chatterji says that this new enthusiasm on the part of the higher caste Hindus to write and translate religious books from and to different North Indian Languages prepared the bed where the seeds of Bengali literature and culture of later ages would be sown. As an opposite reaction against rapidly spreading Islam, Hindu Naam Dharma and Bhakti Marga, easily understood by common folk exerted themselves. The followers and preachers of this Naam Dharma were the saints like Ramananda of North India, Guru Nanak and other Sikh Gurus of Punjab, Kavir and Sri Chaitanya Deva of Bengal.

The age of Chaitanya Deva marked a new era of learning and culture in Bengal. Glowing with the inspiration of Mahaprabhu Sri Chaitanya, the Vaishnavas enlivened Nām & gān, kīrtaṇa. The beautiful lyrics of Vaiṣṇav Padāvalī spoke the words of Bengali heart. Suniti Kumar describes Kīrtaṇa as Bengal’s own creation, – ‘Prasad of Sri Chaitanya’. In Brindavan there were the Goswamis and in Bengal there was the ‘Guru Paramparā’ of the
Gaṅga Vaiṣṇava tradition. These scholars engaged themselves in the study of Sanskrit Rasashastra, philosophical explanation, creation of original composition poetry etc. works and annotations. Other Bengali Scholars who studied Nyāya Smṛtisāstra were Sri Kullukbhatta, Sri Madhusudan Saraswati, and Agambagis Sri Krishnananda and so on. This was the age of Bengal’s new cultural contacts with Puri, Gaya, Kashi, Brindavan and establishment of a Greater Bengal.

In the article Jāti, Saṁskṛti O Sāhitya, Prof. Chatterji has divided the cultural features of Bengal into three subdivisions.

1) Materialistic.

2) Culture related to social functions and festivals.

3) Spiritual Culture.

Materialistic Culture speaks of the skill shown by Bengali artists potters, painters, sculptors, masons, carpenters, goldsmiths in terracotta, work in items made out of cane, bamboo, wood, stone conch shells, gold, silver or Bell metal. It also includes different types of food items made of coconut and vegetables, curry, rice, cakes and pickles and milk products, particularly sweets, special methods of cooking fish or meat. Tant Sarees, Dhakai Jamdani, Silk of Murshidabad, Bishnupur, mats of Medinipur are Bengal’s pride.

Social Culture of Bengali people is related to duties and rights, social functions to celebrate, birth, marriage, house building, harvesting, new years
day, rituals for the peace of departed souls, different forms of worship and art and music associated with these social and religious functions.

Spiritual Culture includes the forms and methods of teaching and the educational institutions, study of Sanskrit, works of the poets, philosophers, Maṅgal Kābya, translation of Rāmāyana and Mahābhārata, musical expressions as Kīrtan, Bāul, Bhātiyāli, Tappā, religious thoughts, ideals and activities. Prof. Chatterji mentions the names of great literary artists, poets, actors, singers and prophets who have glorified the name of Bengal before India and the World. (Chattopadhyay, 1991: 15-18).

The latter part of the essay is an attempt to explain the nature of mental activities of the Bengali people. It becomes a type of self criticism as the author presents himself as one of the members of the Bengali Society, answering questions raised either by Bengalis themselves or by the people of other races.

In another article 'Bāṅgālī Itibṛta', Prof. Chatterji studies the origin and development of Bengalee race or 'Gauṛ-jan'. He brings out the commons features which have tied these folks together under a single name 'Bāṅgālī-jan' – preference for fish, rice, and oil, dhoti and cotton shawl as dress, huts of mud or bamboo walls and semi-circular roofs of dry leaves or straw, common ways of tilling and farming, singing and dancing. Though the people of Bengal belong to different religion and castes they have mental
and cultural unity which is the product of a racial mixture of Kol-Dravidian-
Aryan over a period of thousand years.

Suniti Kumar’s profound interest in historical facts is reflected in two of
his essays on Bengal – *Gaur Baṅga* and *Prācīn Baṅga Puskaraṇaṇ Janapad*
included in *Bāṅgalīr Saniskṛti*. In the former he deals with the origin of the
names ‘Gaur’ and ‘Baṅga’ while in the latter he tries to bring out the history
related to an old village Puskaraṇ or Pokhran in Bankura district. The name
of ‘Puskaraṇ’ has been found in tiny pieces of rocks found on a mountain
wall in Susunia. Prof. Chatterji visited the village and after discussions with
the local Jamindar Kalibhusan Mukhopadhyay and high school headmaster
Bholanath Ghosh about the statues, coins, stone plates found in the area
Prof. Chatterji came to the conclusion that this village was that ‘Puskaraṇ’
mentioned in the Susunia rock inscriptions.

Prof. Chatterji’s philological studies, his ‘wanderlust’ and his beautiful
style of narration (prose) have presented before us interesting accounts of the
socio-cultural aspects of the many countries of the world.

*India and China*: A portion of *Kirāta-Jana-Krīti* (Chatterji, 1974: 92-95)
shows that during the time of Bhaskara Varman or Harshavardhana, in the
various states of India a song was heard and it was called “the music of the
Conquest of Ts’in-wang (i.e., of the Prince or King of Ts’in)” of Mahacina
The ‘stimulating story of intellectual fellowship between India and China’ has been related to us Prof. Chatterji as he explains the impact of Taoism or Buddhism on the people of the two countries since 520 or even before that time. The philosopher Lao-Tzu lived in China at about 600 B.C. He was an elder contemporary of the other great philosopher of China, Confucius. Before the advent of Buddhism in China the doctrines of Taoism become the most profound philosophical and mystical expression of the mind and soul of China. When Buddhism was introduced, it maintained a close and sympathetic connection with Taoism, borrowed some of the technical terms of this older philosophy. On the other hand Taoism in its general outlook was similar to the philosophy of the Upanishads. The basic work of Taoism – *Tāo-Tēh-Kīng* attributed to Lao-Tzu himself can be compared to the earlier Upanishads in India. Prof. Chatterji also informs us that when the Chinese pilgrim-scholars came to India and studied Indian Philosophy they were impressed by the similarities between the teachings of Taoism and Vedanta. King Bhaskara Varman was interested in Lao-Tzu philosophy. He met and spoke to the Chinese envoys Hiuen-tzu and Li-yi-piao. Bhaskara Varman asked the latter to send him from China a Sanskrit translation of *Tāo-Tēh-Kīng*. The Emperor of China, being reported of the
king's request appointed a board of Taoism and Buddhist scholars to prepare a Sanskrit translation of the Chinese work. Hiuen-Ts'ang was the most erudite Sanskritist of China and he took a leading part in the discussions which preceded the work of translation. The Chinese accounts also gave information regarding the learned and friendly controversy that started around the proper Sanskrit rendering of the Chinese work ‘Tāo’.

In 1960, in a seminar held on oriental studies, in Moscow, Prof. Chatterji read his article titled ‘India and China: ancient contacts’. This article appeared in the journal of the Asiatic Society Part I Vol. I and a summary of this essay in Bengali can be found in Saniskrtiki Part IV (1993).

According to Prof. Chatterji, a religious and philosophical proximity or unity lay at the base of the cultural contacts between India and China. The people of these two countries had been each other's neighbours for more than 4000 years. Taoism taught the Chinese to accept the supreme power ‘Tāo’ as the governing force behind the existence of all beings on earth. This ‘Tāo’ expresses himself through ‘The’ which can be taken as the elemental properties of all worldly matters. This is similar to the Indian philosophy of Upanishad, which suggests that ‘Ṛta’ is the inviolable code of physical and spiritual conduct, the ‘Eternal Truth’ or the ‘Way’ through which the supreme power or ‘Param Brahma’ expresses Himself. The Hindu Gods and Goddesses are only different forms of this Supreme Being. This Supreme power is ‘Mana’ among the Polynesians. The Africans and many other races
of the world believed in the existence of Almighty supernatural force as the controller of the universe and that this force takes different shapes among the imaginary deities and angels to whom Man prays for his peace and prosperity.

It is due to this philosophical unity Buddhism could so easily conquer China. The character of Lord Buddha, his message of non-violence, peace and universal brotherhood had profound impact on the mind of the Chinese people who had both respect and keen interest to know India – the land where Lord Buddha was born. China could gain more from India in the study of Buddhist philosophy and Sanskrit language. (Chattopadhyay, 1993: 81-83).

**Iranianism:** Applying more or less the same technique Prof. Chatterji explains what can be called ‘Iranianism’ Prof. Chatterji’s paper on Iranianism was discussed at World Congress of Iranologist on 3rd September 1970 and this paper which deals with Iranian culture and its influence over the world from Achaemenian times, was published in 1972 under the Monograph series of the Asiatic Society Vol XXII.

In the first few sections of the monograph (Chatterji, 1972 a: 1-5) Prof. Chatterji speaks of the work of the Greek historian Herodotus as a source of information about Achaemenian Empire, This historical account, according to Dr. Chatterji, leaves us with the bare out lines of a story of an immortal achievement – the role of Iran in the march of civilisation. Herodotos’s accounts were supplemented by newer materials, archaeological, literary and otherwise both from the Iranian people themselves and from other peoples.
The Achaemenian Empire as the first great political and cultural achievement of the Indo-European race becomes an interesting subject of study to Dr. Chatterji. While discussing the early connections between Indian and Iranian Aryans Prof. Chatterji remarks that 'Right down to the beginning of the Achaemenian period Aryan India and Iran unquestionably formed one linguistic and cultural unit, even if there had started divergence of thought and ideas and of the way of life, with new religious and philosophical ideologies and attitudes and cults and practices and with the new economic and political developments-------'(Chatterji, 1972: 8-9).

Prof. Chatterji further explains the process of development of 'Iranianism' by comparing the political and socio-economic situation in Iran with that of India. With the acceptance of latter Vedic and Upanishadic or Brahmanical Way of Thought and Way of Life from the end of the Vedic period in India, the Aryan language too, began to undergo phonetic and morphological changes very fast. Similarly Iran followed her own course of changes in her religious social and cultural life.

Two streams of religious practices led to the development of Iranianism. One was the Mazdayasnian cult which was inculcated by the wise men of the Medes and the Persians the Magas (Latin Magi). The cult was monotheism of a simple and sophisticated type. The other was the popular religion of the Iranian masses which involved the ritual of Fire with animal sacrifices and the worship of certain specific gods and goddesses who were mostly of Aryan origin and a few of non-Aryan i.e. Sumeroo Semitic and Asianic origin. In this changing scene these two cults became crystallized into the post-Achaemenian Iranian region which got high spiritual content.
from the philosophy of Zarathustra (probably: sixth–seventh century B.C.) as in the gathas of Avesta. Dr. Chatterji further states that with this change the Iranian language in both its Persian and Median forms was also changing and dialects of Iran were being channeled towards early Pahlavi or middle Persian of Parthian times after the Achaemenian period. (Chatterji, 1972: 8-10).

From this monograph we come to know of the prestigious position of the Indian ‘Madra’s in Ancient India and their relationship with the Iranian Madas or Medes. Stating the fact that ‘Kuru’ was evidently popular name in Iran (Kuras or Cyrus I and Kuruš II or Cyrus, the great, the founder of the Achaemenian empire). Dr. Chatterji puts up a notable question – The Uttara Madras (in India) were in all likelihood the Madas or Medas and were the Uttara Kurus the Persians?

Dr. Chatterji presents before the readers of this monograph a series of ideas which he thinks would have been the salient features of Iranianism:-

- **Ahrura Mazda**, the supreme god of power and wisdom was a personal god and there was a fervent sense of his divine presence among the Iranians.

- Another concept that greatly influenced the Iranian life was that of Dualism – the constant opposition and strife between good and evil, light and darkness, virtue and vice. This concept was centered round the teachings of Saint Zarathustra and demanded Man to be a willing soldier of God, fighting against evil for the establishment of good.
This concept of dualism was later adopted by Judaism and passed on to Christianity and to Islam. Dr. Chatterji further indicates that this strife between good and evil, when it was accepted by the Arab Muslims, gave birth to an intensive faith in the need of fighting evil and ultimately resulted into a conflict between acknowledgement of a single divinity and Kufr or infidelity. Dr. Chatterji describes it as a ‘fight on the side of a monotheistic god against falsehood or error’ and that Islam was truly ‘Zoroastrianism on horseback, sword in hand’.

- Another significant concept leading to the development of Iranianism was the concept of leading a moral life of Good Thought, Good Speech and Good Deed as away to attain the Highest Bliss that is Heaven. This relates the Iranians to Indo-Aryans and their eightfold path to Buddhism where we hear an echo of the same tune – the path of moral life and endeavour is to be considered as the path to the knowledge of liberation.

Prof. Chatterji finds in the character of the Iranian people a desire to enjoy all the beautiful things that life has to offer and a passionate love for the beauties of nature. This appreciation of beauty in Nature and in the life of Man has developed into a new kind of aesthetism as well as humanism in Iran. This aesthetism was different from the concept of art and beauty that developed in ancient Egypt, classical Greece, ancient and medieval India.

*Balts and Aryans* (1968): In 1907, when Suniti Kumar Chatterji as a young college student was taking interest in the languages and literatures of
the world he found out that Lithuanian was a language which, of all the languages of the world resembled Sanskrit most and it was more amazing for him to find a statement, that a Lithuanian speaking his own language would be easily understood by a Sanskrit knowing person. Later, while studying ancient Germanic literature as in Old English and Old Norse and in the study of Gothic he was inspired with a desire to go through the earlier literatures of all the Indo-European races. From Germanic he shifted to Celtic, old and Mid. Irish and early Welsh and he was eager to learn about the Slav literature and language. In 1959 with the little literature available in English and French and to a very little extent in German which Suniti Kumar could use for his knowledge of Slav myths and hero tales, he offered his homage at the shrine of Old Slavic epic poetry (‘A word about Igor’s Folk – Slovo O Pulku Igoreve – as a specimen of Old Slav and Indo European Heroic Poetry’). This work according to Prof. Chatterji was ‘rather bold’ for it was produced without a knowledge of Russian or any other Slavic language.

Prof. Chatterji informs us further that he became acquainted with the early literature of the Balts when he came to know about the Lithuanian Dainas nearly 50 years back and it was with the help of German and English translations only he could read some of these. So it was quite difficult for him to lay his hands on the myths and legends of the Baltic branch of Indo-European. He was waiting for an opportunity to visit Baltic lands and to see the life and culture of these lands with his own eyes.

The golden chance came when, during his third visit to former Soviet Union he could go to Lithuania and Latvia for the first time in June 1964.
Though these were short visits of four days in Lithuania and three days in Latvia, these tours were of immense benefit to Prof Chatterji for his understanding of the people and culture of these Baltic Countries. His second visit was in April 1966. He was warmly received by his Latvian friends. In Balts and Aryans Prof. Chatterji narrates his exciting experience in Baltic world ‘As a professor from India, with the atmosphere of Sanskrit in my mind and with a few lines and tags from the Lithuanian Dainas which I could repeat, I had immediate access to the hearts of my friends, to their love and esteem and to their unstinted help in enabling me to study and understand, in however a small way, the culture and ideology of the Baltic world. I was enabled to know much more of the literature and art as well as the spirit and aspiration of the people during the fortnight I could spend in the two countries that it was possible for me to do for years with the limited resources of reading.’ (Chatterji, 1968 a: Introduction p.XVI) Here he studied the literary trends in Baltic languages and discovered the personality and literary appeal of Janis Rainis (1865-1929), regarded as the National poet of Latvia. A valuable addition to his personal library were the Lithuanian and Latvian books, papers and journals on the subject that he received from the scholars of the Latvian Institute of Language and Literature and other great personalities of the Baltic world. These included works of Janis Rainis, the great collection of Lithuanian Dainas, historical and ancillary works English translations of Lithuanian Folk Songs in the Baltic language and in German; French and English, besides books on Art of the Baltic lands. With great interest Prof. Chatterji went through these works. The result of his stay in the Baltic lands, the laborious but dedicated studies of their language, literature and art is his ‘Balts and Aryans’ a monograph published from the Indian Institute of Advanced Study, Simla, in
July, 1967. The monograph was published after Dr. Chatterji delivered a series of lectures on the Balts and the Aryans in October 1966 in Indian Institute, Simla.

Prof. Chatterji’s *Balts and Aryans* shows the position of the Balts among other Indo-European races with reference to their long history of wars, struggle for freedom. Compared with other branches of Indo-European the Balts and the Slavs retained some forms of their primitive Indo-European Culture for they remained in isolation within their prehistoric Indo-European milieu for a longer period. These settlers of Central Asia or Southern part of Russia, the Sakas, the Balts and Slavs did not participate in the advanced life and thought with the Iranians or Indians who were ought to be much closer to them. They were more influenced by the advanced people of the South. the Greeks the Romans and by the Altaic nomads from Central Asia. With an impetus from the more civilized people of the South, the Balts in their ‘Golden Age’ emerged as the most distinguished metal workers having a style of decorative art which was quite unique and attracted a large number of people from the most civilized parts of the European World.

The outstanding classical scholar of Europe and America have successfully defined and formulated the ancient Greek character as Hellenism. Prof. Chatterji points out that in the same line one can find Romanism, Hebraism, Arabism, Iranianism, Europeanism, Africanism etc. In India Prof, Chatterji and his associates were trying to give ‘a factful appraisement of the Indian character as a whole and also its component elements’. Similarly in ‘Balts and Aryans’ attempt has been made to explain ‘the Balts character’ in the Indo-European background where the cultural
progress of the Balts has been compared to that of the Aryans in India and Iran, occasionally with the Germans, Celts, the Greeks and the Romans and other Indo-European races. The Balts have been described by Prof. Chatterji as ‘a fine and a lovable and a most cultured and high minded people, devoted to the ways of peace in living their simple agricultural life fond of song, dance and music and flowers, simple in mind and in religious faith’. (Chatterji, 1968 a: 34). They were not greedy for power or wealth and one of the most noteworthy traits in their character was their ‘intense patriotism’. Prof. Chatterji comments that some of the finest traits of the Baltic character – their love for their motherland, courage, heroism, tolerance, simple religious faith all these take us back to the history the German-Balt and Polish-Balt struggle down the fifteenth Century when ‘the heroic as well the humane qualities of the Baltic people came out most conspicuously’. The way of life of the Baltic People was rooted in the Old Indo-European way of ‘live and let live’ and Prof. Chatterji reminds us of the philosophy of life that developed among the Hindus and the ancient Greeks. The way of ‘tolerance’ and ‘acceptance’, the ‘mental and spiritual inclusiveness’, ‘the will to comprehend and harmonize’, which, according to Dr. Chatterji was an inheritance from Indo-European past, brings the Indo-Aryans, the Greeks, and the people of the Baltic lands more closer to one another.

*India and Ethiopia* (1968): A little book ‘placed as on offering at the shrine of Indo-Ethiopian Friendship and Mutual Service’ is Prof. Chatterji’s monograph ‘*India and Ethiopia*’ published from Asiatic Society of India in 1968. Prof. Chatterji showed interest in the subject when Krishna Deb, a distinguished scholar of Indological studies and a friend of Suniti Kumar,
suggested that some names of rulers mentioned in the ‘S’atapatha Brāhmaṇa’ (a later Vedic work generally taken to about eighth Century B.C.) could be identified with a number of names of kings ruling in the Near East and Egypt during the first half of the seventh Century B.C. This ‘matter’ appeared attractive to Prof. Chatterji and he wanted to clear up his knowledge about Indian connections with these lands. The name ‘Ethiopia’ was given by the Greeks to the land which was known as ‘Nubia’ in ancient times. Prof. Chatterji further states that he was keenly interested in the India-Egypt relationship from the times of Priyadarshin Ashoka. He assumes that Indians from Gandhara came in touch with the Nubians or Egyptian Ethiopians in the capital of the Achaemenian Empire at Persipolis.

So Prof. Chatterji began to study this subject ‘bit by bit’ and gradually with his accession of some new materials he developed his monograph on Egyptian and Ethiopian history. He could take the help of the stimulating works of E.A. Wallis, Budge and of Sylvia Pankhurst and later of some good books by Jean Doresse and Richard Pankhurst. These studies presented to Prof. Chatterji the fascinating world of history and culture of the entire region of Egypt, Nubia and Ethiopia or Abyssinia as one unit and also the relationship of the people of these lands with the Indians mainly with the Hindu traders. Prof. Chatterji had been a student of earlier heroic and romantic literature and so the national legend of Ethiopia – the story of Queen Maqeda of Sheba and Solomon the heroic King of Jordan and of their son Menelik draws his attention. At the end of his monograph a beautiful art plate depicting the story of Maqeda-Slomon-Menelik has been presented.
Prof. Chatteiji gives a description of a gold coin of Ezana, the first Christian King of Ethiopia. This coin was photographed by Jean Doresse and shows the features of Ezana before he accepted Christianity. It shows a 'handsome young man without moustache and beard with the typical large eyes of the best Ethiopian type, wearing ear rings and characteristic crown of the Ethiopian kings'. Prof. Chatterji also points out that Ezana and this Ethiopian people of Aksum and other centers became Christians when they were in a cosmopolitan atmosphere of Sabaean, Cushitic Hebrew, Greek, Egyptian and Nubo-Egyptian religion and possibly also Buddhism, Jainism and Brahmanism of the Indian merchants sojourning and trafficking at Aksum, Adulis and elsewhere in the country.

Prof. Chatterji describes the Kebra Nagast 'The Glory of Kings' as written in Ethiopian dialect of Amharic as 'one of the distinctive among the national and romantic classics of the world'.

In 1966 Prof. Chatterji visited Ethiopia and had the pleasure of meeting Dr. Abraham Demos, Prof. Richard Pankhurst, Prof. Stanislaw Choinasky and few others. Prof. Chatterji delivered a few lectures at the University of Addis Ababa and in a meeting attended by a group of people interested in the earlier history of Ethiopia, Dr. Chatterji expressed his views on the likelihood of the Indian System of writing influencing the Ge’er script in the matter of vowel signs tagged on to the consonants. With some sceptism the audience accepted Dr. Chatterji’s findings. In pg. 50 of this monograph Prof. Chatterji comments ‘Modern Ge’ez alphabet – the Abyssinian or Amharic – is a regular development from this Sabaean alphabet of Ethiopia, just as the Nagari and other scripts of modern Indian are recent modifications of the
PLATE VI

(See pgs. 155-156)

Decorative Use of the Ethiopian Script
(In silver seals with names of ladies)
Seventeenth-nineteenth centuries
From Jean Doresse, Ethiopia, 1969, pp. 98, 172.
Brahmi of the Fourth Century B.C. The old slender linear character of the Sabaean (and of Brahmi, too in India has changed into the thick, chubby (through sculptural rather than Calligraphic) style of present day Ethiopian (and Nagari and other Indian) writing. Modern Ethiopian writing, like the Indian Nagari or Bengali and modern Hebrew, has a beauty of its own and lands itself beautifully to decorative treatment, as in some fine specimens of Old Ethiopian MSS., and in coins and jewellery.

In this monograph he presents many more facts that bear testimony to the early cultural relationship between India and Ethiopia. He quotes from James Fergusson to show that the great monolith at Azum is of Indian inspiration, ‘the idea is Egyptian but the details are Indian’. Fergusson notes the similarity between an Indian nine storied pagoda with the Indian temples at Bodh-Gaya, which, he thinks, was the result of a curious marriage of Indian art with Egyptian art in a place where the two people came in contact with, took architecture as a symbol of their commercial union.

According to Dr. Chatterji one must also consider the remarkable churches and other edifices at Lalibela in Ethiopia excavated out of the living rock in the style of the elaborate Indian Rock Temple at Ajanta and Ellora and other places particularly at Ellora in sixth, seventh Centuries A.D.

Africanism (1960): ‘Africanism’ a voluminous work on the black people of Africa is a noble expression of Prof. Chatterji’s love for and sympathetic attitude towards the Black Africans, the most exploited and deprived races of the world.
Here Prof. Chatterji aims to formulate Africanism by highlighting the type of mentality or attitude that characterizes the African race and suggests some ideas that enabled a lay observer in West Africa understand the nature of Africanism. According to Dr. Chatterji, like ‘Tāo’ of China and ‘Brahma’ of Indian philosophy, among the Africans too, there was a sense of an unseen force or spirit which was working in all things animate and inanimate. This Supreme Divinity, the Africans believed, functioned in the affairs of Man through lesser gods and spirits having personified manifestations and to these gods and spirits Man could often have direct access.

They also had a sense of continuity of life and that there was for ever a link between the world of living beings and world of the Dead. Another striking characteristic, according to Dr. Chatterji was the preference of the Africans for the community rather than the individual in social life, where a keen sense of both rhythm and colour is expressed through African dance songs, drum music dresses and artistic creations.

*Interest in Literature:* It is perhaps unnecessary to explain how Dr. Chatterji study of language was related to his study of literature. *World Literature and Tagore* (1971) is his best and major work on literature. Some of his other significant articles are ‘Jaydev Kavi’ (Sāṁskṛtikī Part II), ‘āyaskhuls’, ‘Sophocles’, ‘Gyete O Bāṅglā Sāhitya’ (Sāṁskṛtikī Part IV).
Prof. Chatterji’s study of Sufism and European Classical literature had led him to a better understanding of the concept of Tagore’s ‘Jīvan Devatā’ the spiritual inspirer and the guide, the Beloved sweet heart of the Universe.

‘Rabindranath’s Jīvan Devatā has been conceived as a Goddess-like Woman who is still human, and who seems to be personal and intimate, and at the same time she is transcendent; and she has become like a new form of the Indian Uṣās and Urvasī, and Śrī and Umā, and of the Greek Aphrodītē and Artemis. She is the ‘Ever-Woman-like’, ‘the Eternal Feminine’ of Goethe, who draws us upwards..........' (Chatterji, 1971: 177).

Baides̄iki (1962), an account of heroic tales from all over the world is a colourful reflection of Prof. Chatterji’s study of World Literature and World Culture.

Dr. Chatterji considered ten literary complexes as greatest creations of humanity. These are –

- One portion of the Rig Veda and other Vedas; the Upanishads; the Sanskrit Mahabharata and the Ramayana; the works of Kalidasa.
- Iliad and the Greek tragedies; the Homeric hymns.
- The Old Testament and the Hebrew scriptures with the Apocrypha.
- The Persian Shah Nama.
- The Arabian Nights.
- The corpus of romances of Oepos of King Arthur.
- The plays and poems of Shakespeare.
The works of Goethe.

Tolstoy’s novels and other writings.

The verse and prose of Rabindranath Tagore.

The selection of these literary complexes helps us to understand Suniti Kumar’s approach to classical literature and also linguistics as the study of living human speech.

In a letter to Dr. Chatterji, Rabindranath Tagore has described the former’s style of writing of Bengali prose to clear and pure fountain water (Chattopadhyay, 1964: 8-9). The sketches or pen-pictures in *Path Calti* and *Śāṁskṛṭikī*, the description in the travelogues reflect Dr. Chatterji’s enthusiasm and lively interest in human expressions and activities.

This wide range of philological and cultural studies show the depth of Prof. Chatterji’s scholarship and his lively interest in all that is related to man. Now it becomes necessary to study his linguistic speculations with special attention. The following chapter which is the largest and most important part of this research work will show Dr. Chatterji’s contribution to the different fields of linguistic science.