



**International Conference
on
Angkor Wat: The Monument
and the Living Presence**

28th - 30th March, 2018



इन्दिरा गाँधी राष्ट्रीय कला केन्द्र
INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

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INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

The Indira Gandhi National Centre for the Arts (IGNCA), established in the memory of Smt. Indira Gandhi, in 1987, is an autonomous institution encompassing the study and experience of all the arts -- each form with its own integrity, yet within a dimension of mutual interdependence, inter-relatedness with nature, the social structure and cosmology.

This view of the arts, integrated with and essential to the large matrix of human culture, is predicated upon Smt. Gandhi's recognition of the role of the arts as essential to the 'integral quality of a person, at home with himself and society.' It partakes of the holistic world-view so forcefully articulated throughout the Indian tradition and emphasized by modern Indian leaders, especially Mahatma Gandhi and Rabindranath Tagore.

The IGNCA's view of the arts encompasses a wide area of studies, such as creative and critical literature, written and oral; the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture; photography and film; the performing arts of music, dance and theatre in their broadest connotation; and all else in festivals, fairs and in lifestyles that has an artistic dimension. It is in the Centre's agenda to explore, study and revive the dialogue between India and her neighbours, especially in the South and South East Asia, in areas pertaining to the arts.

Today, the centre is one of the important institutions that hold archival materials; books, slides, microfilms, microfiche and video documentations. Besides, it has published over 150 titles.



CULTURAL INFORMATICS LABORATORY

The Cultural Informatics Laboratory (CIL), a Multimedia Research Centre was established in IGNCA with the United Nations Development Program (UNDP) multimedia documentation project titled “Strengthening National Facility for Interactive Multimedia Documentation of Cultural Resources”. The project included the funding for purchase of state of the art infrastructure, hiring of national and international experts and salary of project officials employed for its execution.

Through the modern multimedia technology, IGNCA demonstrates the manner in which cultural heritage can be recreated virtually, so as to present and communicate the holistic vision of India. This enabled the IGNCA to bring together scholarship and technology for facilitating communication in a modern world. Serving as the end-point in the assembly line of the IGNCA’s activities, the contents developed by CIL are presented to the world through multimedia CDs/ DVDs. The millennia-old (traditional) systems of knowledge of India’s past and vigorous present, is captured in this lab in a computer-generated multimedia.

Interactive multimedia presentation on ‘Tanjavur Brihadisvara Temple’- a UNESCO world heritage monument from Tamil Nadu and ‘Gita Govinda’- a lyrical Sanskrit poem written by Jayadeva in 12th Century, ‘Devanarayana’- A Folk Narrative from Rajasthan are some of the remarkable projects completed by CIL. Kalasampada (Digital Library of Resources of Indian Cultural Heritage), received Golden Icon Award from the Department of Administrative Reforms and Public Grievances, Government of India.

Recent project titled National Cultural Audiovisual Archives (NCAA) received ISO 16363:2012 Certification in November 2017 to become world’s first Trusted Digital Repository. Project on Vedic Heritage Portal under the aegis of the Ministry of Culture, Government of India is in progress.

SOUTH EAST ASIAN STUDIES

India and South East Asia shared art and culture since time immemorial. Various forms of Indian art manifestation and styles as well as cultural heritage are preserved and in practice in South East Asian countries. Keeping in view of the importance of the area, IGNCA’s South East Asian Studies was set up to study commonality in various art forms and culture of South East Asia.

International Conference on Angkor Wat: The Monument and the Living Presence

Concept Note

The Indira Gandhi National Centre for the Arts (IGNCA) is a premier research institute dedicated to holistic understanding and expression of Indian arts in their inter and multi-disciplinary nature. The IGNCA's view of the arts encompasses a wide area of studies ranging from literature, oral tradition, the visual arts, the performing arts to the fairs and festivals, which has an artistic dimension. Starting from India, the Centre expanded its horizons to other civilizations and cultures. To study the common threads of art and culture with South East Asian countries, the IGNCA has established South East Asian Studies under its area study programme. Overtime, IGNCA created a vast resources of study materials on South East Asian Studies in the form of books, monographs, visuals etc. for further research. In continuation of its activity, IGNCA signed an MOU with the APSARA National Authority, Siem Reap (Cambodia) to study the common threads of cultures.

Angkor Wat, a largest religious complex built by Suryavarman II, is situated 5.5 Kilometres north of the city of Siem Reap in Cambodia. In Khmer, Angkor Wat, means "Temple City" or "City of Temples". It is a vernacular form of the word *nokor*, which comes from the Sanskrit word *Nagara*. Wat is the Khmer word for "temple, grounds", also derived from Sanskrit *vāṭa* meaning "enclosure". The original name of the temple was Vrah Viṣṇuloka (in Sanskrit) or Brah Bisnulōk (in Khmer) which means the sacred dwelling of Vishnu, the presiding deity. The initial design and construction of the temple took place in the first half of the 12th century A.D. The temple represents a classical style of Khmer architecture. Angkor Wat combines two basic plans of Khmer temple architecture: the temple-mountain and the later galleried temple. It is designed to represent Mount Meru, home of the *devas* in Hindu mythology. The temple has a moat and an outer wall 3.6 Kilometres long are three rectangular galleries, each raised above the next. At the centre of the temple stands a quincunx of towers. Unlike most Angkorian temples, Angkor Wat is oriented to the west. The temple is admired for the grandeur and harmony of the architecture, its extensive bas-reliefs, and for the numerous deities (*devata*) adorning its walls.

The IGNCA is organizing a three-days International Conference on “Angkor Wat: The Monument and the Living Presence” from 28th to 30th March, 2018. The Conference

will a landmark academic event, attempting for the first time a holistic interpretation of the world famous monument both in time and space, tracing the journey of Khmer civilization, locating ourselves at the majestic west gate of the monument, and recapitulating long-standing India-Cambodia friendship. Prospective paper presenters are requested to write their paper, keeping Angkor Wat as centre piece and looking at the evolution of Angkor civilization in retrospect and prospect.

We propose the following panels for your reference, inviting you to suggest new themes and issues related to the Angkor Wat in wider context of Khmer, Indian and Asian symbiosis.

Some suggested panels:

1. Visiting Angkor Wat: the Problem of *Prasavya* and *Pradakshina* (temple or Tomb)
2. Search for *Amrita*: Interpreting the *Samudramanthan* Gallery
3. Was Angkor a temple or temple-city? Results of recent excavations inside the Angkor Wat Temple compound
4. Restoration of APSARAS divine female figures of ANGKOR Wat
5. Moat of Angkor Wat in the wider context of water as symbol of Khmer and Indian civilization
6. The battle of Lanka and the *Mahabharata*: as chiselled by the Khmer Artists
7. The Buddhist Transformation of Angkor Wat, beginning of the process and its culmination
8. Angkor Wat as the symbol of Khmer National Unity
9. Restoration of Angkor Wat through the ages: from the post-Angkorean times to the modern period.
10. Angkor Wat: Heaven on the earth (*Paramavishnuloka*): The *Vaishnava* linkage between Indian and Cambodia.
11. Cultural Administration

As an output of this Conference, a roadmap for collaborative projects during next five years and documentation of the site by the joint team will be carved out. The Conference will be held at the IGNCA, 3, Dr. Rajendra Prasad Road, New Delhi 110001.

Session Schedule

Day-1 (Wednesday, 28.03.2018)

<p>Inaugural Session (10:30 AM to 12:30 PM) Auditorium, C V Mess Building</p>	<p>Welcome Address by Member Secretary, IGNCA Introduction of the Conference Keynote Address by Prof. Sachchidanand Sahai Address by Chief Guest Address by Guest of Honour Vote of Thanks</p>
<p>Inauguration of Exhibition 3, Dr. R P Road</p>	<p>KHMER ART: A REFLECTION IN ANGKOR</p>
<p>Registration of Participants 3, Dr. R P Road</p>	
<p>Lunch</p>	
<p>Academic Session 1 (2 PM to 3:30 PM)</p>	<p>1. BLOSSOMING FLOWER – MAIDENS AND FALLEN HEROES ON THE BATTLEFIELD : A KEY TO UNDERSTANDING THE SO-CALLED APSARAS FIGURES AT ANGKOR VAT Dr. Eric Bourdonneau, EFEO-SIEM REAP</p> <p>2. IDEOLOGY, LEGITIMATION AND STATE : SOME REFLECTIONS IN THE TEMPLES OF ANGKOR WAT Prof. Rajiva Kumar Sinha T.M. BHAGALPUR UNIVERSITY, BHAGALPUR, BIHAR</p> <p>Chairperson: Ambassador Pradeep Kumar Kapur</p>
<p>Tea Break</p>	
<p>Academic Session 2 (3:45 PM to 5:30 PM)</p>	<p>3. ANGKOR WAT : PASSAGE FROM VISHNU TO BUDDHA Dr. Ea Darith, APSARA NATIONAL AUTHORITY, SIEM REAP, CAMBODIA</p> <p>4. BAS-RELIEF WALL ART IN ANGKOR WAT TEMPLE Prof. D.P.Tewari DEPARTMENT OF ANCIENT INDIAN HISTORY AND ARCHAEOLOGY, UNIVERSITY OF LUCKNOW, LUCKNOW- 226007</p> <p>5. SAAKSHYA – DRISHYA: THE EVIDENCES VISIBLE AT ANGKOR WAT & THEIR INTERPRETATION APPROACHES Ms. Vinita Srivastava JOINT SECRETARY, IGNCA, NEW DELHI</p> <p>Chairperson: Dr. Philippe Delanghe</p>

Day-2 (Thursday, 29.03.2018)

Academic Session 3 (10 AM to 11:30 AM)	<p>6. ANGKOR AS A SYMBOL OF KHMER NATIONAL UNITY Dr. Philippe Delanghe, UNESCO CAMBODIA OFFICE</p> <p>7. INDIAN PAST, CAMBODIAN IDENTITY: REVISITING ANGKOR WAT IN INDIAN PERSPECTIVE Prof. I.K. Chaudhary RANCHI UNIVERISTY, RANCHI, JHARKHAND</p> <p>Chairperson: Prof. Sachchidanand Sahai</p>
Tea Break	
Academic Session 4 (11:45 AM to 1:15 PM)	<p>8. ROUTES OF ANGKORIAN ARCHITECTURE Prof. R. Nagaswamy, PADMABHUSHAN, CHENNAI</p> <p>9. INDIA'S RESTORATION EFFORTS AT ANGKOR AREA FROM 1986 TO 2005 Ambassador Pradeep Kumar Kapur INDIAN FOREIGN SERVICE, FORMER INDIAN AMBASSADOR TO CAMBODIA</p> <p>Chairperson: Prof. Rajiva Kumar Sinha</p>
Lunch	
Academic Session 5 (2 PM to 3:30 PM)	<p>10. MOAT OF ANGKOR WAT IN THE WIDER CONTEXT OF WATER AS SYMBOL OF KHMER AND INDIAN CIVILIZATION Prof. Dr. Do Thu Ha VIETNAM NATIONAL UNIVERSITY, HANOI</p> <p>11. ANGKOR WAT—A GLORIOUS TEMPLE TOWN OF CAMBODIA Prof. Shiva Kant Dwivedi DSPARTMENT OF AIHC&A, JIWAJI UNIVERSITY, GWALIOR</p> <p>Chairperson: Prof. R. Nagaswamy</p>
Tea Break	

<p>Academic Session 6 (3:45 PM to 5:30 PM)</p>	<p>12. THE BIRTH OF THE BUDDHA AT ANGKOR WAT Dr. Nicolas Revire THAMMASAR UNIVERSITY</p> <p>13. APSARAS DEPICTION IN INDIAN TEMPLES AND ANGKOR WAT WITH SPECIAL REFERENCE TO INDIAN CLASSICAL TEXTS Dr. Sangh Mittra SENIOR FELLOW INDIAN COUNCIL OF SOCIAL SCIENCES RESEARCH NEW DELHI</p> <p>14. APSARAS IN ANGKOR WAT AND INDIAN ART AND LITERATURE Dr. Binay Kumar Mishra MAGADH UNIVERSITY, BODH GAYA</p> <p>Chairperson: Dr. Chanthourn Thuy</p>
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Day-3 (Friday, 30.03.2018)

<p>Academic Session 7 (10 AM to 11:30 AM)</p>	<p>15. A SURVEY OF MYSTERIOUS MAHIDHARPURA FROM THE SANSKRIT INSCRIPTIONS OF KING JAYAVARMAN VII AND THE ARCHAEOLOGICAL ASSUMPTIONS Asst. Prof. Sombat Mangmeesukhsiri SILPAKORN UNIVERISTY, THAILAND</p> <p>16. KING JAYAVARMAN VII: AN EMBODIMENT OF POLITICAL AND CULTURAL BOND BETWEEN CAMBODIA AND SRI LANKA FROM 1181 TO 1220 CE. Dr. Siyaram Mishra Haldhar DEPARTMENT OF BUDDHIST STUDIES, UNIVERSITY OF DELHI, DELHI</p> <p>Chairperson: Prof. Dr. Do Thu Ha</p>
<p>Tea Break</p>	

<p>Academic Session 8 (11:45 AM to 1:15 PM)</p>	<p>17. ANGKOR AND CHAMPA: POLITICAL AND CULTURAL RELATIONS Dr. Bachchan Kumar SOUTH EAST ASIAN STUDIES INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS NEW DELHI</p> <p>18. IRON AND STONE INDUSTRY OF THE GREAT ANGKOR CIVILIZATION (MEKONG IRON NATIONAL PARK) Prof. Dr. Chanthourn Thuy ROYAL ACADEMY OF CAMBODIA PHNOM PENH</p> <p>19. ANGKOR SONGKRAN : THE SPLENDOR OF CAMBODIA Dr. Manisha Pandey Tiwari UGC-POST DOCTORAL FELLOW NEW DELHI</p> <p>Chairperson: Prof. Shiva Kant Dwivedi</p>
<p>Lunch</p>	
<p>Academic Session 9 (2 PM to 3:45 PM)</p>	<p>20. ANGKOT WAT UNFOLDS HUMANITY TO DIVINITY OF ROYALTY Prof. Shashibala INTERNATIONAL ACADEMY OF INDIAN CULTURE NEW DELHI</p> <p>21. MAPPING ANGKOR WAT USING TOOLS OF CULTURAL INFORMATICS Pratapanand Jha DIRECTOR, CULTURAL INFORMATICS LABORATORY INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS NEW DELHI</p> <p>Chairperson: Prof. I.K. Chaudhary</p>
<p>Tea Break</p>	
<p>Concluding Session (4:00 PM to 5:00 PM)</p>	<p>Summary of the papers presented Recommendations and future plan Address by Dr. M J. Akbar, Hon'ble Minister of State for External Affairs, Government of India Vote of Thanks</p>
	<p>High Tea</p>

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Abstract and Profile of the Participants





BLOSSOMING FLOWER – MAIDENS AND FALLEN HEROES ON THE BATTLEFIELD : A KEY TO UNDERSTANDING THE SO-CALLED APSARAS FIGURES AT ANGKOR VAT

Dr. Eric Bourdonneau
EFEO-SIEM REAP

Every visitor to Angkor Vat is struck by the profusion of female figures popularly known as *Apsaras* or *Devatā* whose number in thousand. Many of them wear a ring-shaped jewel as pendant. It is almost met at every step. In Khmer iconography, it is found from time to time, but it is only in Angkor Vat that we see this pendant worn by these so-called *apsaras* or *devatā*. It has generally been interpreted in the historiography as a piece of jewelry among others. About of the latter, Georges Groslier, in his work on the "Cambodian Dancers", spoke of an "intriguing accessory", while proposing, among other hypotheses that seemed plausible to him, that it could have been a protective amulet.

The present communication aims to demonstrate that this is indeed an amulet but, first and foremost, to define precisely the kind of use which was made of this very specific protective jewel. It will be suggested that we are, from then on, in much better position to explain the countless troop of *Apsaras* in Angkor Vat and, through these, to contribute to a better understanding of the temple itself.

In so doing, we would like to illustrate a double methodological requirement in the analysis of images with such an iconic dimension: the necessity of looking at them, and looking carefully at them, a task that is paradoxically all the more difficult given their iconic dimension; the necessity of integrating into our analysis the approaches of a whole series of disciplines - not only iconography but also anthropology, epigraphy, archaeology and linguistic - as it is true that our sources don't speak by themselves and that their understanding, all the more when they seem so well-known, depends on the range of question that is asked.

Profile

Archaeologist and Historian Eric Bourdonneau has been Associate Professor at the Ecole française d'Extrême-Orient (EFEO) since 2007. He is currently the Head of the EFEO Center in Siem Reap and teaches Khmer Epigraphy and History of ancient Cambodia at the School

for Advanced Studies in the Social Sciences (EHESS-Ecole des Hautes Etudes en Sciences Sociales) in Paris. Using a wide range of source materials, his research develops from an archaeological and art historical base to make contributions to a social and cultural history of ancient Cambodia.

INDIAN PAST, CAMBODIAN IDENTITY: REVISITING ANGKOR WAT IN INDIAN PERSPECTIVE

Prof. I.K. Chaudhary

RANCHI UNIVERISTY, RANCHI, JHARKHAND

The present paper seeks to revisit the cultural importance of Angkor Wat, particularly in Indian perspective. This temple city of Cambodia was built on the basis of Indian myths, religion and culture. It represents the pluralistic culture, as the architectural monuments are related to both Hinduism and Buddhism. It was a mini India in the remote past, hence it is our pious responsibility to preserve and protect this living heritage.

It has been suggested that the French naturalist Henri Mouhot was the first who explored Angkor Wat through his travel notes in 1863. In fact, Mouhot was credited with discovery of the lost city of Angkor. However, it seems that the earliest and the most detailed account of Angkor was written by the Portuguese Diego de Couto in the middle of sixteenth century. During the fifteenth and sixteenth centuries, various Spanish missionaries travelled to the site and left written reports about their visits. Japanese accounts of seventeenth century are also available on Angkor. India became the victim of Muslim invasion and expansion since twelfth century; therefore, the Indians could not concentrate themselves in this part of world barring south Indian Chola rulers of medieval period. The Persian chronicles gave importance to Central Asia, therefore the accounts related to South East Asia could not get proper place in their writings.

The historical accounts confirmed the fact that as early as the first century AD Indian traders had established their business in South East Asia. The Khmers of Cambodia welcomed Indian

people as well as their culture. Angkor is a Khmer word derived from Sanskrit word 'Nagar' which means city. Throughout the monuments of Angkor the most popular traditions of Hindu culture inspired the builders. The temples display sculptures of the famous Samudra Manthan story, the legends of Mahabharata and Ramayana as well as the legend of Ganga Avataran. However, at present Angkor Wat is revered as a prominent Buddhist site. The builder of Angkor Wat Suryavarman II was a devotee of lord Vishnu. Several other themes of Indian society, religion and culture can be notice easily in the premises of this temple city.

It is because of the architectural magnificence Angkor Wat became a part of world heritage in 1992. UNESCO has also been playing decisive role in preserving the heritage of Angkor Wat. In fact, Angkor Wat has emerged as one of the wonders of the world therefore, tourists of different countries mostly Europeans have been visiting this site frequently. India, China, Japan are also not lagging behind. However, Indian role in preserving this great temple city still seems not so sufficient. India needs to play a vital role in preserving this living heritage. Tourism can help us in protecting this cultural asset. In fact, multi-religious tourism is very important in the context of Angkor Wat. Pilgrimage, a journey undertaken for a religious motive should be encouraged by the Government of India so that they can visit the prominent Buddhist places of India. This would establish a strong relationship between Angkor Wat and several Buddhist sites of India like Bodh Gaya, Sarnath, Sanchi and even Itkhori of Jharkhand. India should also help Cambodia in promoting its own cultural heritage based on landscapes, dance, dress, music etc. which finally form cultural and national identity. India should establish cultural heritage and tourism center at Angkor Wat more affectively. India should explore the connections between Cambodia and India through socio-cultural industries.

We should also encourage teaching of Angkor Wat at school, college and University level. This should be encouraged in both ways. It should be mentioned here that in the book of History in Class ten in CBSE curriculum there is a chapter on Vietnam but Cambodia is missing. India must try to play vital role through UNESCO so that orientalism should be cultivated in place of western ideology. In all these activities trade and commerce can still play a decisive role as it used to play in the past. Language, literature and folk culture should be cultivated in either way. Thus, historical greater India is still relevant for better India.

Profile

Prof. Chaudhary joined the Department of History, Ranchi College, Ranchi in the year 1979 and serving the University Department of History since 1995 as University Professor and currently acting as Dean, Social Sciences, Ranchi University, Jharkhand. As many as 45 research papers have been published in my name in different journals of National repute. The area of my research is regional History, particularly Jharkhand and I have participated in a large number of national and international seminars, as a participant, resource person and as a chairperson. Two books have been published in my name— One from K.P.J.R.I., Patna, Bihar (1988) on Mithila and other on Santhal-Hul of Jharkhand from Suchna Evam Jansampark Vibhagh, Govt. of Jharkhand (2016).

ANGKOR WAT : PASSAGE FROM VISHNU TO BUDDHA

Dr. Ea Darith,

APSARA NATIONAL AUTHORITY,
SIEM REAP, CAMBODIA

The present paper surveys religious practices at Angkor Wat from the 12th to 21th centuries and highlights the passage of Angkor Wat from Vishnu-worship to Buddha-worship, emphasizing the fact that Buddha is one of the incarnations of Vishnu. The 21th century worshipers at Angkor Wat, in fact, treat Vishnu in the garb of Buddha.

Angkor Wat temple was built by the king Suryavarman II (1113-1149 Century CE) as a Hindu temple dedicated to Vishnu. The posthumous name of the king is Parama Vishnu Loka inscribed at the bas-relief of the temple. In the 13th century CE, the Theravada Buddhism was introduced to some Southeast Asian countries as well as Cambodia and gradually the practices of this new philosophy became more popular through the evidences of new Buddhist terrace, Buddha statues, *Stupa*, Khmer and foreign inscriptions. To illustrate these points, the epigraphic text inscribed at Angkor Wat will be used to support

the ideas presented in this paper.

Profile

Dr Ea Darith received his BA from Royal University of Fine Arts (1995). His MA from Kyoto University (2000) and PhD from Osaka University (2010). He has coordinated a spectrum of diverse projects between APSARA Authority and numerous international teams. His main research interests focus on Khmer stoneware ceramic industries during the Angkor period from the 9th to 15th centuries. He has excavated more than 10 stoneware kilns as well as other monumental sites throughout the Angkor region and presented at several esteemed international conferences. He recently took over all management of ceramics excavated from the Angkor area as part of the new ceramics conservation and research and documentation initiative of APSARA Authority in 2015. He was a Nalanda Sriwijaya Center Visiting Fellow in 2014-2015 and has co-directed previous joint research and field-school projects where he produced a seminal paper on Torp Chey kilns, a book on Angkor and provided seminars on current Cambodian archaeological research.

ANGKOR AS A SYMBOL OF KHMER NATIONAL UNITY

Dr. Philippe Delanghe,
UNESCO CAMBODIA OFFICE

The Angkor Empire, extending between the 8th and 15th centuries and stretching from today's Cambodia to the South of Myanmar, covering large parts of Laos, Thailand and Vietnam was at the time, one of the largest empires in the world. It is generally accepted that it collapsed in 1431 with the invasion of the Siamese (Thai) armies. From then on both Siam and An Nam, currently Thailand and Vietnam encroached on what is now Cambodia's territory. As such, the Siem Reap Province in which Angkor is situated became part of the Siamese territory. This

encroachment continued roughly until the 1850's, when the Cambodian King sought protection from the French Government, which had turned neighboring Laos and Vietnam into their colonies. Cambodia became a protectorate of France in 1863 and that was the birth of the "Myth of Angkor".

Huge operations of forest clearing around the monuments started and big restoration efforts were underway as illustrated by the following slides. Very important efforts were being made between the 1920's and 1960's with personalities such as Henry Marchal and Bernard Philippe Groslier.

The beginning of the 20th century also announced the first international tourism onsite, where 2 main visitor circuits were prepared by the EFEO. In Cambodia, this attention was perceived as the revival of a great nation, and would contribute to a proud nationalistic feeling.

After independence in 1953 Cambodia chose to put the monument on its national flag, again showing the symbolic importance the nation attached to the site and its rich history.

Profile

Philippe Delanghe holds Master Degrees in History/Archaeology and Anthropology from Ghent State University in Belgium. After having gained four consecutive years of experience in archaeological excavations with the Ghent Archaeological Excavation Team at Pessinus, Turkey (1989-1992), he joined the UNESCO Secretariat at the UNESCO Djakarta Office, Indonesia (1994). There he was in charge of culture conservation projects at the World Heritage Sites of Borobudur and Prambanan and led a survey on ancient rock art sites in West Papua and East Timor, which resulted in a major publication entitled "Rock Art in West Papua" (2004). He then moved on to the UNESCO program in Iraq/Jordan as Culture Programme Specialist, in charge of conservation projects in both countries. He became co-author of the book "The Destruction of Cultural Heritage in Iraq" , which was awarded the prestigious " James R. Wiseman Book Award" by the " Archaeological Institute of America (2011) . Since 2007 he is Chief of the Culture Unit at the UNESCO Office in Phnom Penh, Cambodia, where he mainly assists and advises the Royal Government of Cambodian on the conservation, preservation and development of the archaeological World Heritage Sites of Angkor, Preah Vihear and Sambor Prei Kuk. He lives with his family in Phnom Penh, Cambodia.

ANGKOR WAT—A GLORIOUS TEMPLE TOWN OF CAMBODIA

Prof. Shiva Kant Dwivedi

DEPARTMENT OF AIHC&A
JIWAJI UNIVERSITY, GWALIOR

Cambodia has been a cradle of fascinating cultures of South East Asia. It was known as ‘Cambodge’ during the French colonial times, which in turn is the French transliteration of the Khmer Kampuchea. In fact this Khmer word derives from the Sanskrit name Kambojadesa, which means the land of the ‘Kambojas’. The person named Kamboja or Kambuja seems to be the founder of this country (land), who might have sailed to this land from India, because, there had been a Mahajanapada namely Kamboja in 6th century B.C.

The most ancient archaeological site in Cambodia is considered to be the cave of L’aang Spean, in Battambang province, which belongs to the Hoabinhian period. There are the evidences of Neolithic and Iron age settlements also. The scientific settlements started in Cambodia in about 500 B.C., when a trader or a wanderer named Kamboja reached there through sea-route, by then the trade relations with India were opened.

During Gupta period, the indianite states of Funan and its successor, Chenla were established in Cambodia and the glory of Indian cultural elements started to be experimented over there.

The Khmer empire grew out of these remnants of Chenla, becoming firmly established in 802 A.D. when Jayavarman II took reins of this land. Jayavarman II and his followers instituted the cult of the God-King (Devaraja) and began war campaigns and extended his empire.

During the reign of Khmer dynasty, Angkor Wat was established as a capital and temple town. A series of capitals were constructed during the zenith of the empire. The temples dedicated to Lord Vishnu were raised tastefully by the artists under the patronization of Khmer Kings. The Angkor was a centre of power of the Khmer Empire.

Angkor Wat is perhaps the largest temple complex in the world. It was originally executed as a Hindu temple dedicated to lord Vishnu for the Khmer empire, but gradually transformed into a

Buddhist site towards the last quarter of the 12th cent. A.D. Its construction was started by King Suryavarman II and was completed by the King Jayavarman VII. The spires of these temples symbolize this place as a mount Meru, which has been mentioned in the Indian texts as Meru-mandara.

The characteristic features of these temples indicate that stylistic affiliation of this temple complex has been with the Indian temple styles like nagara, dravida and the vesara. An extensive survey and study of these temples, if made with this view point, the encouraging facts will definitely be coming out. The textual prescriptions and the artists from India may have a great contribution in the execution of this temple complex.

The iconographical features of the sculptures are also very fascinating and need attention of the scholars. Besides the Hinduism and Buddhism, the association of Jainism can also not be overlooked over here, because, the Jains have been a trader's community, and might have travelled to Cambodia leaving their religious influences.

Profile

Prof. Siva Kand Dwivedi has obtained his Master's degree from Lucknow University, Lucknow and doctoral degree from Bhopal University, Bhopal. A prolific author, Prof. Dwivedi has published a number of books and research papers. He held various positions that includes Coordinator, Regional Study Centre for Culture, Coordinator, Heritage School of Studies in Jyotirvijana, Member of Executive Council, Member of the Planning and Evaluation Board, Jiwaji University, Gwalior, M.P., Member, Indian Historical Records Committee, National Archives, Government of India, Janpath, New Delhi, Member, Madhya Pradesh Heritage Development Trust, Department of Culture, Govt. of Madhya Pradesh, Bhopal etc. He is recipient of Junior Research Fellowship of Indian Council of Historical Research, New Delhi. Besides, he has been honoured by "Hindi Sevi Sammana" in 2012 by Jiwaji University, Gwalior (M.P.).

At present, Prof. Dwivedi is University Professor and Dean, Faculty of Social Science, Jiwaji University, Gwalior (M.P.).

THE RAMAYANA IN ANGKOR EMPIRE WITH PARTICULAR REFERENCE TO ANGKOR WAT

MS Srey Peou Em

MEKONG GANGA COOPERATION ASIAN TRADITIONAL
TEXTILE MUSEUM, SIEM REAP

The Ramayana story is well-known in modern Cambodia, as a living heritage, in its literary form as the Reamker, in its dance -drama form(lakhonmahori), in its shadow theater form(lakhonsbeik) and in its lyrical narration form in accompaniment with Chapei(a Khmer version of guitar with one string).

According to a Sanskrit inscription in the middle of the six century AD, a Brahmin named Somasarman donated the copies of the Ramayana, the whole Mahabharata and the Puranas for the daily unbroken recitation. In the thirteenth century, the temple of BanteayChmar, built by the great Buddhist king Jayavarman VII, the genesis of the Valmiki Ramayana from the grief(soka) of the poet in the form of the sloka-meter is depicted in bas-relief form.

One of Angkor's most impressive temple-pyramids, the state temple known as Baphuon was erected during the reign of Udayadityavarman II (1050-66). The temple is distinguished by a large number of lively relief carvings that mainly depict scenes from the Ramayana epic.

The paper critically examines the role of King Suryavarman II (AD 1113-1150), the builder of Angkor Wat, in popularizing the Indian epic the Ramayana in his vast empire. The north-west part of the third gallery depicts the battle of Lanka in the most powerful way. A number of individual episodes are carved on the pavilions of Angkor Wat. In fact, the Ramayana scenes are omnipresent in the vast complex of this temple. Some of the most important episodes narrated through bas relives are: Valin pierced by the arrow of Rama, Hanuman' meeting with Sita on the island of Lanka, the agnipariksha of Sita etc. Keeping Angkor Wat as a center piece, the popularity of the Ramayana in the vast Angkor Empire and its continued popularity in modern times will be assessed in the proposed paper.

Profile

Ms Em has obtained her Masters degree from the National Museum Institute, New Delhi and has acquired basic knowledge of Sanskrit as well. She has undergone training for the Cultural Heritage Preservation and Management of Angkor sites under auspices in APSARA National Authority, Siem Reap, Cambodia. She has acquired experience of setting up Eco-Museum in Cambodia. At present, she is researcher at the Preah Sihanouk Angkor Museum (APSARA National Authority, Siem Reap), for technical issues and developing Education through Museum Project.

MAPPING ANGKOR WAT USING TOOLS OF CULTURAL INFORMATICS

Pratapanand Jha

DIRECTOR, CULTURAL INFORMATICS

INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

NEW DELHI

Angkor Wat is the most celebrated archaeological site of Cambodia. This pinnacle of classical Khmer art was built in the first half of the 12th Century A.D during the reign of King Suryavarman II. Facing to the west, the temple was originally dedicated to the God Vishnu. Presently, Lord Buddha is consecrated in it's centre-sanctorum. Angkor Wat is structured in the form of stepped pyramid. The structure represents the concept of Temple Mountains sheltering the main deity on top representing the *Vaikuntha* (abode of Lord Vishnu) and protecting divinity of the kingdom on earth (*bhu-loka*). Built in the form of concentric enclosures, this temple represents the artistic excellence of the Khmer architects of the time.

Cultural Informatics is an emerging field of study combining the Arts, with all its diverse dimensions and Information Technology. The main objective of the Cultural Informatics is to

design and develop the content exploration systems to intensify cultural learning and visualisation. It employs the research, modern (digital) tools, techniques and methodology for the same. It integrates the millennia-old (traditional) systems of knowledge with a vibrant present (especially living traditions) in a multilayered computer generated multimedia. It establishes synergies between the disciplines of art and information technology, to demonstrate the manner in which cultural heritage can be recreated virtually and presented in its totality. Cultural Informatics present the arts in the overall framework of Culture, as an ingredient of human development.

It is pertinent to mention here that the Computer Science by nature reduces the content in smaller segments and culture by nature integrates them. Since multimedia is a powerful tool for linking digital materials, it is the most appropriate medium to reflect relationships both inter and multi disciplinary. The Indira Gandhi National Centre for the Arts (IGNCA) initiated select multimedia programs on different aspects of the Indian Arts. These include Tanjavur Brihadisvara Temple (on Architecture), Gita Govinda: The Painting, the Music, and the Dance (on Literature), Devnarayan: An Oral Epic of Rajasthan (on Folk Tradition), Agnicayana: A Vedic Ritual (on Ritual) and Vishvarupa: A Cosmic Form of Lord Vishnu (on Iconography).

This paper explore the possibility of integration of selected aspects of Angkor Wat based on the form, format and art, using the tools employed in various multimedia projects of the IGNCA.

Keywords: Angkor Wat, Multimedia, Content exploration system, Arts, Culture, Heritage, Cultural Informatics, Inter-disciplinary Studies, Multi-disciplinary Studies, Knowledge Systems

Profile

Pratapanand Jha is heading the Cultural Informatics Laboratory of the Indira Gandhi National Centre for the Arts, New Delhi where his team integrates different aspects of Indian Arts using multimedia technology. He has over twenty five years of experience in project management, multimedia content creation, database design, software design and system integration.

Interactive multimedia presentation on ‘Tanjavur Brihadisvara Temple’- a UNESCO world heritage monument from Tamil Nadu and ‘Gita Govinda’- a lyrical Sanskrit poem written by Jayadeva in 12th Century, ‘Devanarayana’- A Folk Narrative from Rajasthan are some of the remarkable projects goes to his credit. He initiated many projects including Kalasampada

(Digital Library of Resources of Indian Cultural Heritage), which received Golden Icon Award from the Department of Administrative Reforms and Public Grievances, Government of India.

His recent project the National Cultural Audiovisual Archives (NCAA) received ISO 16363:2012 Certification in November 2017 to become world's first Trusted Digital Repository. Currently, he is working on the National Cultural Audiovisual Archives and the Vedic Heritage Portal projects of the Ministry of Culture, Government of India.

Profile

Dr. Sachchidanand Joshi
MEMBER SECRETARY,
INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS
NEW DELHI

Dr. Sachchidanand Joshi is presently working as the Member Secretary of the Indira Gandhi National Centre for the Arts (IGNCA), one of the premier research institutions under the Ministry of Culture, Government of India. This institution works for Preservation, Conservation, Documentation, Publications, Exhibitions and Restoration of India's intangible cultural heritage and living traditions, spread in India and Indian Diaspora.

Dr. Joshi has obtained his Master's and doctoral degree in History. He has been a Founder Vice Chancellor of the Kushabhau Thakre University of Journalism and Mass Communication, Raipur for Ten years (2005-15) and founder Registrar in the Makhanlal Chaturvedi National University of Journalism and Communication, Bhopal. Also he has worked as Dean (Academics) in the same University for brief period. Dr. Joshi has also worked at various prestigious institutions such as Indian Institute of Forest Management, Nehru Yuva Kendra Sangathan, Madhya Pradesh Vikas Pradhikaran Sangh in various responsible executive positions. He worked as Chairperson of the state level high powered committee for approving text books for the schools in Chhattisgarh State for Seven years.

Dr. Joshi has been actively involved in cultural activities especially theatre, as a Director and

play writer. He is a recipient of many State and National level Awards for Hindi and Marathi Plays. He wrote many satires, short stories and other creative articles in Hindi published in reputed periodicals. His research papers on academic issues related to Media Education, Life style, Culture and Social Justice are published in reputed professional Journals. As a practicing Communicator, he delivered lectures on Communication skills, Personality Development and Gender Sensitization in various training programmes and workshops.

He served as Member of the State level committee on Road Safety, State Literacy Mission Authority, State Red Cross committee in Chhattisgarh, Member of the Management Committee of the Association of Indian Universities, New Delhi (for two years), Member of the Madhya Pradesh Sanskriti Parishad. He is associated with cultural organisation like Sanskar Bharti, Rangashri Little Ballet Troupe, Rangayatri, and social organisation like Rotary Club and Sewa Vardhini. Publication of two books on the History of Journalism, one short story collection and one poetry collection goes to his credit. He also holds the position of National President of Bharatiya Shikshan Mandal, an Organisation working for bringing Indianness in Indian Education System.

MOAT OF ANGKOR WAT IN THE WIDER CONTEXT OF WATER AS SYMBOL OF KHMER AND INDIAN CIVILIZATION

Prof. Dr. Do Thu Ha
VIETNAM NATIONAL UNIVERSITY
HANOI

Angkor Wat is the ultimate expression of Khmer genius – an awe-inspiring temple that is stunning for both its grand scale and its incredible detail. Like the other temple-mountains of Angkor, Angkor Wat also replicates the spatial universe in miniature. The central tower is Mt Meru, with its surrounding smaller peaks, bounded in turn by continents (the lower courtyards) and the oceans (the moat). Because water has a central place in the practices and beliefs of many religions, this paper will focus on the moat of

Angkor Wat in the wider context of water as symbol of Khmer and Indian civilization.

The paper includes 3 parts: 1. Water in religions; 2. Water in Indian civilization; and 3. The moat of Angkor Wat in the wider context of water as symbol of Khmer and Indian civilization

Key words : Moat, Angkor Wat, Water , Khmer, India

Profile

Prof. Dr. Do Thu Ha has obtained her Post- Doctorate from Center for Historical Studies, Jawaharlal Nehru University, New Delhi under - ICCR Fellowship. A renowned scholar of Indology, she has extensively worked on India and honoured by Asia Fellows Awards by Asian Scholarship Foundation (ASF) under Ford Foundation Fellowship. She has been a Visiting Professor in Princeton University, Montana University (America); Calcutta University, India; Chulalongkorn University, Thailand; KOICA- Korea; Phnom Penh University, Cambodia...

She has published a number of research papers and author of 12 books. Presently, she is serving as Professor in the Faculty of Oriental Studies, Vietnam National University, Hanoi.

KING JAYAVARMAN VII: AN EMBODIMENT OF POLITICAL AND CULTURAL BOND BETWEEN CAMBODIA AND SRI LANKA FROM 1181 TO 1220 CE.

Dr. Siyaram Mishra Haldhar
DEPARTMENT OF BUDDHIST STUDIES,
UNIVERSITY OF DELHI, DELHI

King Jayavarman VII was a devout buddhist ruler. He had received posthumously the title of *mahaparamsaugat*. The record of his royal donation contained

in the Ta Prohm inscription reveals the magnitude of the resources and depth of religious sentiment. The Inscription refers the Rajvihar i.e. the temple of Ta Prohm and its adjuncts where he had set up an image of his mother as *pragnaparmita*.

In this paper I am attempting to analyse the pioneering role of King Jayavarman VII in establishing the Theravada Buddhism in Cambodia and establishing a strong political and cultural bond with Srilanka. This paper is exploring traditional background of buddhist cultural bond between south asia and south east asia.

Profile

Dr. Haldhar has been a Senior Research Fellow (ICHR) awarded in 2000 and UGC Inter University Associate at IIAS, Shimla. Authoured 4 books, Buddhism in India and Srilanka, Buddhism in Myanmar and Thailand, Buddhism in China and Japan, Iron, Market and Alms Bowl; Reading Early Buddhism Research papers published in various National and International Journals. He has widely travelled Pakistan, Bangladesh, Nepal, Bhutan, Iran, Tibet, Srilanka, Myanmar, Thailand, Laos, Vietnam and Cambodia for his study and research programs. At present, he is teaching in the Department of Buddhist studies, University of Delhi, Delhi.

ON THE COSMIC ASPECTS OF ANGKOR WAT

Dr. Troy Dean Harris

THE SRINTANTRA PROJECT, BANGKOK

We convene at dawn in the cool of the porticos poised midst the immanence of shadow and shade cast long from the dim-lit forested far and soaring silhouette that we place at the centre of our contemplation on the cosmic aspects of Angkor Wat. Yoga is essential to the present study; as cosmology anticipates order and union, yoga aims to bend and blend with the cosmos *in its micro, macro and ontic dispositions*. What rests at the fulcrum of this animated premise, this chameleonic beacon of inscrutable allure? What prompts the absorptive catalyst

to ply, immerse, reflect and initiate the compass and betray not a bleep of its own momentum? Our approach holds firm to the curative tack that depicts the subject as 'modulating conduit,' 'supreme caregiver' and 'galactic lodestone of salvic benediction.' And for this we entreat the local strata to feed and even pander to the tantalising image of *divinity city* as a restoration at the end of the world. We additionally advance the tantalising theory that the elements of "Yoga," as perceived today, abide in abundance in the nativised vales where Khmer refinement historically poured, midst the royal-court customs of Ayutthaya and Old Siam. We furthermore codify this classical vernacular "the most intact ascetic-arts repository," if only for the fact that it comes from the region where yogic poise and the feminine principle are socially diffused to a greater degree than anywhere else. Another key attention is the modification and distribution of ascetic-arts *techné* preserved through *parampāric* lineage in stone. But if truth be told, it is the '*spirits of the place*' that constitute our principal data source—it is *they* who paint these sumptuous screens '*at the well mouth bathed in vital streams*' as a prelude to the Renaissance of Ancient Bauddha. For many are her votaries, goddess Vīraśakti, who takes to Her breast the entire realm, its blood franchise, its shape-shift kings, its quashed apostles and distant friends, its *exodus magnum* yogi saints who stretch out on the floor and walk right out of there

Profile

Troy Dean Harris, ascetic-arts curator, researched and taught more than 30 years on the Malay Peninsula, its offshore islands, Thailand, India and Europe. He studied five years with Guru Chod, Thailand's pioneer yoga tantric and initiator to members of the Thai Royal Family. Troy's primary research interest is the modification and distribution of ancient ascetic-arts elements preserved in contemporary South, Southeast and Far-East Asian soteriological traditions. Writings include *Saiva-Yoga-Bauddha Hybridity Among the Old Khmer and Siamese* (2018), *Streams to Healthy Living Yoga: Freeing the Source of the Ancient Bauddha* (2014), *Some Spit, Some Bow: On the ethnography of conscious and conspicuous cult-infiltration in ascetic methodology* (2006), *Grafting Plato's Shadow Play: A Spray Can Version of Metaleptic Mimêsis* (2006), *The Savage Buddha: Gautama and the Kapalika-vrata* (2006), and *On Laubies's Work* (1990). Past teaching: *Université Linh Son Mondiale* (2010), *National University Singapore* (2005), *University of the West* (1999).

INDIA'S RESTORATION EFFORTS AT ANGKOR AREA FROM 1986 TO 2005

Ambassdor Pradeep Kumar Kapur

INDIAN FOREIGN SERVICE,
FORMER INDIAN AMBASSADOR TO CAMBODIA

The paper will discuss about the restoration work done by India at Angkor Wat from the period 1986-1993. What were the reasons for India's exclusion from the restoration work at Angkor thereafter, and how India re-engaged in the restoration work after 2001. What are the best practices and what are the lessons learned from these efforts and how can these be applied in the ongoing restoration project at Ta Prohm.

Pradeep Kapur joined as Ambassador of India to Cambodia at a time when India was being ferociously attacked by France and other western colonial powers for the restoration at Angkor Wat from 1986-1993, undertaken by the Archaeological Survey of India (ASI) in the crucial years of civil war when Cambodia was virtually abandoned by the international community. India's entry into restoration work at Angkor Wat had an unsettling effect in the minds of French conservators who were no longer in the field. Thanks to a series of swift diplomatic moves taken by Ambassador Kapur all mistaken judgments about the past restoration work of ASI were set aside, and ASI could be re-installed as one of the major foreign teams at Angkor. Indian Prime Minister Atal Bihari Vajpayee visited Cambodia twice in 2002 during the tenure of Ambssador Kapur in Phnom Penh and signed the Agreement for the Restoration and Conservation of Ta Prohm in Angkor Area.

Ta Prohm is the most visited site of Angkor. But, the complexity of the site deterred the French conservators from confronting Ta Prohm. Touching this temple, imprisoned by the strangler trees, was one of the greatest challenges in the history of restoration work. As an alumnae of IIT, Delhi, with constant consultation and feed back from various expert teams from India; and the experts working on site from different countries, Kapur was able to work out an environment-oriented restoration policy for Ta Prohm. Ta Prohm's conservation, one of the largest Buddhist monastic complex in the world, has proved to be a legitimate area to project India's 'soft power', highly commended by Late King Norodom Sihanouk. One of the lasting contribution of Ambassador Kapur is a well – researched volume with Professor S Sahai on Ta Prohm, published from White Lotus, Bangkok entitled "Ta Prohm: A Glorious Era

in Angkor Civilization”.

Profile

Ambassador Pradeep Kumar Kapur is a transformational leader and practitioner of developmental diplomacy for enhancing the scope and content of relationships and business across continents. He is currently Visiting Clinical Professor, International Trade, Sustainable Development and Security Issues at the School of Public Policy, University of Maryland in the Washington DC metro area, and Faculty Mentor for the student body, DESI (Develop, Empower, Synergize India).

Ambassador Kapur is also the Chairman, Advisory Council, DiplomacyIndia.com and President, International Conference on "Connecting World Heritage Sites and Civilizations". *Ambassador Kapur obtained a Bachelor of Technology (B.Tech) degree in electrical engineering and a Master of Technology (M.Tech) in Management and Systems from the IIT (Indian Institute of Technology), Delhi, India, before attending Oxford University where he carried out research on "Technology Transfer, Public Policy and Development Diplomacy."* In 1991, Ambassador Kapur was selected as UN Fellow with a Third World Diplomat Award, under which he taught at Georgetown University. He co-authored the book "Ta Prohm: A Glorious Era in Angkor Civilisation" and co-edited the book "India of My Dreams." His other publications include "Connecting World Heritage Sites and Civilizations"; "India ASEAN Relations"; and compiling "Profiles of Partnership: 50 Years of India Nepal Cooperation".

He began his career as a diplomat in 1981 in Spain. He went on to have postings as a career diplomat in Tanzania, Paris and Nepal. In 2001, Kapur became Ambassador to Cambodia, the first in his batch to be appointed as Ambassador. He then served as India's Ambassador to Chile (2009-2013). In between his overseas postings, he served in various positions in New Delhi, including under secretary (West Europe), deputy secretary (Americas), director (South and ASEAN), Joint Secretary (SAARC), under secretary (Textiles), under secretary (Export Promotion for Chemicals and Allied Products) and deputy chief controller of Imports and Exports. As acting director general for the Indian Council of World Affairs, and as joint secretary for the Foreign Service Institute, Kapur promoted the image of India in global affairs and offered lectures and courses on diplomacy and international relations. He has been responsible for the conceptualization, implementation and completion of large bilateral projects worth millions of dollars in different continents; and for increasing trade relations between India and Chile from

\$1.2 billion to \$3.3 billion during his tenure.

He speaks French, Spanish, Hindi, Punjabi, Marathi and English.

ANGKOR AND CHAMPA: POLITICAL AND CULTURAL RELATIONS

Dr. Bachchan Kumar

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The present paper analyses the political and cultural relations of the Angkor kingdom with its neighbouring kingdom Champa. Angkor has been a political and cultural centre of Khmers. The Angkorans rulers were patronising both Hinduism and Buddhism having well versed of *Veda*, *Purana* and Epics—the *Ramayana* and the *Mahabharata* with complete knowledge of Sanskrit language. The Bilingual inscriptions in the South Indian (Pallava) script testify the fact.

The epigraphical records give a bitter relations with the the Champa. Morevoer, being a neighbour kingdom, there had been political and cultural relation. The inscriptions of Champa reveal the commonality in social set up as there has been knowledge of Sanskrit, *veda*, *puranas*, caste systems as well as temple architecture. The Group G minor groups of temples of Champa reveal affinity to the Cambodian type of temples. The absence of Corner-Towers and slabs of stone at the junction of the cornices show remarkable impressiion of Khmer architecture. Particularly doorway show great similarites. This paper will explain in detail the political and cultural relations of Cambdia with Champa during Angkorian period.

Profile

Dr. Bachchan Kumar has obtained doctoral (Ph.D.) and Post Doctoral (D. Litt.) degree from department of Ancient Indian and Asian Studies, Magadh University, Bodh Gaya. He specializes in art, history and culture of the region of South East Asia. Besides, he is known to French, Bahasa Indonesia, Kawi, Pali and Sankrit languages. Dr. Kumar is honoured by A. K. NARAIN AWARD (in 2002) by the Indian Archaeological Society, New Delhi, ASIA FELLOW AWARD, 2004-05, (under Ford Foundation) for the study of “Mahisasura-madini in Indonesia: An Iconographic Study” at the University of Indonesia, Depok, Indonesia, and ASIA FOLLOW UP AWARD, 2006-07, (under Ford Foundation) for the research project “Mahisasura-mardini in Vietnam.” Dr. Kumar has published 13 books which includes *The Buddhist Art: Vietnamese Perspectives*, BRPC, New Delhi and several research papers on South East Asia. Presently, he is in charge of South East Asian Studies, Indira Gandhi National Centre for the Arts, New Delhi and Regional Director, IGNCRA-Ranchi Regional Centre, Ranchi, Jharkhand.

A SURVEY OF MYSTERIOUS MAHIDHARPURA FROM THE SANSKRIT INSCRIPTIONS OF KING JAYAVARMAN VII AND THE ARCHAEOLOGICAL ASSUMPTIONS

Asst. Prof. Sombat Mangmeesuksiri
SILPAKORN UNIVERISTY, THAILAND

Angkor Wat or the ‘City Temple’, the gigantic complex is the most significant symbol of Cambodia, it even appears on the Cambodian national flag. Angkor Wat was built by King Suryavarman II whose lineage derived from Mahidharapura. Moreover, King Jayavarman VII, one of the greatest kings of the Angkor kingdom, was also from this, we can rightly call, dynasty. The word ‘Mahidhara’ was clearly mentioned in Ta Prohm inscription and Preah Khan Inscription of King Jayavarman VII as the name of a person and the city. The city of Mahidharapura is still mysterious till now, since the exact location of the city cannot be spotted, but it is believed by some scholars that it would be somewhere in the Northeast of the present

Thailand, but in Cambodia by some. This paper is a humble attempt to survey the location of Mahidharapura with the special emphasis on the inscriptions of King Jayavarman VII and the archaeological assumptions proposed by some eminent archaeologists.

Profile

B.A. (Philosophy), Mahachulalongkornrajavidyalaya University, M.A. (Sanskrit), Silpakorn University, Thailand, Ph.D. (Sanskrit) from the University of Delhi, India. Born in 1969 in NokornRajsim Province in the northeastern Thailand, was ordained as novice and monk for 14 years, was graduated in the highest Pali Studies grade 9 from the Assembly of Thai Sangha (Monks) and further his Sanskrit Studies in Silpakorn University, then got the Doctorate Degree in Sanskrit from the University of Delhi, India in 2002. Asst. Prof. Sombat is well-versed in the following; 1. Buddhist Sanskrit 2. Pali 3. Indian Philosophy 4. Northeastern Thai Dialect and 5. Sanskrit Inscription in Indo-china.

APSARAS IN ANGKOR WAT AND INDIAN ART AND LITERATURE

Dr. Binay Kumar Mishra
MAGADH UNIVERSITY
BODH GAYA

Angkor Wat happens to be the largest and artistically most accomplished amongst the monuments of Angkor. Philosophy of this temple is the integrated concept of the universe rooted in myth and fundamental religious belief along with a combination of physical and spiritual grandeur. Exhibiting the creative genius and achievements of the Khmers through its vastness and symmetry of parts, meticulous tracteries, a rare delicacy and refinement; the artists of course cherished the idea of incorporating in the temple of Angkor Wat the symbol of heaven. And, this is because, as an essential component of the heaven a large number of (roughly about 1700) Apsaras means celestial nymphs or divine females have

been sculpted in different moods and expressions at every nook and corner of the temple.

As we find the Apsaras in Indian art and literature adequately, the present article would be an effort to illustrate the importance of the celestial damsels in the temple of Angkor Wat as well as in Indian art and literature.

Profile

Dr. Binay Kumar Mishra, after doing M.A. & Ph. D. in Ancient Indian & Asian Studies from Magadh University, Bodh Gaya, has been teaching the subject there since 1988. Dr. Mishra has also been assigned post-doctoral fellowship of the Indian Council of Historical Research, New Delhi and Associateship of the Indian Institute of Advance Study, Shimla. A number of research articles have been published by reputed Journals in name of Dr. Mishra. He has also presented his papers in different international seminars organized in India and abroad like Bangkok and Hanoi. His monograph on Cultural Study of the Inscriptions of Cambodia is in process of publication.

APSARAS DEPICTION IN INDIAN TEMPLES AND ANGKOR WAT WITH SPECIAL REFERENCE TO INDIAN CLASSICAL TEXTS

Dr. Sangh Mittra

SENIOR FELLOW

INDIAN COUNCIL OF SOCIAL SCIENCES RESEARCH

NEW DELHI

The present paper will be focused on the **Apsaras**, in Indian religion and mythology, one of the celestial singers and dancers who, together with the *gandharvas*, or celestial musicians, inhabit the heaven of the god Indra, the lord of the heavens. An apsara is a female spirit of the clouds and waters in Hindu and Buddhist culture. They figure prominently in the sculpture,

dance, literature and painting of many South Asian and Southeast Asian cultures. They have been beautifully depicted in sculpture and painting in India and throughout areas of South and Southeast Asia influenced by Hinduism and Buddhism. Notable examples are the 5th–6th-century frescoes at Ajanta in India and at Sigiriya in Sri Lanka and the sculptures and bas-reliefs decorating the temples of Angkor, Cambodia. they are not unique to Cambodia! Beautiful, supernatural women were known as Apsaras across Asia long before the Angkor era. Apsaras appear in stone in many Angkor temples, carved in the 8th to 13th century. Khmer classical dance, the famous slow-motion performance art which we enjoy in Cambodia is often called Apsara Dance. One event is that the foam from the churning produces *apsaras* or celestial maidens who are carved in relief throughout Angkor Wat (we see them here on either side of Vishnu, above the gods and demons). Once the elixir is released, Indra (the Vedic god who is considered the king of all the gods) is seen descending from heaven to catch it and save the world from the destruction of the demons.

Apsaras are mentioned in ancient Indian classical texts i.e. *Vedas*, *Epics*, *Puranas*, *Upanishads*, Kalidasa writings, Pali texts, Inscriptions. We get apsaras in paintings and depiction on ancient temples in India as well as Angkor Wat. This paper would high light the Apsaras depicted in Indian temples and Angkorwat with special reference to Indian Classical Texts.

Profile

Dr. (Mrs.) has obtained her Master's and doctoral degree from Lucknow University, Lucknow, U.P. A prolific author, she has published a number of books. Over thirty-three years, she has worked in various capacities at the Indian Council of Historical Research under Ministry of H.R.D., Government of India, New Delhi. She pursues her study of the vision of Dr. B. R. Ambedkar on Women Empowerment. She has also worked for two years (June 2013 to July 2015) as Senior Research Advisor in Ministry of Women and Child Development, Government of India, New Delhi.

Dr. (Mrs.) Sangh Mittra is academic Director of Shri Bharatvarshiya Digamber Jain Mahasabha, Delhi. On behalf of Jain Mahasabha, she is doing efforts to preserve Jain sculptures, monuments, paintings, manuscripts, coins etc. Documentation of Jain manuscripts, which are scattered in Museums, Libraries, Jain Temples, Jain Trusts and Private Collections all over India in regional languages i.e. Assamese, Manipuri, Punjabi, Oriya, Gujarati, Kannada, Tamil, Telgu, Marathi, Magdhi, Prakrit and some other languages. She has organized Seminars in Sri Lanka, Euthopia, Keniya with the financial assistance of this Jain organization. Shri Bharatvarshiya Digamber

Jain Mahasabha, Delhi has declared to organize seminars in 40 countries outside India on World Peace.

Dr. (Mrs.) Sangh Mittra is Senior Research Fellow of ICSSR (MHRD, Government of India). She is affiliated to Indian Institute of Public Administration, Ambedkar Chair, Government of India perusing her research project, “ She is registered advocate also.

ROUTES OF ANGKORIAN ARCHITECTURE

Prof. R. Nagaswamy,
PADMABHUSHAN, CHENNAI

The temples built for Hindu deities are basically erected to portray certain basic Philosophy connected with the deity to which it is built. The visual form must reflect the individuality of its character. It also has certain commonality as underlying principle. For example the base, wall, ceilings, tower, the neck and the finial illustrate the basic divisions on the vertical axis while on the horizontal axis it has the sanctum (Garbha graha) , the preceding hall, the concentric enclosures, the steps , the space in between all convey an environment that makes the visitor feel the divinity. The apparent differences are within the purview of the creative capabilities of the designing Āchārya, the executing artisan and the patron.

These have evolved in India, from simple bold design to complex proportions documented through the centuries. With the result each monumental structure is an entity by itself.

Enough temple structures are available in Cambodia showing the simplest form of temple, that culminate in the wonder temple of Angkor which obviously was based on the Concept of Meru surrounded by moat representing the four oceans.. The steep steps provided to reach the top sanctum is an emulation of climbing a lofty mountain. The narrative sculptures on the walls depicting the epic and Puranic themes are invitations to understand the main manifestation of the deity in the garbha graha. The Mahābharata, and Rāmāyana scenes are related to the main deity and the philosophy and are not isolated depictions.

Such a depiction is found in Tamilnad, in Pallava and Chola temples. It is necessary to study the inscription on the monument especially its philosophical part to understand the temple concert.

A comparison between Tamil temples and Cambodian temples will be illustrated to show the approach to Angkor Vat temple.

Profile

Ramachandran Nagaswamy (Padma Bhushan) is an Indian historian, archaeologist and epigraphist who is known for his work on temple inscriptions and art history of Tamil Nadu. He served as the founder-Director of the Tamil Nadu Archaeology Department. He was also instrumental in starting the annual Chidambaram Natyanjali festival in 1980. He is an authority in Chola Bronzes. He was awarded India's third highest civilian award the Padma Bhushan in 2018. Nagaswamy was awarded the "Kalaimamani" award by the Government of Tamil Nadu for his pathbreaking work on Sekkilar's Periyapuram. He appeared as an Expert Witness in the London High Court, in the London Nataraja case.

He graduated in Sanskrit from the University of Madras and pursued a master's degree in Sanskrit. Nagaswamy obtained his PhD in arts and archaeology from the University of Poona. Nagaswamy underwent archaeological training under the Archaeological Survey of India (ASI) and in 1959, joined the Government Museum, Chennai as curator for art and archaeology.

Nagaswamy served as curator for art and archaeology in the Government Museum from 1959 to 1963. In 1963, he was appointed Assistant Special Officer for Archaeology for Tamil Nadu state and from 1966 to 1988, he headed the newly formed Tamil Nadu Archaeology Department. Dr. R. Nagaswamy made Archaeology a very popular subject in Tamilnadu, especially among children through publication of pocket book guides. He was also responsible for involving several thousand school and college students in cleaning and preserving nearby historical places and monuments. He also popularized monuments by bringing out popular guides in the form of news-paper, priced at ten paise per copy. He was responsible for protecting several historic monuments like the first century Chera inscriptions at Pugalur, the palace site of the Imperial Cholas at Gangai-konda-cholapuram, the famous 17th cent Thirumalai Nayak palace at Madurai, the 17th cent, Danish Fort at Tranquebar, and the birth place of Great National Poet Subramanya Bharati at Ettayapuram besides excavating the palace site of Virapandya-

THE BIRTH OF THE BUDDHA AT ANGKOR WAT

Dr. Nicolas Revire

THAMMASAR UNIVERSITY

This paper examines in detail a rare stone carved-stele illustrating a momentous event in the life of the Buddha. This stele was found at Angkor Wat and dates to approximately the 13th–14th century. This still unpublished relief was originally discovered in the late 19th century in the gallery of a “Thousand Buddhas” (Preah Poan) inside Angkor Wat; it is now located at the National Museum of Bangkok. The stele depicts the miraculous Birth of Śākyamuni Buddha, born as Siddhārtha Gautama, coming from the side of his standing mother, Queen Māyā, in the Lumbini grove. This paper discusses the provenance and travels of this stele from Cambodia to Thailand and interprets its style and iconography. By comparing this stele with other artistic representations of the Birth of the Buddha and various textual sources, this case study aims to better date and understand the advent and uniqueness of Theravāda Buddhism at Angkor—centering on the Life of the Buddha—in the context of the Buddhist transformation of Angkor Wat during the pre-modern period.

Profile

Dr. Nicolas Revire holds a M.A. and a Ph.D. degree in South and Southeast Asian Art and Archaeology from the Université Paris 3–Sorbonne nouvelle in France. He has been a lecturer at the Faculty of Liberal Arts, Thammasat University in Bangkok, Thailand, for many years. He specializes in Buddhist Art history with a research focus on pre-modern Southeast Asia. He is general editor of a collective volume titled *Before Siam: Essays in Art and Archaeology* (Bangkok, 2014).

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Profile

Sachchidanand Sahai (Padma Shree) obtained M.A. degree in Ancient Indian History, Culture and Archaeology from Banaras Hindu University (1962). In the University of Paris, Sorbonne (1965-69) he researched under the supervision of eminent French savant George Coeds and produced a pioneering doctoral thesis, published as *Les institutions politiques et l'organisation administrative chi Cambodge ancient*, Paris: EFEO, 1971. He carried post-doctoral research at the Cornell University, Ithaca, New York (1982)

Sahai held the Chair of Southeast Asian Studies at the Magadh University, Bodh Gaya (India) and worked as the Pro-vice Chancellor of the University in 2001. He was also Fellow, Indian Institute of Advanced Study, Shimla (2003-2006); and Research Professor at Indira Gandhi National Centre for the Arts, New Delhi (1988-90); and visiting Professor of Asian Civilization at Sisavangvong University, Vientiane (1970-73)

Sahai is recipient of French Government Scholarship, Fulbright post-doctoral Fellowship. Visiting Fellowship at Australian National University and *Maison de Science de l'Homme* (Paris).

Sahai was awarded A.S. altekar Gold Medal from Banaras Hindu University (1962), Pravasi Bhartiya Samman and Gold Medal, and Padma Shree (2012) for his contribution to the understanding of India's cultural relations with the neighboring Asian Countries.

As founder editor Sahai has edited and published thirty eight volumes of the *Southeast Asian Review*, since its inception in 1976. In 1981, he founded the international conference on Thai Studies.

Currently, Professor Sahai is National Professor of Epigraphy, Ministry of Culture, Government of India, New Delhi. Adviser to Preah Vihear National Authority under the auspices of the Royal Government of Cambodia. Expert of UNESCO for the Archaeological site of Sambor Prei

Kuk (Ishanapura, Cambodia) and Member, Indian Council for Historical Research, Ministry of Human Resource Development, Government of India.

IDEOLOGY, LEGITIMATION AND STATE : SOME REFLECTIONS IN THE TEMPLES OF ANGKOR WAT

Prof. Rajiva Kumar Sinha
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The temples of Angkor Wat are not only living testimony to the genius of the people who built it with so much perfection but also a meaningful monument most instructive for historical purposes. The magnificent temple complex, its purpose, plan and theme and the art and architectural design, all are a clear reflection to the contemporary political process and the emerging state structure in Cambodia. Since the establishment of the Cambodian Empire by Jayavarman II in the ninth century CE, the political process in Cambodia witnessed an inextricably woven and complex relationship between the temple and the sacred domains with changing form of ideological intervention by the state for legitimation and the transformation of regional and local traditions.

The fountainhead of political power in Cambodia was the royal court where besides the king and family, political importance was also attached to the Sacerdotal families from which chief priests (Purohit) of the Devaraj cult and the caretaker (Bako) of the sacred sword were selected. The political importance of the sacerdotal families was curbed from time to time during the reign of some strong rulers but it was never destroyed. One of such rulers was Suryavarman II (1113 – 1150 CE), during whose rule the Angkor Wat temple was built. His reign was a busy one, full of efforts towards curbing both internal and external threats to the state. He also found the time and resources to build the splendid Vishnu temple. On the whole, Suryavarman II's reign was marked with constant attempts towards validation of the State power, and as an ideological

intervention, the magnificent Vishnu temple was constructed. It is in the above background that the present paper makes an attempt to study the political process and State structure during the reign of Suryavarman II keeping in mind the vast Angkor Wat template complex.

Profile

Prof. Rajiva Kumar Sinha is holding the post of Professor and Head, Department of History as well as Ancient Indian History, Culture and Archaeology at Tilka Manjhi Bhagalpur University, Bhagalpur. Besides four books, he has published more than thirty five research papers, book reviews etc. in the journals of national and international repute on the subjects related to early Indian socio-economic, religious history, regional history and folklore of Bihar. At present he is working on folk element in early Buddhism. Prof. Sinha is one of the editors of Bodhi Chakra, a Journal of Bauddha Sanskriti Kendra, Patna. In addition to that he has participated at the several Conferences in India and abroad.

SAAKSHYA – DRISHYA: THE EVIDENCES VISIBLE AT ANGKOR WAT & THEIR INTERPRETATION APPROACHES

Vinita Srivastava

JOINT SECRETARY

INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

NEW DELHI

This paper aims to summarise the most important evidences uncovered so far by archeologists and researchers working at Angkor Wat. Since its recognition as a World Wonder and a UNESCO heritage sight, some of the most sophisticated techniques have been used for excavations, and for non-invasive archeological investigation. Interpretative approaches tend to focus on the reasons for abandonment or failure of Angkor Wat after flourishing as a civilization. A different interpretative approach is adopted by us from the Indian perspective, with

IGNCA's work on the Tanjavur Brihadeswara temple as a guiding metaphor for the Angkor Wat temple complex. The research will examine the temple complex as it was envisaged and used over the time immediately following its construction. It will touch upon the threads of temple life that need investigation to further in-depth understanding of the Angkor Wat & surrounding temples in Cambodia, including epigraphic approaches, collation of evidences from sculptural & edict findings, as well as parallel manuscript & historical evidences available. Studies will also infer the latest and most interesting LIDAR survey evidences available to researchers since 2015, which reveal Angkor Wat as but one centre of a vast Cambodian city-civilization yet covered by dense vegetation.

Profile

Vinita Srivastava is currently Joint Secretary at the Indira Gandhi National Centre for the Arts. She visited Angkor Wat in June, 2017 for bringing into effect the International agreement signed as a Memorandum of Understanding between APSARA authority of Cambodia and the IGNCA in India, to further research collaboration on studies concerning Angkor Wat temple complex. Along with the Archeological Survey of India which is also under the aegis of the Ministry of Culture, and has been working in Cambodia for close to a decade now, the start of IGNCA's engagement at Angkor Wat is significant for Indian as well as South Asian scholars & researchers across multiple disciplines.

Ms Srivastava is a Mechanical Engineer and an IRSME officer of the 1995 batch. She is a post graduate executive-MBA from IIM Ahmedabad with over 20 years of experience in diverse roles spanning transportation, operations, administration & scientific research. Vinita has also completed a Chevening Fellowship at Oxford University, UK in 2016, which was directed towards Science & Innovation in multi-country collaborations.

IRON AND STONE INDUSTRY OF THE GREAT ANGKOR CIVILIZATION (MEKONG IRON NATIONAL PARK)

Prof. Dr. Chanthourn Thuy
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Studying ancient iron industrial sites plays a crucial role within Southeast Asian archaeology. There are sites where we can find the materials and tool making industries behind civilizations. The metal was crucial in the expansion of the kingdoms which spread across much of Southeast Asia from the 7th century onwards. Iron tools and iron weapons have been discovered in various locations in Southeast Asia. Because of this development in working iron, many states and civilizations emerged. In Southeast Asia, typically between the 8th and the 15th century A.D, temples were built from basaltic rocks and sandstone. If there had not been an iron revolution, there would not have been any of those temples and none of those civilizations. For instance hundreds of temples were built in the great Angkor civilization of ancient Khmer.

For instance, Angkor Wat is a temple complex in Cambodia and the largest religious monument in the world, on a site measuring 162.6 hectares (1,626,000 m²; 402 acres). It was originally constructed as a Hindu temple of god Vishnu for the Khmer Empire, gradually transforming into a Buddhist temple towards the end of the 12th century. It was built by the Khmer King Suryavarman II in the early 12th century in Yaśodharapura, the capital of the Khmer Empire, as his state temple and eventual mausoleum. Breaking from the Shaiva tradition of previous kings, Angkor Wat was instead dedicated to Vishnu. As the best-preserved temple at the site, it is the only one to have remained a significant religious centre since its foundation. The temple is at the top of the high classical style of Khmer architecture. It has become a symbol of Cambodia, appearing on its national flag, and it is the country's prime attraction for visitors.

Moreover, Angkor is a **place of pilgrimage** for Buddhists both from Cambodia and from abroad who come regularly to pray, organize sacred ceremonies and worship their deities in pagodas inside Angkor Wat, in front of Bayon as well as in Bakong and Lolei. Monks still live in pagodas and monastic life continues as in the past.

Due to its outstanding universal values, with its total surface of 401km², the site has been included on UNESCO's World Heritage List in 1992.

Profile

Prof. Chanthourn Thuy holds Master's degree from Royal Academy of Cambodia, and doctoral degree from Royal Academy of Cambodia and Southeast Asian Studies Regional Exchange Program Council in Manila, Philippines. He has been awarded Asia Fellow Awards by the Asian Scholarship Foundation (under Ford Foundation) in the year 2005. A well known archaeologist and art-historian of Cambodia. At present he holds the positions of Vice-President of the Cambodian Historian Association, Member of National Council of Khmer Language, Director, Ancient Iron Khmer Project, Member of Accreditation Committee of Cambodia (ACC), Professor and Senior Researcher of Royal Academy of Cambodia, Director, Cambodia Pre-History project and Professor in Archaeology and History in Royal Phnom Penh University and Royal University of Fine Arts.

BAS-RELIEF WALL ART IN ANGKOR WAT TEMPLE

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Angkor Wat is a mixed word of Nokor originated from Sanskrit word Nagara (means city) and Khmer word Wat which stands for temple. Its literal meaning is the city of temples. This temple is located in northwestern part of Cambodia at Latitude 13° 24' 40" North and Longitude 103° 52' 9" East as a religious complex of about 100 temples. It was built during the reign of king Suryaverman II (1113-1152 AD) son of Kshitindraditya and Narendralakshmi and the city enjoyed the glory as capital of Khmer kings during the period of 9th to 12th century AD. After shifting the capital at Phnom Penh in 15th century A. D . Angkorwat went in the pages of history which was again discovered and

highlighted by a French explorer Henri Mouhot in 1860 and now it is listed as seventh wonders of the world and a world heritage site. The temple is dedicated to Lord Vishnu.

It is believed that during 5th century B.C. Indians from Anga region went there for business purposes and later they established their colonies with the name of Anga-Dweep and ruled there for a long time. They also built temples dedication to Indian Gods depicting Ramayan, Mahabharat and Pauranic themes.

Bas relief is a method of decoration of stone through carving by three techniques (i) figure in round (ii) figure in relief and (iii) figure in bas engraved prepared by engraving. These techniques were implied in stone work in India since Mauryan times. Relief decorations are found at Bharhut (150 BC), Gaya (100 BC), Sanchi (100 BC) on the gates and stone bars fitted in railings. Such type of bas relief decorations are commonly found at Amaravati (2nd -3rd C.AD), Dasavatar temple of Deogarh (Jhansi), and in the temples of Kanchi, Mahabalipuram, caves of Ajanta, Ellora, and Elephanta.

At Angkorwat temple the outer verandas are marvelously decorated with bas relief motifs in about 800 meters. These decorations starts on the wall about one meter height from surface levels and continue up to about 2 meters in height and are clearly in visible range to human eyes. The panels are carved from left to right in sequence starting from south east corner. The main themes are battle of Lanka, Ram with Hanuman, Ravana with twenty arms sitting on chariot and leading his army, monkeys with stones and branches of trees participating in war, battle scene of Mahabharat, Arjuna standing on his chariot driven by Krishna, Krishna teaching Gita to Arjuna, Incarnations of Vishnu, Royal depiction of king Suryavarman II, samudramanthan, celestial dancers, Gods and Goddesses, human figures well dressed and ornamented etc.

This paper deals in detail about the bas relief art found on the walls of galleries of Angkorwat temple at Cambodia.

Profile

Prof. Tewari has secured Master's degree from Allahabad University and doctoral degree from Lucknow University, Lucknow. He has been awarded Gold Medal for securing 1st position in Intermediate Examination, Silver Medal for securing 1st class Iind in his Master's degree and

Late Smt D.N.Chandra Memeorial Itihas Vidshri Award by Panchal Itihas Parishad, Bareilly, Uttar Pradesh. He has widely travelled to U.S.A., USSR, China, Cambodia, Manila, Jordan, Australia, Sri Lanka, Ethiopia, Kenya, and Nepal.

A prolific author, Prof. Tiwari has published 62 research papers, 12 books, 52 abstract and 11 book reviews. Besides , he has organised and participated in a number of Seminars, Workshops and national and International Confernces delivered special lectures. At present he is University Professor at the Department of Ancient Indian History and Archaeology, Lucknow University, Locknow.

ANGKOR SONGKRAN : THE SPLENDOR OF CAMBODIA

Dr. Manisha Pandey Tiwari

UGC-POST DOCTORAL FELLOW

NEW DELHI

Angkor Songkran or Chaul Chnam Thmei is the name of the Khmer New Year Festival which means ‘entering the new year’ in Khmer language. The festival which is the showcase of the spectacular Cambodian culture coincides with the end of the harvesting season and the beginning of the monsoon. There is euphoria in the air as it is the time for farmers to reap the fruits of their yearlong hard work.

The festival is celebrated every year from April 13 to 15 and is considered to be the grandest and the most important celebration in Cambodia. People unite with their families and friends on this mighty occasion and literally everyone is out on the streets wishing each other success, peace and happiness. Even foreigners flock the Cambodian cities during this season to witness this gala event.

Angkor Sonkran is a colossal festival which is full of events such as temple ceremonies, musical events, traditional entertainment, water games, fun games (sack racing, giant chess, tug of

war), food fest and is the best time to visit and witness the grandeur of Angkorian temples as they are beautifully lit up for some of the very significant ceremonies that take place here.

Traditionally it is a three day festival which is enjoyed by the whole Cambodia but its large scale celebration and massive festivities at the heritage land of Angkor Wat makes it even more magnificent.

Profile

Dr. Manisha Pandey Tiwari is an acclaimed name in the field of Historical research. She completed her Graduation and Post graduation from Lucknow University and after clearing UGC-NET, pursued her Doctoral work, for which she was awarded Junior Research Fellowship by Indian Council of Historical Research (ICHR) , New Delhi. Subsequently she completed her Post-Doctoral work with the Post Doctoral Fellowship, again from ICHR. Dr. Manisha has presented and published her research articles in various National and International seminars and research journals.

Her first book ‘Simon commission in UP: Study in historical perspective of its visit and boycott’ was very well received and her second book, is considered a valuable piece of work. She has also worked as faculty member in Abeda Inamdar College of Science, Arts and commerce, Pune (University of Pune).

She is presently a Research Scholar of UGC and is pursuing post doctoral work under the Post Doctoral Fellowship for Women programme of UGC.

ANGKOR WAT : CONSERVATION AND RESTORATION PRACTICES FROM THE POST- ANGKORIAN TIMES TO THE MODERN PERIOD

Dr. LY Vanna,
APSARA NATIONA AUTHORITY
CAMBODIA

In the proposed paper an attempt has been made to examine how the landmark temple of Angkor Wat was brought to near completion by its builder King Suryavarman II. And then less than 300 years later by 15th century, this magnificent temple was abandoned due to Thai invasions. In the middle of the 16th century King Ang Chan returned from the new capital of Longvek in central Cambodia to complete the unfinished bas-reliefs of the northeast first level gallery of Angkor Wat. 40 inscriptions were engraved at Angkor Wat from 16th century to 19th century. These inscriptions give us an idea what were the indigenous Khmer practices of conserving and restoring monuments. A detailed knowledge of the past practices will be helpful for modern conservators who apply the methods of present-day engineering without taking into account these local practices. The paper suggests that a combined method based on ancient practices and modern technology will be more helpful in giving a new life and sustainability to Angkor Wat and to other monuments of Angkor Empire.

Profile

LY Vanna obtained his BA in art history and archaeology in 1994 from the Royal University of Fine Arts of Phnom Penh. The author obtained his MA in Southeast Asian Archaeology from Sophia University, Tokyo, Japan in 1999, and PhD in Southeast Asian Prehistory from the same university in 2002.

During his seven years of stay in Japan, LY Vanna has mastered the Japanese language; he is fluent in French and English equally.

Currently Dr LY Vanna is Director of the Department of Conservation of the Monuments in Angkor and Preventive Archaeology. His responsibilities cover 401 square kilometers of Angkor Archaeological Park.

ANGKOR TRAINING CENTRE AS A MODEL FOR WORLD HERITAGE EDUCATION PROGRAM

Dr. Mam Vannrath
APSARA NATIONAL AUTHORITY

Angkor is one of the largest and most important destinations among the long list of world heritage sites. Since its inception, the APSARA Authority faced the problem of recruiting personnel who could handle the matters relating to the management and conservation of the world heritage site. In the initial years, a specialized training program was initiated, *Ta Nei* program. Last *Ta Nei* (IV) training program was held in early 2003 for the recruitment of prospective candidates who joined APSARA Authority after successfully completing the course.

After almost one decade of institutional framework and the enhanced responsibilities, the need for a training center on a permanent basis was strongly felt. And thus came into existence Angkor training Centre in 2014. At least more than a dozen well-structured training program has been carried out so far, besides a number of workshops, symposiums and seminars.

The paper has been written with the intention of exploring with Indira Gandhi National Centre for the Arts (IGNCA) for developing training programs to be carried out jointly.

Profile

Mam Vannrath is currently in charge of the Angkor Training Center, National Authority for Protection, and Safeguarding Angkor-Siem Reap Region (APSARA National Authority) under the auspices of the Government of the Kingdom of Cambodia. Since its inception in 2014, Vannrath has designed, coordinated and implemented a number of training programs for world heritage managers, official and staff with international support and participation. Her main responsibility is to establish professional networking with conservation project directors and experts to make the trainings for APSARA technical staff, to administer training needs assessments for APSARA Authority staff, to coordinate and facilitate training programs and seminars. In 2008, she earned a Master of Business System Professional from Monash University in Australia. Currently, she is a member of Community Working Group raising awareness of Heritage to local community living in Angkor Park and Universities' students. Particularly, Vannrath has coordinated in UNESCO

World Heritage Education Program to organize the seminar on World Heritage Volunteer in Angkor for young national and international participants to take part in preserving heritage.



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