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Brhadeesvara Temple by the Daniells

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Brhadeesvara Temple by Antonio Martinelli

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लेखों में दिए गए मत लेखकों के स्वयं के हैं, इसलिए इ.गा.रा.क. केन्द्र उनके विचारों के लिए उत्तरदायी नहीं है।

The opinions expressed in the articles are those of the authors and the IGNCA does not necessarily subscribe to them.

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The IGNCA, the National Centre for Performing Arts and the Fine Arts Society jointly hosted a two-day seminar on 'Interaction Between: Hindustani and Carnatic Music Systems' at the NCPA, Mumbai on 22 -23September 2011. We have a report on it by Ms Manjari Sinha, renowned art critic in age 2



renowned art-critic: page 2.



Bali in Indonesia is culturally close to India. Through 'Bali yatra,' the IGNCA documented this great heritage. A peek into this picturesque journey is in page 4.

The Lecture series in IGNCA was enriched by several well-attended lectures by both in-house scholars and from other institutions. The Lectures pages give the synopsis of these lectures: page 8.

Thomas and William Daniell travelled all over India between 1786 and 1794 and etched forever the sites and architecture that caught their fancy. Two hundred years later Italian photographer Antonio Martinelli travelled the same route as the Daniells and took



the same pictures from the same angle. The result was an astonishing narration of history in photographs. The IGNCA hosted an exhibition of the aquatints of the Daniells juxtaposed with the photographs of Martinelli. Read the review in page 10.

The Puranic Literature and the Kalamulasastra Series: page 12



The IGNCA Archives boasts of the largest collection of glass plate negatives of the pioneering master photographer Raja Deen Dayal. We hosted a major show of his select works. A short introduction to the man and his works by Prof. Jyotindra Jain,

who curated the exhibition along with Pramod Kumar is presented here with a few pictures **page 13**.

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Seminar on Hindustani and Carnatic Classical Music Systems

Review by Manjari Sinha

Indian classical music is essentially 'Raga-Sangeet' or music of the raga. The concept of raga and the aadhaar shruti (basic tonic)

or the tala is common to both the Hindustani and Carnatic classical music systems, though there are substantial differences in many ways. The IGNCA, along with the National Centre for Performing Arts (NCPA) and the Fine Arts Society (FAS) hosted a two-day seminar on 'Interaction Between: Hindustani and Carnatic Music Systems' at the NCPA, Mumbai on 22-23 September 2011. Apart from bringing about an awareness of this unity in diversity and to provide a healthy interaction between the two, the event also had specific importance because it offered discerning connoisseurs an opportunity to learn the distinctive features of Hindustani and Carnatic music and the practitioners of both the systems to learn from each other.

Inaugurating the seminar Shri Chinmaya R. Gharekhan, President IGNCA Trust said "I am overwhelmed by the enormity of this event and the

devotion and commitment of Shri Arvind Parikh, Managing Trustee International Foundation for Fine Arts (IFFA), Shri Ganesh Kumar President FAS and the



Shri Chinmaya R. Gharekhan felicitating the artists

participating luminaries of Indian Music, to the cause of creating awareness that the Indian classical music comprise both Hindustani and Carnatic systems, and to bring the lovers of both closer."

Thoughtfully conceived and meticulously moderated by Pt. Arvind Parikh and Shri K. Ganesh Kumar, the seminar had three sessions each day focused on vocal, instrumental and percussion aspects which were represented by some of the stalwarts from both the music systems like Pt. Ajay Chakrabarty and Ms. Aruna Sairam for vocal, Dr. N Rajam and Prof. T.N. Krishnan for instrumental (violin) and Pt. Suresh Talwalkar (tabala) and Vidwan Mannargudi Eashwaran (mridangam) for percussions.

Pt. Ajay Chakrabarty and Aruna Sairam opened the first session with the melodious *raga* Charukeshi to



A session in progress

explain with demonstrations the difference in elaboration of the same raga in both the systems. Right from the intonation of *swaras* and the pace of rendition to the significance and role of the restful gaps between musical phrases, the usage of decorative elements, the sequence of elaboration in different segments of scale namely mandra, madhya and tara *saptak*. They also talked about the nature of literary content of the compositions in each system and showed how it shapes the overall aesthetic expression. Ms. Aruna summed it all up beautifully well when she said "I see the rounded gumbad of northern architecture and the aesthetic impulses when I listen to Hindustani music while in Carnatic music's quicksilver sangatis I see the gopuram of South with all its filigree."

Dr N. Rajam and Prof. T.N. Krishnan took a common *raga* sharing the same pentatonic scale known as Malkauns in Hindustani music and Hindolam in Carnatic music, to show the difference in the intonation of the instruments, their specific techniques and pace of progression while elaborating the same raga. They also discussed the instrumental repertoire and the number, role and usage of accompanying instruments to enhance the beauty of the vocal performance. Dr. N Rajam also explained about the *gaayaki* and *tantrakari ang* as played on instruments in Hindustani music in a lec-dem way.

The percussion session had Pt. Suresh Talwalkar and Mannargudi Eashwaran talking about the difference in the *tala* system and demonstrating their finer nuances and intricacies on tabala and mridangam respectively. The intra-forms like *kayeda*, *rela* and

Ms. Aruna summed it all up beautifully well when she said "I see the rounded gumbad of northern architecture and the aesthetic impulses when I listen to Hindustani music while in Carnatic music's quicksilver sangatis I see the gopuram of South with all its filigree."

shollukattu, thirmanam etc, and the role of theka and shollu, the differing usage of different layas and the concept of tani in Carnatic music were all discussed and demonstrated at full length.

Some other general topics like the *Gharana-s* of Hindustani music and *Bani-s* in Carnatic music, training methods and notations in both the systems et al were the other areas of deliberations. To celebrate the resounding success of the two-day event an evening concert came as a pleasant surprise at the main auditorium of Fine Arts Society, Chembur, where Prof. T. N. Krishnan and Dr. N. Rajam's Carnatic-Hindustani violin *jugalbandi* and Aruna Sairam's soulful singing left the audience in raptures. This was preceded by an interesting question answer session where Ms. Aruna Sairam very skillfully inquired about the musical journey of the brother sister duo Prof T.N. Krishnan and Dr. N. Rajam and made them share

interesting anecdotes of their musical

Both the Indian classical music systems have been flourishing in their own regions for long but the significance of this seminar was the realization that harmony is required between the two. The laudable initiative of this seminar by the IGNCA with substantial support of the musical fraternity and enthusiastic floor participation on both the days, definitely served the important purpose of removing misapprehensions and bringing together artistes and music lovers learning about and sharing the harmonious joy of 'Indian music.'



An artist in an interactive session

BALI YATRA

They Say, they came from India..."

he splendour of crystal blue-water line and tiny waves of Indian Ocean in Bali shored with nature's emotion that speak volume about the spontaneity and tranquility that envelopes the land and reflects in people and their culture. On these waves, hundreds of ships once came from India, anchored and traded. We often refer to their journey as spice route. Many of those sea merchants made Bali their home thousands of years ago.

A view of a religious procession

From here starts the search for the remnants of Indian cultural nostalgia and Baisakhi Temple is one of the punctuations which showcases the symbolic Indian spiritual trinity -- here one can see Shiva temple in the centre, Vishnu on its right and Brahma on its left, Eshwara in East and Mahadeva in West: Vishnu symbolically represented with black colour, Mahadev in yellow, white is Ishwara and red is Brahma. These are the symbolic colours which denote these Gods. Interestingly these temples unlike India

do not have icons but have rituals and priests called Pedandas and the spirit of devotion is like in India.

There are 650 Pedandas who carry the spiritual tradition for several millennia. We could see the Genealogical chart of Head Pedanda. Pedanda Gunnung explained that he is the 12th generation of Priest. The subject of calendar was further elaborated by traditional Calendar makers themselves.. It is interesting to note that calendar making of Bali, which rules the lifestyle of the people, has a lot of Indian thought, names and even astronomical reflections.

To explore the nuances of Indian culture and also fathom the routes of Indian ancestors who came to Bali some millennia ago, we journeyed to Denpesar to document the Bali festival where one can see the variety of motif, thought, themes and cultural symbolism across South East Asian culture playing to the tune of natural affinity here at Bali.

Bali Yatra was one of our focus to understand how from the ancient Kalinga or the modern Orissa, people came to this land which is celebrated through a romantic enactment called Bali Yatra where the Prince of Kalinga fell in love with the daughter of a Bali priest.



The Bali landscape

Bali is replete with wooden sculptures and stone images. They speak of the deep and close India-Indonesia relations which are centuries old. In language too, there are several common words that are used every day, for example, Monday is Soma, Friday is Shukra, and words like Tarun, Taruni, Kaal, Upachara. Bali has also continued Buddhist practices with Pali texts being chanted, as Buddhist flags flutter to sprinkle peace all around.

they have "Calcutta Blood." Nyoman Sadra was our philosopher and guide in our exploration of ancient Tenganan village.

Tenganan is an isolated village, which has maintained its unique tradition for centuries. This village has 150 families with a population of 600. It is isolated because marriage is not allowed outside the Tenganan. In this village first cousins are never allowed to marry and marriage takes place mostly amongst second cousins.

Gurukul is yet another nuance of Bali. At Bangli, 30-odd kilometers from Denpesar there is the Pasraman Gurukul, where children were learning Gita path. The Barong Dance presented there showed how children learn and thrive in their cultural heritage. They had their own orchestra. They were also trained to feed and take care of domestic animals and learn the traditions with the touch of modernity.

Bali is replete with wooden sculptures and stone images. They speak of the deep and close India-Indonesia relations which are centuries old. In

language too, there are several common words that are used every day, for example, Monday is Soma, Friday is Shukra, and words like Tarun, Taruni, Kaal, Upachara. Bali has also continued Buddhist practices with Pali texts being chanted, as Buddhist flags flutter to sprinkle peace all around.

There is a Gandhi Gedong Ashram at Candidasa. Though Gandhiji never visited the ashram founded by Ibu Gedong Begoes Oka, it follows the spirit of universality of Gandhiji's philosophy of world peace and empowerment of commoner through creativity. The team then went to Tenganan, where people say

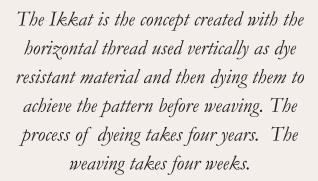
There is a Ganga Tirtha, half an hour drive from Tenganan, which has sacred water that is sprinkled on religious occasions to purify the self and space. There is a system of Gurukul in Tenganan where pupil are trained for one year under one Guru and community participation is the essence of the system and children are trained about different rituals, traditions so that they can be imbibed into the Tenganan tradition. Matangu Tanguna ritual is a social system where Gurukul comes to the fore.



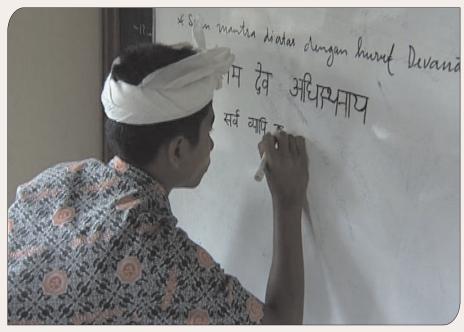
The Gandhi Ashram, Candidasa

Nature preservation is one of the fundamental aspects of the training in Gurukul. The village has its own democratic system and the 24-couple Counsel heads a system and six Headmen become the governing body in rotation.

Tenganan weaving is generally called gringsing. The distinctive style of textile design is known as Ikkat. The Ikkat is the concept created with the horizontal thread used vertically as dye resistant material and then dyeing them to achieve the pattern before weaving. The yellow colour comes from oil of walnut; the black colour comes from indigo. The process of dyeing takes four years. The weaving takes four weeks, said Nengah Rusni, a weaver



of Tenganan. It is interesting to note that these motifs, patterns and weaving techniques are quite close to Orissa's Patola design and mechanisms. It seems the



A Gurukul classroom

Indian tradition has a continuous reflection in weaving in Tenganan village. Tenganan people are not only weavers – they are farmers and creative people.

Creativity, be in mask making or cane work and even manuscript writing made us nostalgic about India as these palm leaves work is still in vogue in Orissa even today. People here pass time with cock fights as part of their entertainment. They live a community life so closely knit that others may envy but they carry on amalgamative tradition of millennia and yet live a functional life with creativity and tradition amongst the sea change in the world today.

[This is the synopsis of the script of the IGNCA documentary Bali yatra. Concept, Research, Script and Direction: Dr. Gautam Chatterjee Cinematography: Sarabjeet Singh Dhillon. Duration: 36 minutes]

The list of some recent DVDs produced by the Media Centre is given in page 20.

Hariyali Teej Utsav

he day of Teej is the Foundation Day of the Janapada Sampada Division. Hariyali Teej is an important festival observed in North India on the third day after new moon in the month of Shravana. It celebrates the divine union of Lord Shiva and Goddess Parvati. For some communities, Hariyali Teej also symbolizes the eternal

love of Radha and Krishna. Besides its mythological and religious connotations, the occasion also epitomizes the onset of the monsoon as a sign of happiness, prosperity and love. For the Janapada Sampada Division, it is also an occasion for introspection and evaluation of the performance of the division during the year gone-by.

This year, Teej fell on 2 August 2011. After the warm welcome of the audience by Dr. B.L. Malla the lamp was lit and the invocation 'Madhushravani' was rendered. Shri. V.B. Pyarelal, Joint Secretary of the IGNCA

delivered the opening remarks highlighting the purpose and significance of the Hariyali Teej Utsav. Dr. Sreekala S made a detailed presentation on the activities of the Division between August 2010 and August 2011. Some of the major activities organised during this period were: 'Jaya Utsav, Celebrating Living Traditions of Mahabharata', 'Akhyan: A Celebration of Masks, Puppets and Picture Showmen Traditions of India' and 'Indigenous Theatre Festival of North East India.' This was followed by cultural performances of folk songs and



dances by Gafruddin Mewati Jogi and his group from Kaithwara, Rajasthan.

The afternoon session featured a lecture by renowned anthropologist and Tagore National Fellow, Prof. R.K. Jain on 'Anthropology and a Mini Cultural Revolution,' under the chairmanship of Prof. Yogendra Singh, Professor Emeritus, Jawaharlal Nehru University. Shri Pyarelal delivered the concluding remarks and Dr. S. Simon John gave the vote of thanks.

An exhibition of Mithila Paintings, "Celebrating the Feminine", curated by Manisha Jha was inaugurated. It portrayed the beliefs, practices and rituals connected to this art form. Around 75 women artists belonging to different schools of Mithila Paintings contributed to the creations displayed in this exhibition.



Seeing Temple Architecture through the Samaranganasutradhara

Prof. Adam Hardy, Professor of Asian Architecture, Cardiff University, UK delivered an illustrated talk on 'Seeing Temple Architecture through the *Samarangana-sutradhara* on 16 June 2011.



Prof. Hardy

Samaranganasutradhara is a 11th century text on Indian Temple Architecture from Central India. The temple site of Bhojpur (Madhya Pradesh) is associated with Bhoja -- the renowned Paramara king to whom the above text is ascribed. Prof. Hardy said that although this architectual treatise in Sanskrit was very famous, it was barely understood. He focused on the question of how temples were designed and built in medieval India. The temple site taken as the starting point was Bhojpur with its gigantic temple left unfinished in the mideleventh century. He informed that quarries and unfinished architectural parts are scattered around the temple and engraved on the rocks are numerous architectural drawings. These are a unique survival, providing insights into the processes of design and construction, yet they had never been documented, revealed the scholar.

By copying each line drawing, working out the missing portions, then taking measurement with the help of his team, Prof. Hardy was able to make a full set of measured drawings. Through the study of these drawings in the light of the specific chapters of the *Samaranganasutradhara* he found that the text provides insight into how temple designs and their typologies were thought about, which could to some extent actually guide design. In order to find how far this was true for a given text, he attempted to draw the

architecture that the text describes. In relation to *Samaranganasutradhara* it has proved possible to a surprising extent.

The question of how medieval Indian temples, in all their variety, were designed and built extends far beyond Bhojpur and stylistically related monuments.

Prof. Adam Hardy is associated with a publication project of the IGNCA under its Kalasamalocana series in which he will be presenting the analysis of the architectural drawings at Bhojpur, the theoretical temple types of the *Samaranganasutradhara* and empirical data from surveys of actual temples, all in parallel. The talk was chaired by Dr. B. R. Mani, Additional Director General in the Archaeological Survey of India. He is a well known field archaeologist, numismatist and art critic.

Inputs by Dr. Advaitavadini Kaul Editor Kalakosa, IGNCA

Portraits of the Artist

The romantic figure of the artist that emerges in the late nineteenth century India is synonymous with Raja Ravi Varma. This elite figure of the 'gentleman artist' specifically rewrites the dominant perception of the Indian artist circulated in the British run art journals, or exhibited at the World Fairs. In a lecture on 'Portraits of the Artist: Art and Craft in the Colonial



Dr. Dinkar with Shri Rajeev Lochan

Economy' on 6 July 2011, Dr Dinkar explained how the Indian artisan whose richly embroidered textiles or carved furniture had captivated British audiences was typically portrayed as seated on the ground with the rudimentary tools of his trade, the very picture of a harmonious pre-modern past. By contrast, Ravi Varma's portraits present the artist as an elite, educated person, immersed in books or authoritatively waving his brush at the easel in front of him. He is accompanied by a servant figure in attendance, and surrounded by the accoutrements of his elite status -European furniture, luxury carpets and ceremonious attire. This comparison can be used to think about questions of labour in art, specifically how the physical labour of the artisan is transformed in Ravi Varma's images of a more cerebral one, with bodily labour being displaced upon the subaltern figure. The speaker elaborated on this by situating this with contemporary debates on labour in art in England associated with the twin movements of Aestheticism and the Arts and Crafts movement.

Art historian and researcher, Niharika Dinkar studied at the National Museum, New Delhi before completing her dissertation on South Asian visual history from the State University of New York, Stony Brook. Her art-historical work has mainly focussed on aspects of the relationship between art and politics in nineteenth century Indian painting and the general visual culture of the time. She has been writing and lecturing extensively on these issues. Currently Dr. Niharika Dinkar is Assistant Professor of Art History of Boise State University in the US.

Shri Rajeev Lochan Director Nation Gallery of Modern Art, New Delhi presided the session.

Inputs by Prof. R. Nandakumar, HoD Visual Arts

A Creative Melancholy

Although the spiritual aspects of Rabindranath Tagore's creative output, particularly his literary work, have often been highlighted, the subconscious elements that sought expression through them have largely been ignored. Prof. Sudhir Kakar a leading psychologist in a lecture on 'A Creative Melancholy: the Paintings of Rabindranath Tagore' on 14 September 2011 addressed this theme through an engagement with Tagore's paintings. He did so by identifying the less than conscious currents of feeling-thought that also influenced the images that took shape in his paintings. These subconscious currents have their source in Rabindranath's life history and his paintings are shapes of his early feelings, cut-off parts of his self, which he sought to recapture in the present through his art in a process of self-healing.



Prof. Sudhir Kakar and Prof. Parul Dave Mukherji

Psychoanalyst and writer, Prof. Sudhir Kakar is a leading figure in the fields of cultural psychology and the psychology of religion. He has taught at many prestigious institutions in India and abroad and has been visiting professor at the universities of Harvard,

Chicago, McGill, Melbourne, Hawaii, and Fellow at the Institutes of Advanced Study, Princeton and Berlin. The French weekly Le Nouvel Observateur has listed him as one of the world's 25 major thinkers while the German weekly Die Zeit portrayed Sudhir Kakar as one of the 21 important thinkers for the 21st century. He is the author of seventeen books of nonfiction and four



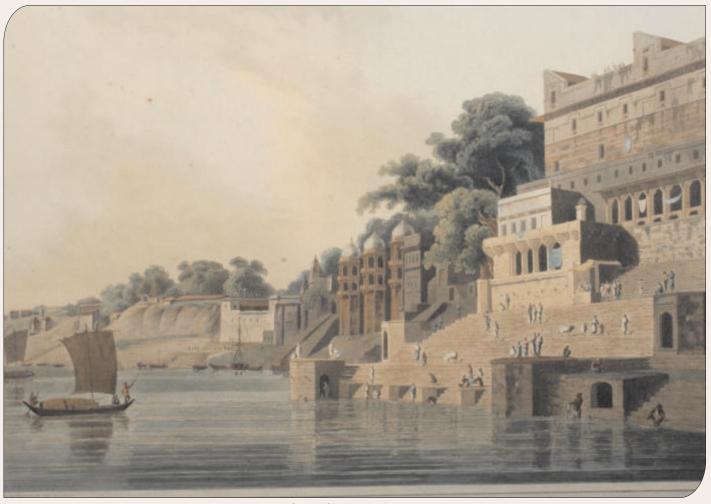
A Tagore painting

novels. His books have been translated into twenty one languages around the world.

The lecture was presided over by Prof. Parul Dave Mukherji.

Inputs by Prof. R. Nandakumar, HoD Visual Arts.

Oriental Scenery



Ganga Ghat by the Daniells

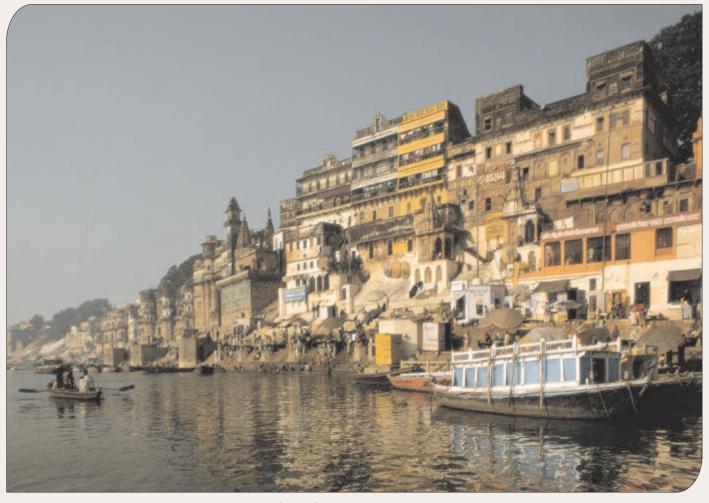
India's architecture, monument and landscape have for long captivated the creative minds. About two hundred years ago, avid travellers and artists Thomas and William Daniell captured in aquatint prints some of the scenes that had caught their eye. They travelled all over India between 1786 and 1794. Taking the same route as the uncle-nephew team, contemporary photographer Antonio Martinelli shot the same sites from same angles. The result was marvellous. While most monuments had withstood the test of time, human encroachment and wilful destruction had spoilt many.

The exhibition 'Oriental Scenery – Yesterday and Today' hosted by the IGNCA in collaboration with the Victoria Memorial Hall, Kolkata and The Italian Cultural Centre, New Delhi presented 73 aquatints juxtaposed with 73 photo prints. The architectural sites and scenic views were drawn from Northern, Southern and Western India.

The aquatints of the Daniells were executed in the late 18th-early 19th century, the European engagement with the picturesque and the oriental. The fascination for the exotic sites and subjects had been fuelled by the publication of various travellers' accounts and by the East India Company's encounter with India. The Daniells were inspired by William Hodges' two volumes of *Select Views* of aquatints done on India.

Like many other English artists of the period, Daniells were to expedite the art works through the use of certain mechanical devices like the *camera obscura*, which was an optical device that aided through a reflected and inverted image, the capturing and tracing of sites from vantage points. A 'graphical perspective' telescope fitted with a glass micrometer with grids was also used to enable the view to be traced accurately on paper. The original drawings and watercolours were arduously transferred onto copper waxed plates that provided a rich variety of grainy tones that approximated watercolour washes.

Yesterday and Today



Ganga Ghat by Antonio Martinelli

Judging from the records of known orders, as many as 250 prints could be produced from each plate.

Predating the camera, the Daniells' aquatints are a valuable source of historical documentation and visual chronicles of their time. They set in circulation India's famous monuments and sites enhanced in idyllic surroundings. Such was the impact that the themes from the Oriental Scenery influenced the decorative arts of the period particularly the blue and white pottery, wallpapers and even the architectural decors and styles.

Two hundred years later, Antonio Martinelli, an Italian Photographer, traced the footprints of the Daniells' and established the precision and exactitude, with which the aquatints were delineated. Juxtaposed against the aquatints, Antonio Martinelli's photographs either probe the ravages through time or authenticate the timelessness and tranquillity of the sites. The journey from frame to frame provided a subtle, sensitive correspondence from past to present; poised as it were, to

delicately 'frame' the imminent situation of preservation and conservation of Indian national heritage.

Both the aquatints and the photographs are from the Victoria Memorial Hall, Kolkata collection. The artworks were arranged in geographical sequence, roughly corresponding to the itineraries of the Daniells as they travelled through India. The exhibition traced the changes that the passage of time had brought on Indian architectural masterpieces and natural wonders, this exhibition drew attention to universal concepts of architectural heritage and environmental conservation. This unique combination of visual materials provided a timeless graphic account of two hundred years of Indian history. The descriptions and contrast envisaged in this exhibition, provided a notice to all those who care for conservation of cultural property. This exhibition was also under patronage of UNESCO.

Review by Prof. Archana Shashtri, HoD Kaladarshan

The Puranic Literature and the Kalamulasastra Series

- Dr. Sudhir Kr. Lall

The Puranic literature enjoys an exalted position in the Indian literary thought. It comprises eighteen mahapuranas and eighteen upapuranas, although the actual number of texts found under the umbrella of this genre of Indian literature outnumbers this mystical numeral. The ancient texts, right from the Atharvaveda (11/7/24) to Satapathabrahman (13/4/3/13) and Chandogya Upanisad (7/1/1), place the Puranas on the same pedestal as the Vedas. An oft-quoted verse establishes the importance of studying the Puranas as follows, "A Brahmin, who has mastered the four Vedas and (six) Vedangas along with Upanisads, but is not conversant with the Puranas cannot be called a scholar. Even the Vedas are scared of such a person of little exposure to these disciplines of Itihasa and Purana, so, one should fortify the knowledge of the Vedas with the knowledge of Itihasa and Puranas."

The Puranas are traditionally ascribed to sage Vyasa, to whom is also ascribed the fourfold division of the Vedas as well as the composition of the Mahabharata. The debate over the mysterious, yet, vivacious personality of this great sage, who composed all this literature for the sake of posterity is altogether a different topic. The names of major and minor Puranas are enumerate here -- Matsya, Markandeya, Bhagvata, Bhavisya, Brahma, Brahmanda, Brahmavaivarta, Visnu, Vamana, Vayu, Varaha, Agni, Naradiya, Padma, Linga, Garuda, Kurma and Skanda are the names of the Mahapuranas, whereas, Adi, Aditya, Brhannaradiya, Samba, Kriyayogasara, Kalika, Dharma, Visnudharmottara, Sivadharma, Visnudharma, Vamana, Varuna, Narasimha, Bhargava and Brhaddharma are the names of the upapuranas. It may also be mentioned here that in the Puranic literature itself, there is a lot of variation over these names, as to which text qualifies to be enumerated as a major or minor Purana. So, we get different lists of Puranas(both major and minor) in different sources of Indian tradition as also in foreign accounts such as Alberuni's India.

As a text, the Puranas have been very fluid in nature, as they have been constantly updated and recasted, because the tradition demanded that they should be re-edited with the changes in society, so that their importance as works of authority might not diminish (vide Matsya Purana, 53, 8/9; Padma Purana (srsti

khanda) 1, 49/50; Devi Bhagvata Purana, 1, 3, 20 etc.) This could have been achieved by either adding fresh material to already existing one, or, by substituting the latter by the former, or, by writing altogether new works bearing old titles. All the three practices are seen to have been employed to the corpus of the Puranas, and perhaps, that is why, there are many variants found in the readings of several legends across the Puranic literature. A very old definition of a Purana enumerates five characteristics of the Puranas as follows - sarga (creation), pratisarga (creation after dissolution), vamsa (geneology of gods and sages), manvantara (cosmic cycles) and *vamsanucarita* (accounts of royal dynasties). It needs to be mentioned here that this definition of the Purana is just an indicator of the real nature of it and not necessarily of its earliest form. So, when we find that these five characteristics are partially, or, in some cases, totally absent from some extant Purana, we should not be surprised; because that is the nature of the Purana, viz., constant updation. This feature of Puranic literature has posed serious problems to the scholars of textual criticism as, with the existing set of codes, they, many a times, feel hapless, to come up with a convincing reading of a text. But this is what makes the study of Puranas so challenging, interesting and worthwhile, because having undergone this process of constant updation, the Puranas have not only grown in bulk, but have also become encyclopedia of culturally significant material, rites and customs, as is ably exhibited by scholars like Dr. Panduranga Vaman Kane in his magnum opus History of Dharmasastra and Dr. Rajendra C. Hazra in his classic study Puranic Records on the Hindu Rites and Custom.

Thus, the Puranic literature has been a perennial source of themes and motifs for the poets of following times. The impact of the Puranas can be seen on the works of poets like Bhasa, Kalidasa, Kshemendra, Jayadeva, Mankha, Kesava and Nilakantha etc. and vice-versa. The Puranas also shed considerable light on some of the royal dynasties, as has been demonstrated by Mr. F. E. Pargiter in his path-breaking work *Purana Text of the Dynasties of Kali Age.* They are also an important source of studying the religious development of different sects; as well as of the reconstruction of the socio-cultural history of our country. They contain invaluable material on sacred geography, secular laws,

Raja Deen Dayal Glimpses Into His Life And Work

Prof. Jyotindra Jain

orn in 1844 to a middle-class Jain family from Sardhana, near Meerut in today's Uttar Pradesh, Deen Dayal studied at the Thompson Civil Engineering College in Roorkee where he completed a five-year course. In 1854, photography was introduced as a subject in the college, where Deen Dayal perhaps first developed an interest in it.

On completing his studies, Deen Dayal became head estimator and draftsman in the Public Works Department of the princely state of Indore. He continued to hold a government post long after leaving Indore(for over a decade) and even after being in the service of the Nizam of Hyderabad, which speaks of the importance he attached to government

service as a source of influence for his vocation.

Both as Civil Engineer at the Indore Public Works Department and as amateur photographer, Deen Dayal apparently attracted the attention of Tukoji Rao II, the Maharaja of Indore as well as of Sir Henry Daly in the mid 1870s. Through Daly's help Deen Dayal secured an opportunity to photograph Lord Northbrook, the Viceroy of India, and, soon after that, the royal party of the Prince of Wales during their visit to Indore. This brought Deen Dayal recognition as a photographer of merit. Already in 1874, Deen Dayal had opened a commercial studio in Indore.

It was around this time(1882-84) that he came into contact with Sir Lepel Griffin of the Bengal



Civil Service, who at that time was posted in Central India. Deen Dayal was commissioned by Sir Lepel to join him on his mission to document monuments of the architectural heritage of Central India. It was during this tour that Deen Dayal photographed the temples, forts and palaces at Gwalior, Orchha, Khajuraho, Sanchi, Jhansi, Deegh, Indore, With the inclusion of 86 Omkareswar, etc. photographs from this tour in Sir Lepel's 1886 monograph, Famous Monuments of Central India, Deen Dayal became firmly established as a much sought-after photographer for the documentation of archaeological monuments. As a result, the Archaeological Survey of India became his great patron.



Jama Masjid, Delhi

In the following years Deen Dayal worked as official photographer to several Viceroys, including Lord Dufferin and Earl Elgin. In 1887 he received the Royal Warrant of Appointment as Photographer to Her Majesty, the Queen (Victoria). Among several



Drawing room at Falaknuma Palace, Hyderabad



Portrait of a Lady

honours bestowed on Deen Dayal, special importance was attached to a medal and certificate that he received at the World's Colubian Exposition in 1893.

From 1885 onwards, Deen Dayal worked as photographer at the court of the sixth Nizam of Hyderabad, where he remained until his death in 1905 except for intermittent periods of absence while conducting field tours or visiting Indore and Mumbai to look after his establishments there. In 1886 he opened his studio, Deen Dayal & Sons, Secunderabad, where he maintained a staff of fifty for various technical jobs. In 1892 he even opened a Zenana Studio in Hyderabad where one Mrs. Kenny Levick photographed "native ladies only" protecting them "from the gaze of the profane and the stern."

It was during these Nizam years that Deen Dayal's work reached a zenith in the art of photography as well as in creating an exhaustive visual archive of the lifestyle of the Sixth Nizam of Hyderabad. In appreciation of his work the Nizam bestowed upon him the title of "Raja" in 1894.

The same year Deen Dayal closed his Indore Studio and opened a deluxe salon in Mumbai. Called Raja Deen Dayal and Sons:Art Photographic Salon, it was located at 132, Hornby Road in the Fort Area and was mainly run by his son Gyan Chand. In 1903 Deen Dayal went to Delhi with the Nizam to cover the Delhi Durbar where he took some exquisite photographs of the event.

Raja Lala Deen Dayal died in 1905 in Mumbai(erstwhile Bombay).

This is an excerpt from Prof. Jyotindra Jain's article on Raja Deen Dayal Published in the IGNCA catalogue.

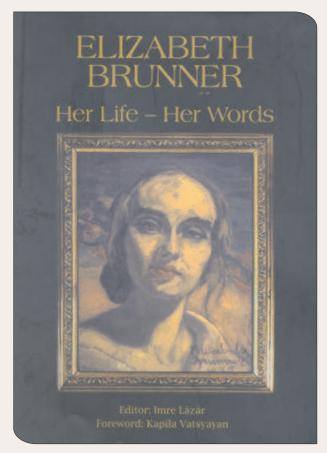
The book *Elizabeth Brunner Her Life – Her Words* was released by Dr (Mrs) Kapila Vatsyayan on 28 April, 2011. Dr Vatsyayan has written the foreword to the book, edited by Dr. Imre Lazar, a scholar of international studies and a specialist in cultural



Dr. (Mrs.) Kapila Vatsyayan releasing the book with Shri Chinmaya R. Gharekhan and Shri Imre Lazar

diplomacy. He was till recently the Director of the Hungarian Information and Cultural Centre in New Delhi. He met Elizabeth Brunner for the first time in 1988 in New Delhi and became one of her closest associates. The book published by the IGNCA and Niyogi Books has some of the hitherto unopened papers and other material of the Brunners. The Hardbound volume, with 357 pages is priced at Rs. 2495/-

Book of Elizabeth Brunner



The book cover

Continued from page 12

technical sciences and literary and artistic traditions of ancient India. As they contain numerous quotations from different texts, they could be used as secondary testemonia for the textual reconstruction of these texts. In short, the Puranic literature encompassed in itself, all the prevalent knowledge systems and wisdom traditions of its times.

The Kalakosa Division of the IGNCA, realizing the importance of the artistic traditions embedded in the Puranic literature has brought out two Puranic texts, under its Kalamulasastra series, which is dedicated to fundamental texts of Indian arts. These are --

1. Kalikapurane Murtivinirdesah and 2. Citrasutra of Visnudharmottarapurana, critically edited and translated into English by Biswanarayana Shastri and Parul Dave Mukherji, respectively. The former work is of late ninth and early tenth centuries

and was most probably compiled in Assam, to glorify and provide ritual procedure of worshipping the Goddess Kamakhya. The text is a selection of about 550 verses from the Kalika Purana, which give iconographic description of a number of Brahmanical gods and goddesses.

The latter, i. e. the Visnudharmottara occupies a predominant position amongst the minor Puranas and is central to the discourse on the arts, both preceding and succeeding it. The Citrasutra constitutes an important cluster in the larger concerns of the Visnudharmottarapurana on the nature of art as well as on the artistic expression, as it establishes a meaningful interdependence and inter-relationship between and amongst the arts. In addition, the Kalakosa Division is also contemplating to bring out an Anthology of Arts from the Puranas, as a part of its academic endeavours.

पावस राग – ध्रुवपद सन्ध्या

भारतीय संगीत की परम्परा में ऋतुओं का विशेष स्थान है, विशेषतः वर्षा और वसन्त ऋतुओं में गाने-बजाने के लिये रागों की अपनी-अपनी शृंखलाएँ हैं। 'इन्दिरा गाँधी राष्ट्रीय कला केन्द्र तथा सांस्कृतिक संस्था ज्ञान-प्रवाह के संयुक्त तत्त्वावधान में प्रो॰ ऋत्विक् सान्याल के ध्रुवपद गायन का आयोजन किया गया, जिसका शीर्षक ''पावस राग'' था जो वर्षा ऋतु के नादमय स्वागत का प्रतीक रहा। यह कार्यक्रम वाराणसी की प्रतिष्ठित सांस्कृतिक संस्था 'ज्ञान-प्रवाह' में दिनांक 29 जुलाई, 2011 को सम्पन्न हुआ।

काशी हिन्दू विश्वविद्यालय, वाराणसी के संगीत संकाय के पूर्व प्रमुख तथा डागर परम्परा के प्रतिनिधि गायक प्रो॰ ऋत्विक सान्याल ने कार्यक्रम के प्रारम्भ में संगीतशास्त्र में उल्लिखित ध्रुवाओं की चर्चा की और राग देश में ध्रुवागान से अपना गायन आरम्भ किया। उसके पश्चात् राग मियाँ मल्हार में आलापचारी और चौताल में बंदिश 'उमड़ घुमड़ गरज बादल बरसन लागे ' प्रस्तुत की। गायन के बीच में रागदारी की सूक्ष्मता समझाते हुए गान्धार के प्रयोग में मल्हार और कान्हड़ा अंग का भेद तथा मल्हार में दोनों निषादों के प्रयोग की विशेषता को भी रेखांकित किया। ध्रुवपद शैली के आलाप में उन्होंने मंगलार्थक पदों 'ऊँ अनन्त हरि नारायण' के साथ अक्षर विन्यास और शृष्काक्षर प्रयोग का छन्दोमय निदर्शन कराया और बताया कि वैखरी वाणी के साथ मध्यमा का प्रयोग किस प्रकार गायन में अधिक प्रभाव उत्पन्न करता है। गमक प्रयोग के समय स्वरस्थानों की शुद्धता की ओर ध्यान दिलाया और 'शारीरी वीणा' में केवल कण्ठ ही नहीं अपितु हृदय और नाभि स्थानों के भी यथोचित उपयोग का उदाहरण प्रस्तुत किया।

प्रो॰ सान्याल ने अगली प्रस्तुति में सूरदासी मल्हार में झपताल में सादरा 'साबीर के द्वारे फुहार' प्रस्तुत किया। कार्यक्रम को विस्तार देते हुए राग मेघ में चौताल की ओजपूर्ण बंदिश 'घोर घोर घोर घर बरसत मेहरवा' गाकर श्रोतासमूह को तन्मय कर दिया। कार्यक्रम का समापन करते हुए सम्पूर्ण सृष्टि के आदिकारण नाद की स्तुति में अपनी रचना 'नाद प्रणव रूप सकल गुण निधान' प्रस्तुत की जिसे उन्होंने राग पटदीप और सूलताल में बाँधा था। प्रो॰ सान्याल के गायन में श्री श्रीकान्त मिश्र ने पखावज पर संगत प्रस्तुत की, जिससे गायन और भी अधिक सरस एवं सुमधुर बन गया तथा श्री विशाल जैन ने तानपूरे के साथ-साथ गायन में भी सहयोग किया।



इन्दिरा गाँधी राष्ट्रीय कला केन्द्र की पूर्वक्षेत्रीय शाखा के परामर्शदाता प्रो॰ कमलेशदत्त त्रिपाठी ने धन्यवाद देते हुए 'पावस राग' के इस आयोजन को कालिदास के मेघदूत में वर्णित 'पुष्कर' और 'आवर्तक' मेघों के आह्वान का अवसर बताया और इसे कलाकार के अन्तरपावस की बाह्य अभिव्यक्ति कहा। अमूर्त नाद द्वारा राग–मूर्ति के प्राकट्य की भूरि–भूरि प्रशंसा करते हुए उन्होंने कहा कि इस गायन कला के द्वारा बाह्य और आन्तर का सामरस्य का उद्घाटित हुआ है।

कार्यक्रम का प्रारम्भ गंगाकलश पूजन से हुआ। सभा में उपस्थित अतिथियों तथा कलाकारों का स्वागत इन्दिरा गाँधी राष्ट्रीय कला केन्द्र, नई दिल्ली के संयुक्त सचिव श्री वी०बी० प्यारेलाल एवं कलाकोश विभाग के अध्यक्ष डॉ० विजय शंकर शुक्ल ने किया तथा संचालन ज्ञान-प्रवाह के संयुक्त निदेशक प्रो० कमल गिरि ने किया।

रसिक एवं मर्मज्ञ श्रोताओं के अतिरिक्त इस कार्यक्रम में श्री अशोक कपूर, प्रो॰ नीलकण्ठ पुरुषोत्तम जोशी, श्रीमती विमला पोद्दार, प्रो॰ कृष्णकान्त शर्मा, प्रो॰ अवधेश प्रधान तथा डॉ॰ विश्वनाथ पाण्डेय उपस्थित थे।

समीक्षा प्रस्तुति – प्रो० कृष्णकान्त शर्मा वैदिक दर्शन विभाग, संस्कृतविद्या धर्मविज्ञान संकाय काशी हिन्दू विश्वविद्यालय, वाराणसी। इन्दिरा गाँधी राष्ट्रीय कला केन्द्र में हिन्दी सप्ताह का सफल आयोजन – एक रिपोर्ट

हिन्दी सप्ताह का आयोजन

प्रतिवर्ष जैसे ही सितम्बर माह के आगमन की पदचाप सुनाई देने लगती है तभी सहसा यह भी स्मरण हो जाता है कि 14 सितम्बर, को राजभाषा दिवस जिसे ''हिन्दी दिवस'' के रूप में भी जानते है, मनाया जाता है। इसी सन्दर्भ में इन्दिरा गाँधी राष्ट्रीय कला केन्द्र में भी गहन विचार-विमर्श के पश्चात् यह निश्चय किया गया कि प्रतिवर्ष की भाँति मनाये जाने वाले एक दिवसीय हिन्दी दिवस से हटकर कुछ नवीन प्रयास किए जाएँ जिससे राजभाषा के प्रति समर्पण को सही रूप में परिलक्षित किया जा सके। अतः केन्द्र के मख्य कार्यकारी अधिकारी एवं संयक्त सचिव श्री वी०बी० प्यारेलाल जी की सहमति से यह निश्चय किया गया कि इस बार हम केन्द्र में ''हिन्दी दिवस'' के स्थान

पर ''हिन्दी सप्ताह'' का आयोजन करेंगे, जो 19 से लेकर 23 सितम्बर, 2011 तक होगा, जिसमें विभिन्न कार्यक्रमों का समायोजन किया जायेगा। यह भी निश्चय किया गया है कि 19 सितम्बर, 2011 को उद्घाटन समारोह तथा एक कवि सम्मलेन का आयोजन किया जाये, तत्पश्चात अगले दिनों में वाद-विवाद प्रतियोगिता. निबन्ध लेखन

तथा अन्य प्रतियोगिताओं का आयोजन भी किया जाये जिससे राजभाषा हिन्दी के प्रगामी प्रयोग के प्रचार-प्रसार सम्बन्धी सम्पूर्ण जानकारी विभिन्न विभागों/अनुभागों से प्राप्त कर तथा उनका सहयोग प्राप्त कर विजेताओं को पुरस्कार प्रदान किये जा सकें। इस आशय का एक परिपत्र दिनांक 12.9.2011 को जारी किया गया। विभिन्न प्रतियोगिताओं में भाग लेने के लिए नामांकन भी निमन्त्रित किए गये।

विभिन्न प्रभागों से इस दिशा में प्राप्त रिपोर्टों व विभिन्न प्रतियोगिताओं में भाग लेने के प्रति लोगों का उत्साह वास्तव में प्रशंसनीय है तथा यह दर्शाता है कि बदलते समय के अनुसार लोगों में न केवल राजभाषा हिन्दी के प्रति समर्पण की भावना बढ़ रही है अपितु इससे अधिकाधिक दैनिक क्रिया कलापों में प्रयोग में लाने के लिए लोगों में अच्छा उत्साह है।

जैसे कि निश्चित था दिनांक 19.9.2011 को इन्दिरा गाँधी राष्ट्रीय कला केन्द्र के सभागार में हिन्दी के कार्यक्रम का उद्घाटन सम्बधी समारोह व कवि सम्मलेन का आयोजन किया गया। सर्व प्रथम कार्यालय में हिन्दी सम्बंधी सभी कार्य देखने के लिए उत्तरदायी सुश्री ऋतू कुमारी ने मंच से सभी लोगों को सभागार में पधारने के लिए धन्यवाद किया, विशिष्ठ जनों एवं

> कवियों को मंचासीन होने के लिए निमंत्रित किया। सर्वप्रथम श्रीमती कल्पना शर्मा ने माँ सरस्वती की वन्दना का बड़े ही मनोयोग से सस्वर पाठ किया। जिसकी सभी ने करतल ध्वनि से भूरि-भूरि प्रशंसा की। सभी विशिष्ठ जनों के स्वागत के लिए

कम्बोज, श्रीमती उर्मिल उप्पल, श्रीमती सुनीता रेली व श्री पी. आर. नायर, निदेशक (प्रशा०) के कर-कमलों द्वारा उपस्थित तीनों कवियों सर्वश्री उदय प्रताप सिंह, डॉ॰ कीर्ति काले व श्री महेन्द्र शर्मा व संयुक्त सचिव श्री वी.बी. प्यारेलाल जी का पुष्प गुच्छ द्वारा स्वागत किया। श्रीमती रेनुका कम्बोज ने संस्कृति मंत्रालय से प्राप्त संस्कृति सचिव का राजभाषा हिन्दी के प्रगामी प्रयोग सम्बधी संदेश सभी को पढ़कर सुनाया। तत्पश्चात् सुश्री ऋतु कुमारी ने श्री वी०बी० प्यारेलाल, संयुक्त सचिव महोदय को हिन्दी दिवस के उपलक्ष्य में हिन्दी में कार्य करने के प्रति प्रेरित करने के लिए आमंत्रित किया। जैसे ही श्री प्यारेलाल जी



ने शुद्ध, सुसंस्कृत, सार गर्भित हिन्दी में अपना भाषण पढ़ना प्रारम्भ किया तालियों की गड़गड़ाहट से सभी ने उनका स्वागत किया। उसके पश्चात् ऋतु कुमारी ने किवयों और श्रोताओं के मध्य से हटते हुए परामर्शदाता (प्रशा०) श्री वेद प्रकाश शर्मा को मंच पर आकर कार्यक्रम की बागडोर सम्भालने को कहा। श्री शर्मा ने संक्षेप में किवयों से परिचय कराया तथा उनके प्रति आभार जताया और कहा कि उन्होंने कम समय के आग्रह पर पधार कर हम सभी का मान रखा।

कवि सम्मेलन का शुभारम्भ डॉ० कीर्तिकाले की कविता पाठ से आरम्भ हुआ, उन्होंने कवि कौन है तथा कविता के माध्यम से लोगों तक कैसे पहुँचा जा सकता है, इस विषय में संक्षेप सा परिचय देकर जैसे ही अपनी कविताओं का सस्वर पाठ प्रारम्भ किया, श्रोतागण मन्त्रमुग्ध होकर न केवल उनकी कविताओं के रस में बहने लगे अपितु एक के बाद एक कुछ अन्य कविताओं की फरमाईश और पुन-पुन: उनकी हौसला अफजाई करते रहे। डाँ. कीर्ति काले ने अपनी कविता पाठ करने के उपरान्त प्रसिद्ध हास्य कवि श्री महेन्द्र शर्मा को मंच सौंपा। जो सभागार अभी तक शान्तचित्त होकर डॉ॰ कीर्ति काले की कविताओं का आनन्द ले रहा था, बरबस ही ऐसा लगा कि चारों ओर हँसी के फव्वारों के अतिरिक्त जैसे कुछ है ही नहीं। श्री शर्मा के हास्यरस से परिपूर्ण वक्तव्यों, चुटकलों के अतिरिक्त जो मर्मज्ञ एवं संकेतात्मक कविताएँ थी, लोगों को उन कविताओं ने हँसने के लिए मजबूर कर दिया इस अवसर पर श्रोताओं ने बार-बार तालियों की गड़गडाहट से उनका स्वागत भी किया। लोग श्री शर्मा को अधिक से अधिक सुनना चाहते थे परन्तु मंच पर विद्यमान वरिष्ठ कवि पूर्व सांसद श्री उदय प्रताप सिंह की उपस्थिति को नकारा नहीं जा सकता था। अत: मंच श्री सिंह को सौप दिया गया। उनके भावपूर्ण, ओजपूर्ण एवं रसभरी कविताओं, छंदो, रूवाइयों व गजलों ने ऐसा समाँ बाँधा कि पता ही नहीं चला कि कब समय बीत गया। लोगों के भरपूर आग्रह के पश्चात् श्री सिंह ने दो गजलें और सुनाई तथा इसके साथ ही कार्यक्रम का समापन हुआ। इससे पूर्व श्री वेद प्रकाश शर्मा, परार्मशदाता (प्रशा०) ने कविगणों, संयुक्त सचिव महोदय व केन्द्र के सभी उपस्थित जनों का धन्यवाद किया व सभी को जलपान के लिए आमन्त्रित किया। इस तरह इन्दिरा गाँधी राष्ट्रीय कला केन्द्र में हिन्दी सप्ताह का सफल आयोजन सम्पन्न हुआ।

सप्ताह के दूसरे दिन निबन्ध प्रतियोगिता का आयोजन किया गया जिसमें 13 लोगों ने हिस्सा लिया। निबन्ध प्रतियोगिता डॉ० कीर्ति काले ने अपनी कविता पाठ करने के उपरान्त प्रसिद्ध हास्य किव श्री महेन्द्र शर्मा को मंच सौंपा। जो सभागार अभी तक शान्तचित्त होकर डॉ० कीर्ति काले की किवताओं का आनन्द ले रहा था, बरबस ही ऐसा लगा कि चारों ओर हँसी के फळारों के अतिरिक्त जैसे कुछ है ही नहीं। श्री शर्मा के हास्यरस से परिपूर्ण वक्तव्यों, चुटकलों के अतिरिक्त जो मर्मज्ञ एवं संकेतात्मक किवताएँ थी, लोगों को उन किवताओं ने हँसने के लिए मजबूर कर दिया इस अवसर पर श्रोताओं ने बार-बार तालियों की गड़गडाहट से उनका स्वागत भी किया।

के विषय थे- 1. भ्रष्टाचार कारण एवं निवारण, 2. आतंकवाद कारण एवं निवारण, 3. सरकारी कार्यालयों में प्रगति की राह कितनी सरल और कितनी दुरूह। सभी निबन्धों का मुल्यांकन पं. विद्या प्रसाद मिश्र ने किया, जिनके हम हृदय से आभारी हैं। अगले दिन एक वाद-विवाद प्रतियोगिता का आयोजन किया गया इसमें भी लगभग 12 लोगों ने हिस्सा लिया। सभी विषयानुकूल बोले। सभी की भाषा सुन्दर सौष्ठवपूर्ण थी जिससे पता चला कि राजभाषा के प्रति इस केन्द्र में काफी संख्या में कर्मचारी रुचि रखते हैं तथा उसके प्रति समर्पित हैं। वाद-विवाद प्रतियोगिता में डॉ० विजय शंकर शुक्ल, डॉ० अजय मिश्र, डॉ० रमाकर पंत जी ने निर्णायक मण्डल की भूमिका निभाई तथा मुल्यांकन के लिए ऐसी पद्धति अपनाई जिससे भाषा सौष्ठव, प्रस्तुतीकरण व अन्य बातों को ध्यान में रखकर ही विजेताओं को चुना जाए। दिनांक 23.9.2011 को एक ''काव्य पाठ प्रतियोगिता'' का आयोजन किया गया जिसमें कार्यालय के लगभग 14 लोगों ने भाग लिया। इस काव्य पाठ प्रतियोगिता को दो भागों में विभाजित किया गया। पहले भाग में वे लोग थे जिन्होंने स्वरचित कविताओं का काव्य पाठ किया तथा दूसरी में वे कर्मचारी थे जिन्होंने अन्य कवियों की कविताओं का काव्य पाठ किया। इस दिन मञ्च सञ्चालन श्री वेद प्रकाश शर्मा, परामर्शदाता (प्रशा०) ने किया। बीच-बीच में राजभाषा सम्बन्धी एक प्रश्नोत्तरी खेल भी लोगों के साथ खेला गया तथा सही उत्तर देने वाले पाँच लोगों को 100-100/- रुपए का पुरस्कार भी दिया गया। हर्ष का विषय है कि स्वरचित काव्य पाठ प्रतियोगिता में अति सुन्दर कवितायें सुनने को मिली जिससे

यह पता चलता है कि इन्दिरा गाँधी राष्ट्रीय कला केन्द्र में ऐसे कुछ किव लोग कार्यरत हैं जिनकी प्रतिभा का अवलोकन अभी तक नहीं हो पाया था। कुछ महिलाओं ने अपनी पाठ्य कला का नमूना पेश किया जो वास्तव में सराहनीय है।

एक अन्य प्रतियोगिता थी दैनिक क्रियाकलाप में हिन्दी में किये गये कार्यों का मूल्यांकन व हिन्दी में अधिक कार्य करने वाले को प्रोत्साहन। अहिन्दी भाषी प्रतियोगिताओं के लिए 6 नामांकन आये तथा हिन्दी भाषी प्रतियोगिता में लगभग 7 नाम आये। इससे यह पता लगता है कि इस कार्यालय में हिन्दी भाषा के प्रति समर्पण तो है किन्तु इसे अत्यिधक प्रोत्साहन की आवश्यकता है और यह प्रोत्साहन

सभी को मिल सकता है बशर्ते उनके क्रियाकलाप का सही मूल्यांकन होता रहे। कार्यक्रम की समाप्ति पर सुश्री ऋतु कुमारी ने सभी अधिकारियों, हिन्दी प्रेमी सहयोगी तथा उपस्थित जनसमुदाय का हार्दिक धन्यवाद किया। इस प्रकार एक सफल ''हिन्दी सप्ताह'' के आयोजन का कार्यक्रम समापन हुआ जिसे इन्दिरा गाँधी राष्ट्रीय कला केन्द्र में काफी समय तक याद रखा जायेगा।

समन्वय अनुभाग की ओर से सभी को धन्यवाद पत्र अलग से जारी किये गए। आशा की जाती है कि भविष्य में भी इसी प्रकार के कार्यक्रमों का आयोजन होता रहेगा जिससे लोगों में राष्ट्रभाषा के प्रति समर्पण की भावना परिलक्षित होती रहे।

काव्यशास्त्र की परम्परा एवं सिद्धान्त

2 सितम्बर, 2011 को इ.गा.रा.क.केन्द्र. के 11 मानसिंह मार्ग स्थित व्याख्यान कक्ष में कलाकोश संविभाग की अन्तर्विभागीय व्याख्यान-शृंखला के अन्तर्गत डॉ० सुधीर कुमार लाल द्वारा ''काव्यशास्त्र की परम्परा एवं सिद्धान्त'' विषय पर व्याख्यान दिया गया। इस की अध्यक्षता दिल्ली विश्वविद्यालय के संस्कृत विभाग के भूतपूर्व अध्यक्ष एवं पाण्डिचेरी के फ्रेंच इंस्टिट्यूट् से निवर्तमान प्रख्यात विद्वान् प्रो. सत्यपाल नारंग ने की। प्रस्तुति में डॉ॰ सुधीर लाल ने शीर्षक पर शब्दानुशब्द चर्चा से अपनी बात प्रारम्भ की। काव्य तथा शास्त्र, परम्परा एवं सिद्धान्त शब्दों को व्युत्पत्ति एवं उदाहरणों से परिभाषित किया। विषय-प्रवेश करते हुए वक्ता ने भारतीय जीवन में पुरुषार्थ-चतुष्टय के महत्त्व को रेखांकित करते हुए, शास्त्रीय परिप्रेक्ष्य में कलाओं के वर्गीकरण को सभा के समक्ष उपस्थापित किया और काव्य, वास्तु, एवं संगीत, इन तीन कलाओं को परिगणित किया जिसके माध्यम से ''परब्रह्म इन्द्रियग्राह्म होता है तथा सहृदय उस परमतत्त्व के सत्य स्वरूप का अनुभव प्राप्त करता है। वक्ता ने वैदिक, ऐतिहासिक एवं लौकिक साहित्य तथा पुरातात्त्विक साक्ष्यों के उदाहरण प्रस्तुत करते हुए काव्यशास्त्रीय तत्त्वों के प्रयोग एवं विकास पर प्रकाश डाला। इसी पृष्ठभूमि में उन्होंने काव्यशास्त्र की आचार्य परम्परा तथा रस, अलंकार, रीति, ध्वनि, वक्रोक्ति एवं औचित्य आदि प्रमुख काव्यशास्त्रीय सिद्धान्तों की विवेचना प्रस्तृत की।

काश्मीर से चिदम्बरम् तथा गुजरात से बंगाल तक काव्यशास्त्रीय परम्परा की व्याप्ति एवं जीवन्तता भी दर्शाई। अपने वक्तव्य के अन्त में वक्ता ने इन्दिरा गाँधी राष्ट्रीय कला केन्द्र द्वारा प्रकाशित और प्रकाशनाधीन



काव्यशास्त्रीय ग्रन्थों, यथा-सरस्वतीकण्ठाभरण, शृंगारप्रकाश, भिक्तरसामृतिसन्धु, रसगंगाधर, भावप्रकाशन एवं उज्ज्वलनीलमणि का उल्लेख किया। कार्यक्रम के समापन पर कलाकोश के विभागाध्यक्ष डॉ० विजय शंकर शुक्ल ने वक्ता एवं अध्यक्ष का परिचय प्रस्तुत किया। कलाकोश संविभाग के भूतपूर्व समन्वायक एवं राष्ट्रीय पाण्डुलिपि मिशन के परामर्शदाता पं. सातकिं मुखोपाध्याय ने वक्ता की प्रस्तुति की प्रशंसा की। रोचक प्रश्नोत्तर भी हुए, जिसमें सभी उपस्थित विद्वानों ने भाग लिया। केन्द्र के संयुक्त सचिव श्री वी०बी० प्यारेलाल ने भी सभा को सम्बोधित किया एवं वक्ता और कलाकोश संविभाग की सराहना की। अध्यक्षीय वक्तव्य में प्रो० नारंग ने अनेकानेक विचारोद्बोधक टिप्पणियों द्वारा सभा का जानवर्धन किया।

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A lady doing lkkat weaving



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