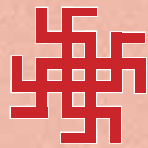


# विहंगम

जुलाई-अगस्त २०११ इ.ग.रा.क. केन्द्र की पत्रिका

## Vihangama

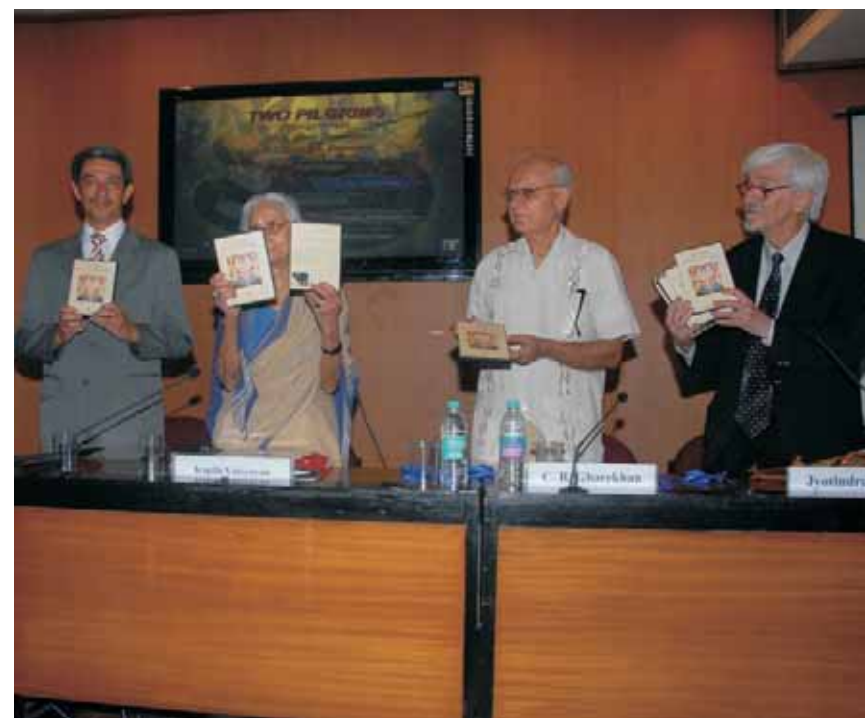
July-August 2011 The IGNCA Newsletter



इन्दिरा गाँधी राष्ट्रीय कला केन्द्र, नई दिल्ली  
INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS  
NEW DELHI



**The bed of arrows, Jaya Utsav**



**Two Pilgrims, DVD on the Brunners being released**



**मुख्य सम्पादक :** वी. बी. प्यारेलाल  
**Chief Editor :** V B Pyarelal

**सम्पादक :** मंगलम् स्वामिनाथन  
**Editor :** Mangalam Swaminathan

### मुख्य पृष्ठ

टेगौर : एलिजाबेथ ब्रूनर द्वारा चित्रित

### पिछला पृष्ठ

टेगौर के दुर्लभ चित्र

ऊपर : टेगौर आइंस्टीन के साथ

नीचे : टेगौर अपने नाटक विसर्जन में अभिनय करते हुए

### Front cover

Tagore : Painting by Elizabeth Brunner

Back cover:

Rare photographs of Tagore

Above: Einstein with Tagore

Below: Tagore playing a role in his play *Visarjan*

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मुद्रित

डोलफिन-प्रिंटो-ग्राफिक्स

४ ई०/७ पाबला बिल्डिंग, झंडेवालन एक्सटेंशन  
नई दिल्ली - ११० ०५५

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.

Dear Readers,

After a long gap, the publication of Vihangama, the  
IGNCA newsletter is being resumed. Readers are  
requested to send their comments, observations and  
suggestions to the following address:

E-mail: vihangama@ignca.nic.in or at Editor,  
Vihanmaga, IGNCA, C V Mess Building, 1, Janpath,  
New Delhi 110 001.

With regards,

**Editor**

प्रिय पाठकों,

दीर्घ अवधि के पश्चात्, इन्दिरा गाँधी राष्ट्रीय कला केन्द्र ने विहंगम का  
प्रकाशन पुनः प्रारम्भ किया है। आपसे निवेदन है कि आप अपना मत,  
टिप्पणी, सुझाव निम्नलिखित पते पर भेजें।

ई-मेल : vihangama@ignca.nic.in; अथवा सम्पादक, विहंगम,  
इन्दिरा गाँधी राष्ट्रीय कला केन्द्र सी०वी० मैस, बिल्डिंग नं०-1, जनपथ, नई  
दिल्ली 110 001

सादर,

**सम्पादक**

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## IGNCA celebrates 150th birth anniversary of Tagore

The IGNCA marked the celebrations of the 150th birth anniversary of Rabindranath Tagore with film festivals and a book exhibition.

Two film festivals held in Siri Fort Auditorium and Vigyan Bhawan treated audiences to a choice of films based on the literary works of Rabindranath Tagore, made by eminent film makers. Documentaries on Tagore, including the film biography by Satyajit Ray were screened at the festival. The film festival at Vigyan Bhawan was part of the series of programmes organised by the Ministry of Culture.

The festival at Siri Fort started off with *Notir Puja*, an adaptation of Tagore's famous poem *Pujarini*. It was adapted into a stage play by Tagore himself in 1926. This is a silent film, and the version available now is incomplete. The documentary by Ray *Tagore*, 55 minutes long was also screened on the opening day.

*Khudito Pashan* directed by Tapan Sinha portrays the story of a tax collector who falls prey to hallucinations while living in a deserted palace. *Athithi* also by Tapan Sinha, adapted from Tagore's short story is the poignant tale of a teenager who thirsts to be free and liberated. The film has lyrics composed by Tagore.

*In the land of Chinnapatro* is based on Tagore's collection of letters, which he wrote during his days as zamindar. He was twenty-nine years old then. Directed by Saibal Mitra, the letters reveal the agony

and ecstasy of a man who gets a first experience of the life of the toiling masses and discovers the richness of his native land.

Kumar Shahani's *Char Adhyay* is based on a novel by Rabindranath Tagore in the canvas of national movement woven into the love story of Ela and Atindra.

*Charulata* by Satyajit Ray is one of the most acclaimed films. It is based on Tagore's novelette *Nashtaneer* (Broken nest). The story revolves around Charulata, her husband Bhupati and his friend Amal,

the mutual attraction between Charulata and Amal.

*Samapti*, by Ray is based on a short story by Tagore. It is a simple story of a city-educated youth who falls in love with a village girl, who is too naïve to understand the seriousness of a committed married life.

Ray's *Monihara* is about the insatiable desire for jewellery of

Monimalika, who is deeply affected by the realization that she cannot bear children.

The documentaries screened were: 'Tagore's Paintings', 'Shantiniketan', 'Rabindranath Tagore': 'Universal Man', Tagore's Ode to Nature and Vishwabharati.

An exhibition of books, by Tagore and the translations of his works in several Indian languages was held in the IGNCA. They were culled out from the IGNCA's multi-lingual library Kalanidhi. Geetanjali is the most translated book, of all of Tagore's works.



Tagore singing with an accompaniment by Abanindranath Tagore



## Source Books on the Arts

Dr. Sushma Z. Jatoo

The fountain head of Indian culture and traditions, the Vedas essentially are a compendium of knowledge realised by the seers of yore in the state of highest contemplation. This knowledge was imparted by those seers to their worthy disciples in the form of mantras, by means of oral instruction. The disciples (later) themselves mastered the knowledge; sometimes expanded the corpus of the text with their own realisations and became Gurus. So it was through the oral tradition of Guru-Sisya Parampara, that these Vedas were handed down from generation to generation. Tradition holds that Veda Vyasa classified the knowledge into four main Samhitas - viz., the Rg, the Saman, the Yajus and the Atharvan. All the four Vedas were studied in different families in their own peculiar way and this resulted in various recensions of the Vedas.

Of the four Vedas, the most ancient veda, Rgveda is a compilation of 10,580 hymns in 1028 lessons divided into 10 chapters. The Rgveda has many recensions which reflect the intellectual wealth of the ancients, unfolding the religion, philosophy, society and culture of those times.

There are two primary versions of the Yajurveda: Sukla (white) and Krsna (black). Both contain the verses necessary for rituals, but the Krsna Yajurveda includes the Brahmana prose discussions within the Samhita, while the Sukla Yajurveda has separately a Brahmana text, the Satapatha Brahmana. The Yajurveda has 101 recensions, out of which the Shukla Yajus has two viz. the Madhyandina and the Kanva; while the Krsna has four extant, namely- Kathaka, Kapisthala-katha, Maitrayani and Taittiriya.

The Samaveda has more than 1000 recensions out of which only Kauthuma, Ranayaniya and Jaiminiya are extant. The Samaveda is a metrical Veda and it entails specific way of chanting. It has two divisions- the Purvarcika, having six Prapathakas and 650 mantras; and the Uttararcika, which has been arranged by technical subjects such as- Dasaratra, Samvatsara, Ekaha, Ahina etc. In all, this Veda has 1549 mantras. Samaveda is also important to understand the origins of Indian music, as the religious and secular songs

developed from its chanting technique.

The Atharvaveda is divided into 20 chapters comprising 5849 hymns. It has nine recensions of which only Sounaka and Paippalada are extant. The subject matter of this Veda is largely concerning material existence and well-being of the society.

The next level of Vedic literature is 'Brahmana Granthas', which are ritualistic explanations of the hymns of the Samhitas. Different recensions of the Vedas were explained differently giving rise to a number of Brahmanas. Rgveda's main Brahmanas are Aitareya and Kausitaki. The Yajurveda has Satapatha Brahmana and Taittiriya Brahmana while the Samaveda has Tandya Brahmana, Sadvimsa Brahmana, Jaiminiya Brahmana etc. The Atharvaveda has Gopatha Brahmana.

Aranyaka is the name given to literature which was composed in forest as an appendix to the Brahmanas. Aranyakas are the basis for the metaphysical development of Vedic thought which finally culminated in the Upanisads. Presently, seven Aranyakas are extant-

Rgveda – Aitareya and Kausitaki; Yajurveda – Brhadaranyaka, Taittiriya and Maitrayani; Samaveda – Jaiminiya and Chandogya. Atharvaveda has no Aranyaka.

The Upanisads are the philosophical elaborations of the Vedic concepts and are responsible for establishment of various schools of Indian philosophy. They were thus named as they were an esoteric learning, which was learnt at the feet of the learned teacher. Some important Upanisads are:

Rgveda : Aitareya and Kausitaki, Krsna Yajurveda : Katha, Svetasvatara, Maitrayani and Taittiriya, Sukla Yajurveda : Isa and Brhadaranyaka, Samaveda : Chandogya and Kena, Atharvaveda : Prasna, Mundaka and Mandukya

With the passage of time, this Vedic Literature started appearing terse to people and to facilitate its comprehension and ensure further studies, six branches of knowledge came into being in the form of Vedangas. Besides the Vedanga literature, an

appendix to this literature also came into being later. These texts are known as Anukramanis. All this auxiliary literature helped the sustenance of Vedic literature for centuries. That is why, not even a syllable of Vedas was affected in any way in spite of orality of tradition.

The IGNCA has also looked at the vast canvas of the Vedic literature and felt the need for highlighting the texts that have influenced the development of Indian arts in some way or the other. These texts were not accessible to the scholarly community in critically edited and translated form. Some of such texts which have been brought to light by the IGNCA are:

### Matralaksana

The Matralaksana is one of the important technical treatises belonging to the Kauthuma and Ranayaniya recensions (sakhas) of the Samaveda on chanting.

The text attempts at transcribing the world's most ancient and complex system of accented verses, which were initially transmitted through oral intonation, into a written textual form. It lays the foundation for disciplines recognised today as phonetics, linguistics and prosody. Equally important is the discussion on sound and notes and it serves as the forerunner of the modal system of Indian Music. (Ed. – Wayne Howard, 1988)

### Kanvasatapathabrahmana

It is for the first time that a complete critical edition of the Satapatha Brahmana of the Kanva recension along with its English translation, is published. This edition takes into account for the first time the readings available in a few more manuscripts, besides those in the published edition in Telugu script. It is also the first attempt at providing a complete English translation. (Ed. – Dr. C.R. Swaminathan, Vol. 1, 1994 – Vol. V, 2005)

### Latyayana-srauta-sutra

The Latyayana Srauta sutra, which is critically edited here and translated into English dealing with the duties of the chanting priests, viz., the Udgatr, Prastotr, Pratihart, and Subrahmanya in the Srauta ritual with special reference to the Soma sacrifice, belongs to the Kauthuma recension, of the Samaveda.

Along with the duties of the chanters (Udgatr) in Ekaha (one day), Ahina (multiday) and Sattra (session) Soma sacrifices, it has concerned itself with

the role of the Brahman Priest in Soma and various other sacrifices. (Ed. – H.G. Ranade, 1998)

### Puspasutra

It is a sutra text of the Pratisakhya type of the Samaveda and is one of the major ancillary works in the Saman technical literature attributed to Kauthuma and Ranayaniya schools. Puspa here means the syllabic expansion that takes place when a melody is formed out of a verse. (Ed. – G.H. Tarlekar, 2001)

### Baudhayana Srautasutra

Baudhayana Srautasutra has been published in four volumes. It belongs to Krsna Yajurveda Taittiriya recension, and represents the oral lectures by the teacher Baudhayana. The translation of the text is supplied with notes giving reference to mantras and explanations of the ritual. (Ed. – C.G. Kashikar, 2003)

### Asvalayana-samhita of the Rgveda

The book, in two volumes, is a detailed and systematic study of the full text of the Asvalayana-samhita of the Rgveda. The verses of the ten Mandalas are given in original form and examined critically in a thorough study. The additional mantras of the Asvalayana-samhita are also presented with the original Sanskrit verses followed by their translation in Hindi and English. Asvalayana-samhita of the Rgveda, along with a critical edition (with padapatha) has been made available in print for the first time. (Ed. – B.B. Chaubey, 2009)

### Rudradhyaya

This is for the first time that the critically edited Rudradhyaya of the Sankhyana recension of the Rgveda is being published. This particular Rudradhyaya is different and unique from prevalent Rudradhyayas as it introduces the readers to an ancient text, which was enveloped in the mystery of time. (Ed. - Prakash Pandey, 2009)

### Documentation of the Vedic Heritage

Besides the publication programme, the IGNCA has also initiated multimedia documentation of the Vedic Samhitas with a view to preserve proper phonetics, accent system, pronunciation and the way of chanting of various Samhitas. It is one of the most urgent and precisising tasks of national, cultural, historical, philosophical and scientific importance.

## Indigenous theatres come alive in IGNCA

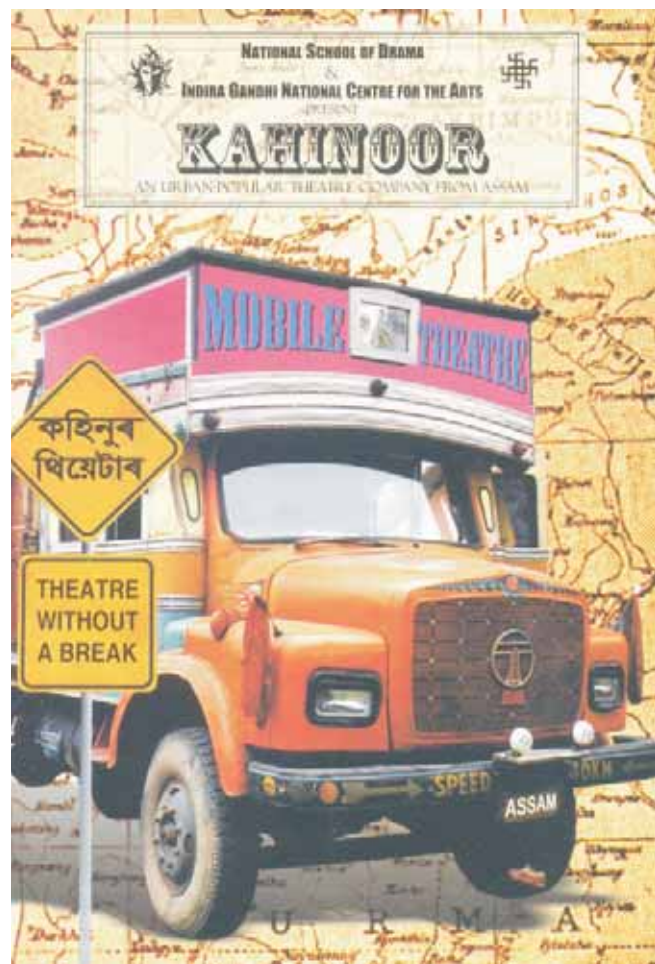
The IGNCA celebrated the rich theatre traditions of India, hosting theatre groups from Assam, the North-East and Andhra Pradesh. The mobile theatre Kohinoor, the oldest family-owned theatre Surabhi and the indigenous theatre groups from almost all the north-eastern states presented plays during the festivals hosted in the IGNCA lawns.

The Kahinoor Theatre belongs to the genre of mobile theatre. The mobile theatre of Assam has been a very popular medium of entertainment, particularly in the Brahmaputra valley. It has six long decades of existence, with innumerable ups and downs. Each year, for seven and a half months, from August-end to mid-April, at least 30-40 such theaters crisscross Assam, especially in its rural and border areas, staging plays which range from Shakespearean classics to contemporary scripts on Lady Diana or the Titanic. It is Kahinoor Theatre that brought out Assamese adaptations of several world famous plays, novels, epics and films. It set records for staging several unforgettable dramas like Cleopatra, Matir Garhi (Assamese adaptation of Mrichchakatikam), Iliad-Odyssey, Ben Hur, Mahabharat, Ramayana, Hamlet, Othello and Dr. Jekyll and Mr. Hyde. Some immortal works of Assamese literature were also adapted for the stage. Many renowned Assamese writers like late Dr. Bhabendranath Saikia, Late Mahendra Barthakur, Late Durgeswar Barthakur, Late Bhaben Barua, Late Prafulla Bora, Atul Bardoloi and Arun Sharma have contributed some wonderful plays for the mobile theatre.

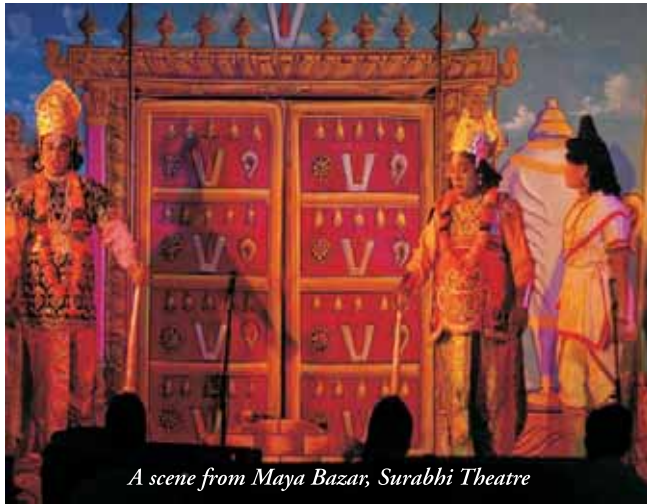
Kahinoor Theatre is a pioneer in introducing new techniques in production as well as in set design, costumes, lights, and music. In the stage adaptation of Titanic, producer Ratan Lahkar created a set which depicted the collision of Titanic with the iceberg convincingly. Kahinoor Theatre broke through the stereotypical images and popularised Bhramyoman

(mobile theatre) in Assam. Through a methodical and well thought out strategy, it has enabled a gradual revolution in Assamese professional theatre, introducing new themes, issues and techniques.

The IGNCA organized the Kahinoor Theatre Festival in collaboration with the National School of Drama, New Delhi in April 2010. It featured three productions spanning over five days. The three plays performed were *Aseemot Jar Heral Seema*, *O Moi Munnai Koisu* and *Sheetore Semeka Rati*. *Aseemot Jar Heral Seema*, based on the popular novel by Kanchan Barua with the same title, was staged by Kahinoor Theatre for the first time in 1980-81. The present production was directed by Hementa Dutta. The two other plays *O Moi Munnai Koisu* (directed by Abhijit







*A scene from Maya Bazar, Surabhi Theatre*

Bhattacharjya) and *Sheetore Semeka Rati* (directed by Rajesh Bhuyan) are social dramas and they reflect the contemporary issues of corruption and diminishing moral values in the society.

Surabhi is the oldest and functional family owned theatre group in India. The group has been staging plays without break in Andhra Pradesh for the past 125 years. Seven productions from this theatre group under the banner of Sri Venkateswara Natya Mandali comprising around 75 artists were staged during the festival. The artists and the support staff of the troupe are all members of one family, under the tutelage of Shri R. Nageswara Rao alias Babji. The plays staged were: *Maya Bazar*; *Srikrishnaleelalu*; *Balanagamma*; *Bhaktha Prahlada*; *Sri Brahmamgari Jeevitha Charitra*; *Jai Pathala Bhairavi* and *Chandipriya*.

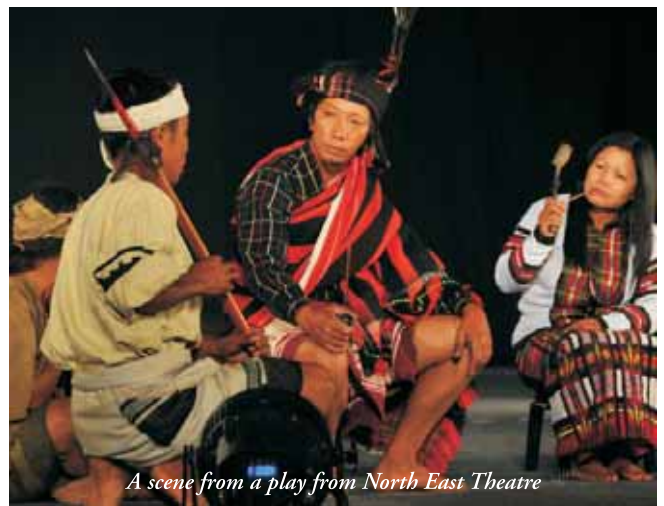
An exhibition of photographs, manuscripts, press clippings, costumes, sets and properties, production notes, musical instruments, record players, sound and light systems, elaborate backdrops and similar artifacts from the Surabhi archives, tracing the 125 years of Surabhi Theatre was held as part of the festival from 22 February – 7 March, 2010.

The Surabhi theatre tradition began in the village called Surabhi (originally called Sorugu), a tiny hamlet in the Kadapa district of Andhra Pradesh, where the ancestors of the theatre migrated from Maharashtra in the early 18th century. What started off in a modest way in the mid-19th century has over 3,000 family members presently working in this rare

and inimitable hereditary theatre group. Surabhi theatre has had a robust growth, drawing inspiration from, and consolidating itself on the foundations of folk and modern theatres in Andhra. It has incorporated elements of the shadow puppet theatre, traditional Padya Natakam (verse drama) and the Parsi Theatre dating back to the 19th century.

The complex sets, lighting, visual special effects and elaborate trick scenes evoke admiration of both rural and urban audiences. The depiction of Vasudeva carrying Lord Krishna across Yamuna, Krishna taming the five-headed serpent Kaliya, the killing of Kamsa and the hanging scene of Bhakta Prahlad are some of the finest stagecraft produced by Surabhi Theatre. As in the case of Parsi Theatre, the Surabhi backdrops include paintings depicting forests, heaven, gardens, modern streets, palaces, anthapuras (royal women's quarters) which are breathtaking. The casting of women in female roles unlike other professional theatrical companies of earlier times, contributed to the theatre's popularity and success. Most of the plays are based on mythological stories and puranas which are inherently dramatic.

North East India has been a thrust area in IGNCA activities. The Centre holds annual programmes involving the people and cultural institutions of the region, both in the North East and in Delhi. The



*A scene from a play from North East Theatre*

Indigenous Theatre Festival of North East India organised in collaboration with Srimanta Sankaradeva Kalakshetra, Guwahati in March-April 2011 brought together theatre, ancient ritual dramas and proto-

*Continued on page ..... 15*

## Thailand's Giant Swing

Prof. Willard G. Van de Bogart delivered a lecture on 'The Giant Swing: (Lo Ching Cha): Brahmanical origins and its significance to the religious culture of Thailand' 8 April 2011.

The Giant Swing is one of Thailand's most well known royal ceremonies. Originally this swing was presented as a gift by Brahmin priests to Phrachao Ramathibodi, eleventh king of Siam (1491-1529 AD). Phra Buddha Yodfa Chulaloke, (King Rama I) who installed the swing at the centre of "Krung Rattanakosin in "Ayutthaya" on 21 April 1782. The city pillar (lak muang) was an important crucial installation linking the Indic linga cult associated with Lord Shiva. Both these installations (swing and pillar) were to establish the new city as the centre of the universe similar to Lord Indra who occupied the center of the universe.

According to Bogart, this swing was used annually to honour the Hindu gods. In India the swing has been used since very early times. It is used in fertility rites, religious rituals and as a symbol for the cosmological understanding of the universe. In this lecture, Prof. Bogart has discussed how the swing came into existence in Thai royal culture along with



interpretations for its construction.

The swing ceremony in Thailand testifies its Brahmanical origin as it refers to Tiruppavai and Tiruvempavai which are the names of Tamil hymns composed by Saint Andal (Padmanabhan, 1999) which are still sung. Although the pomp and ceremony with Kings and Queens once forming an integral part of this royal swinging ceremony no longer exist, the Brahmin priests at the Devasthan Bosth Brahma temple still conduct the annual swinging ritual on the second lunar month in January when gods Shiva and Vishnu are invited to come to earth and are presented with gifts and oblations.

Prof. Bogart is a well known space scientist and a linguist, currently serving at the Bangkok University, Thailand. He has served as a consultant to NASA' technology application division. Prof. Bogart has actively researched the influence of India on Thai religious ceremonies.

The lecture was presided by Prof. Ganga Nath Jha, Chairperson, Centre for South-East Asian Studies, Jawaharlal Nehru University, New Delhi.

Input from Dr. Bachchan Kumar, SEAS, IGNC

## Sir William Jones' Contribution to Indian Literature

Ms Seema Chopra, a journalist gave an illustrated lecture on 'A Study of William Jones' Works' on 8 June, 2011. The IGNC has a considerable collection of his works in the rare books collection. She largely drew from this collection to elucidate Sir Jones' contribution to studies on India. The IGNC has a collection of six volumes of *The Complete Works of Sir William Jones* in the rare books collections. Sir Jones translated several ancient Indian texts and wrote commentaries also. The first of these volumes was published in 1799.

Ms Seema quoting Prof S Mukhopadhyaya further added that besides the valued translation of Manusmriti, Sir William Jones also made other

important English translations -- Kalidas's Sanskrit poetry- *Abhigyan Shakuntalam* and *Ritu- Samhara* in 1789. This was the first introduction of Indian poetry to the Western world. It was further translated into German by poet Forster. When the famous German poet Goethe read it, he was so inspired that he wrote a German poem on the character of Shakuntala about which he said "If you want to see the flower blossom of the spring and summer fruit, whatever is enchanting for the mind and heart ,heaven and earth meeting at a point; I ask you to read Shakuntalam."

The speaker used several slides in the illustrated talk which touched upon each of the six volumes of the complete works of Sir William Jones.

Input from Dr. R. C. Gaur, KN, IGNC

# Mahakavirai Pandit Raj Jagannath

Prof. Mansura Haidar

The Timurid ruler Shahjahan's reign was the golden period for fine arts, which saw the rise of Pandit Raj Jagannath one of the doyens in this field. Pt. Jagannath's expertise in music, his beautiful significations, special composition of musical tunes on the pattern of Indian mode, literary and musical inventions, creative paramount productions were incomparable with his coevals because of their novelty and rare quality.

Pt. Jagannath in his *Bhamini Vilas* describes himself as the son of the famous learned scholar of Vedanta Piru Bhat or Parma Bhat and Lakshmi. He hailed from the Mugunda village of south India and belonged to Venignadu vansh of Tailang Brahmins. Pt. Jagannath received his initial education from his father whose scholar friends like Gyanendra, Visheshwara, and Rameshacharya further nurtured his talents and taught him grammar, logic, poetry, sciences etc. There is minor discrepancy regarding his dates of birth and death. Ramaswami a musicaologist places his birth in 1590 and the date of death as 1665. Telugu writer Suryanarayan fixes his birth in 1575 and death in 1659 in Benares where he is said to have been absorbed compiling his work *Ganga Lahri* and was drowned in his watery grave (*jal samadhi*) along with his beloved Lavangi.

Pt. Jagannath was fortunate to have enjoyed the patronage of several rulers, on some of whom he showered praises out of gratitude. In his *Pran Bharna*, he expressed excessive admiration on Pran Narain, the ruler of Kamrup. In his *Jagadbharna* he had

appreciated Jagat Singh of Udaipur. In *Bhamini Vilas* he had clearly stated that his youth was spent under the patronage of Mughal kings. Bhambhurkar who had compiled a three act drama titled *Yavani Parinay* had placed him as a contemporary of Akbar. Although the appreciation for the Mughal potentates like Jahangir in *Ras Gangadhar* and commendation of Asif Khan in *Asif Vilas* are also poured out, Pt. Jagannath acquired his real eminence during the reign of Emperor Shahjahan. His son Dara Shikoh was also his patron. The glimpses of close relations of Pt. Jagannath with the Delhi kings can be gleaned from the verses of Pt. Jagannath and from the information scattered in the Persian sources. In one of his poems Pt. Jagannath acknowledges that: "his heart-felt desires can be fulfilled either by the God or through the graces of Mughal rulers only, because whatever he is able to get from the other rulers, it suffices only for his vegetables and salt."

Pt. Jagannath entered the Mughal orbit during Akbar's reign when the episode of Lavangi had occurred. Suryanarayan says that once there was a competition among two Muslims at the court of Akbar and Pt. Jagannath was just a spectator there. Although he had no knowledge of Persian language, he could recite Persian verses with perfect ease, fluency and correct. This brilliance surprised all those present in the court. Akbar was so delighted at his performance that he asked Pt. Jagannath to request anything he wished for. Pt. Jagannath who had seen the pretty Muslim damsel Lavangi just a few moments earlier at the court and was immensely



charmed by her begged for her hand. After some initial hesitation, Akbar consented, taking enough assurances and precautionary promises from the groom to be. In the Persian sources of Mughal empire, this Lavangi episode is not recorded, probably because at that point, Pt. Jagannath was not an important enough person to deserve mention. Pt. Jagannath's verses are full of descriptions of "Yavani navneet Komalangi". That the event was alive in the memory of people till mid-nineteenth century is proved by the fact that the Lavangi episode had been mentioned in a manuscript of 1843 and in detail by Achhut Rai in his *Sahityasar* in 1831.

The best works of Pt Jagannath were compiled and produced between 1620 and 1660 AD and he received honour and fame because of the patronage of Shahjahan and Dara Shikoh. Both understood the significance of the works of this poet of Ritikal. Qazwini and Lahori the chroniclers of Shahjahan's period inform us that the emperor bestowed upon him the high titles of Pandit Raj, Kabiraj, Maha Kavirai and Mahagat. The accounts of Qazvini, Lahori and Mohammad Salih Kanboh describe Pt. Jagannath as a unique artist and famous musicologist and sangit shastra visheshigya (an expert on the science of music) of Shahjahan's court. Lahori says that Pt. Jagannath was the most favoured artist of Shahjahan who rewarded him richly and frequently.

In his *Shahjahan Nama*, Qazwini records that in the seventh regnal year of Shahjahan, Pt. Jagannath Kalawant who "knew the art of the knowledge to the requirements of the case, possessed the ability to express clearly the meaning in various ways, provided the intrinsic graces, elegance of language, sublime realities and spiritual matters to the theme of his

works" was rewarded. He used to often compose numerous pieces in praise of the Emperor Shahjahan who appreciated his works generously. While Dirang Khan and Lal Khan received the title of Gunsamudra, Pt. Jagannath received the title of Maha Kavirai. The highest award received by him was in the year 1043 for his extraordinary musical modulations.

Pt. Jagannath presented 12 new compositions in Dhrupad/dhurund before the Emperor. He also composed diverse melodies with fresh and refreshing metaphorical, allegorical, figurative contents. The Emperor who was very well aware of intricacies and complications of musical modulations found the creations of Pt. Jagannath extremely delightful. He ordered that the great artist be weighed in gold and the entire *zar* be given to him. Additionally a sum of Rs 4500 was also bestowed upon him. On another occasion he received a fine elephant. In 1639 again Pt. Jagannath received another award from Shahjahan to the tune of rupees two thousand.

Pt. Jagannath was shunned by his contemporaries for marrying out of caste and the legendary litterateur Appaye Dikshit refused to meet him. The echo of the anguish and the deeply injured feelings had been reflected in the form of bitter criticism in his *Chitramimamsa* about Appayaji Dikshit's works. This episode also confirms Pt. Jagannath's date as Appayaji was at the top of his fame in the third quarter of sixteenth century.

Pt. Jagannath died heart-broken as he never recovered from the death of his wife. Social connections had been snapped and he died in penury as his patrons had lost power. Pt. Jagannath's contribution to the science of music is not fully recognised, needing research and understanding.

# FRAMING OF PAINTINGS

K.K.Gupta

**F**rame to a picture as important as costume to an artist. A good frame increases the aesthetic appeal of the picture, as in the reverse a bad frame can destroy the quality of the art work.

Frame has a number of functions to perform, such as giving it the focus, protection from the environment and apparent increase in size. Frame on a painting acts as its boundary and gives the painting a focus while appreciating it, for otherwise the composition of the painting merge into the surroundings. It isolates the painting from the atmosphere to some extent and thus protects it from the deteriorating effects of environmental factors.

However, it has been noticed that the frame which is meant to provide protection to the painting instead, sometimes causes damage. Some of these damages are irreversible or involves expensive restoration work. Frames which are poorly constructed or weak can destroy an art work.

Some of the important points to bear in mind while choosing the frame are:

- Frame should be comfortable to the painting i.e. it should not put any strain on the painting. Ill-fitting frame may cause distortion/damage to the painting.
- It should be a well constructed and finely finished independent structure that is able to support the painting long term.
- It should not produce any harmful vapours which may affect the painting
- The frame should have some cushioning material where the picture is in contact. The art work should not come in direct contact with the glass of the frame.
- It should not go against the intention of the artist.

- It should not react with the constituents of the painting.
- Plexiglas cover should not be used, particularly in case of pastels and paintings having weak paint, for, the electrostatic charge may dislodge some of its paint.
- It should not distract the viewer in appreciating the painting

A frame has several components to it, i.e. rebated moulding, glazing material, a mount, back board, dust cover and hanging devices.

The painting, while in frame rests on the rebate of the moulding. Moulding is available in three materials -- wood, plastic and metal. Wood is a highly desirable choice for moulding material. But it has some drawbacks. Raw wood emits vapors of organic acids, such as acetic acid, alcohols, and formaldehyde in the process of oxidation of lignin present in it. This emission increases with fluctuations in RH and temperature. Wood is also prone to insect attack unless protected by some insecticide. To reduce the harmful effects of wooden moulding, it should be constructed from heartwood portion of the hard wood. Metal moulding is unaffected by decay, insects or fungal growth. It is chemically inert and gives off no destructive vapour. This, however, transmits heat and is prone to corrosion. Although a variety of metal frames are available, aluminum frame meets all the criteria for framing the paintings. Metals like silver, bronze or copper tend to tarnish and can react with the constituents of the paintings. Plastic/Acrylic mouldings are often the least expensive and even if solid, it is much lighter in weight as compared to metal and wood. Plastics, however, are weak and have short life span. In case of heat and fire, they may even melt and stick to the painting.



The chief function of glazing is to give physical protection to the painting while allowing it to be viewed with minimum distraction. This consists of either glass or Plexiglas. Glass is chemically inert, dimensionally stable and free from electrostatic charge. But it is brittle, heavy as compared to Plexiglas and its thermal conductivity may cause condensation of moisture inside the frame. Plexiglas is a trade name acrylic sheet. It is used as substitute for glass when excess weight or breakage is to be avoided. But unlike glass, Plexiglas scratches quite easily and may generate electrostatic charge which can be very harmful for the delicate paint layer of paintings such as pastels.

Mounts prevent the painting from touching the glazing material such as glass or Plexiglas and reduces the chances of condensation. The ideal materials for mounting are acid-free rag board and conservation board. The typical museum mount is composed of a window with beveled edges and a back board. Fabric covered mounts are sometimes used. Cotton fabric used for covering the mounts makes them better humidity buffers. Paintings are attached to the backboard of the mount by two hinges. The paper for use as hinges should be light weight, strong and flexible.

Backboards and dust covers protect the painting from

physical damage such as punctures and provide an initial barrier to humidity. A light weight but rigid backboard can be fitted at the back of canvas painting. This, however, is debatable as some feel that canvas needs to breathe.

Thin paper made of rags or thin cloth is often used to cover the back of painting for protection of the painting from dust and dirt. It is also used for recording data like date, owner, framer, medium, catalogue number, restoration methods, and artist's name. The cloth used as dust cover should be free from starch, which may attract insects and fungus growth.

There are different types of fittings available for hanging a work of art. Steel, aluminum or brass wires are used with hanging attachments. A nylon string can also be used. Whatever be the material, it is always safer to use two strings/ wires and two nails for hanging to neutralize the chances of wire snapping.

Wall spacers are also sometimes used to protect the painting from touching the wall. It allows air circulation from the back of the framed painting. Cork squares or small plastic pieces are fitted at the bottom of the back of the frames of balsa wood can be used for the purpose. Readymade spacers are now available.



## Jaya Utsav-Celebrating the Living Traditions of Mahabharata

**M**ahabharata, one of the greatest epics ever created, is part of Indian life. It is celebrated and reenacted in dance, drama, music, literature, visual arts and rituals. In order to collate and explore this varied expressions, the IGNCA hosted a month-long Jaya Utsav: Celebrating Living Traditions of Mahabharata. The Festival from 10 February to 16 March 2011 brought together the living traditions of Mahabharata through a series of programmes comprising an international symposium, literary readings, cultural performances, ritual demonstrations, film shows, a book fair and an exhibition.

The International Symposium on Living Traditions of Mahabharata addressed the fundamental question: What is special about Mahabharata that facilitates its varied adaptation, as also its multi-interpretation? Multiple legends on characters such as Bhima, Duryodhana, Draupadi and others travel through different landscapes, taking root in different cultural soils and growing into different shapes of varying significances. The sacred geography of the country gets defined not only by the monuments and temples built over time for different characters from Mahabharata, there are also the Mahabharata-related ritual performances and bardic traditions that mark the landscape. There are the pilgrimages and yatras along the Himalayan range that map and refashion the lives of people in different locations. Scholars from India and abroad including Prof. Alfred Hildebrandt, Prof. G N Devy, Prof. H S Shivaprakash, Prof. Roma Chatterji, Shri. Satya Chaitanya, Prof. S N Sridhar, Prof. T S Rukmani, Shri. P. Bhattacharya, Dr. Urmila Sharma, Dr Bhagwandas Patel, Dr P C Lal Yadav and Shri. G Venu presented papers on themes such as Mahabharata and Regional Variations; Mahabharata and Sacred Geography; Characters of Mahabharata and Regional Identity; Akhyana and Upakhyan;

Mahabharata in Ritual and Performance; Mahabharata in Visual Narratives; and Moral Dilemmas in Mahabharata.

A major highlight of this festival was the exhibition 'Sacred Geography and Aesthetic Expressions' which provided a glimpse into the sacred landscape of India, dotted with narratives, myths and legends connected with Mahabharata which are further made tangible in temples and shrines; embodied in ritual, song, dance and drama; celebrated in fairs and festivals and transmitted from one generation to another. Photographs, maps, dioramas, paintings, calendar arts and ethnographic objects representing the many Mahabharatas that live and pulsate in consubstantiality were displayed in the exhibition. Other highlights were the



Terracotta tablets from Kurukshetra Museum

installations of Bhishma's Bed of Arrows and the Cosmic Void (Room with Broken Bow and Arrow) by Prof. Molly Kaushal and Chakravyuha by Naresh Kapuria.

Literary Evening sessions were held during which select dramatic readings from Girish Karnad's *Yayati*, Rabindranath Tagore's *Chitrangada*, Ayyappa Panikar's *Kurukshetram*, and Dharamvir Bharati's *Andha Yug* were read. Eminent poets and writers from various Indian languages like Prathiba Ray (Oriya), Vishnu Khare (Hindi) and Kunwar Narain (Hindi) read from their creative writings and also talked about how Mahabharata had been their source of inspiration. Namita Gokhale, the writer of the Mahabharata for children read out stories from her book *Jaya, the Song of Victory*. Also, Pooja Pandey gave her renderings of stories from the Mahabharata for children. Shri Pavan Varma and lyricist Gulzar read stanzas from Pavan Varma's poem in English, *Yudhishtir and Draupadi* and Gulzar's translation of the same in Urdu/Hindi.

The Mahabharata Film Festival entitled Chalchitra showcased films, documentaries, animation films, dance dramas and TV adaptations of Mahabharata from India and abroad. The film festival explored how Mahabharata had been visualized across linguistic, cultural and historical contexts. Works of Franz Osten, Shyam Benegal, KV Reddy, Peter Brook and others were screened along with discussions and dialogues with eminent film makers like Shyam Benegal.

Sahitya Nidhi, a Book Exhibition displayed books from various libraries like Kala Nidhi Reference Library, IGNCA, Sahitya Akademi Library, Sangeet Natak Akademi Library, Iranian Culture Centre, to name a few.

The Cultural Performances presented one of the richest selections of performing arts. They began with the Kathakali performance of Nalacharitam by Padmashri Kalamandalam Gopi. Maya Bazaar by Surabhi Theatre; Chhau dance by Govt. Chhau Dance Centre, Saraikella; Bheemaparvam by Wings Cultural Society, New Delhi; Bhama Kalapam by Andhra Natyam and Abhimanyu by Manipur Dramatic Union. Captivating songs unique to bardic traditions such as Mewat Jogi (Rajasthan), Naradiya Kirtan (Maharashtra), Hari Katha (Andhra Pradesh), Villu Paatu (Tamil Nadu), Pandveen (Himachal Pradesh) and Vyasgowa Ojapali (Assam) were rendered during the festival. The martial art troupes like Kalaripayattu (Kerala), Gatka (Punjab), Silambattam (Tamil Nadu) and Paika Dance (Orissa) brought the IGNCA campus alive with their energetic and vibrant performances. The Jikkattam performers from Tamil Nadu and Panchavadyam from Kerala lent musical accompaniment to the Velakali and Arjunanritham performances. Pandava Nritya (Garhwal), Gainda (Garhwal), Garud Vyooch (Uttarakhand), Kamal Vyooch (Uttarakhand) and Thoda (Himachal Pradesh) all came together on the lawns of IGNCA during this festival.

Another unique feature of this festival was the demonstrations of sacred rituals in connection with the beliefs and practices associated with Mahabharata. Major highlights were Aravan Festival (Tamil Nadu) which is a joyous celebration of the sacred origins of the transgender communities; Draupadi Amman Festival (Andhra Pradesh and Tamil Nadu) which deifies and worships Draupadi as the mother goddess; Mahabharata Prabachan (Assam) where stories from Mahabharata are narrated through ritual chanting; and Agni Nritya (Rajasthan)



Pattam Katha of Andhra Pradesh

where performers dance on bare legs on the embers of fire while singing Dewaal based on the stories of the Mahabharata.

The Master Craftsman Workshop saw the presence of several craftsmen and painters who demonstrated their skills in their respective traditional arts. Chamba Rumal and Miniature painting of Himachal Pradesh, Gond Painting of Madhya Pradesh, Madhubani Painting of Bihar, Nakashi doll makers of Andhra Pradesh, Pata Chitra of Orissa and West Bengal, Pattam Katha of Andhra Pradesh etc highlighted the artistic inspirations of their arts in connection with the epic of Mahabharata. A food court Bhim Ki Rasoi served a wide range of delectable food items like Draupadi Ki Kheer, Kunti Ki Chawal, Hastinapur Ki Chhat and so on. The festival was conceptualized and curated by Prof. Molly Kaushal. Dr. Sukrita Paul Kumar was the programme director and Dr. Simon John, the coordinator of this festival.

**Compiled by Shri Dhurjjati Sarma and  
Shri Ahanthem Homen Singh**



# Rare manuscripts collection from Jammu and Kashmir

Pratapanand Jha, Director CIL

**S**elect, rare and hitherto inaccessible illustrated manuscripts housed in Srinagar Oriental Research Library, which have remained safe amidst the decades-long trouble in Kashmir, are now available for users at the IGNCA's digital library.

These manuscripts have been digitised as part of the on-going digitization programme for the National Mission for Manuscripts. These are mostly in Persian and Sanskrit.

There are a total of 10142 manuscripts in Sanskrit and Persian languages comprising over 20 lakh pages.

Mahabharata, Ramayana, Yogavashistha, Lilawati, Gitagovinda, Harivamsa, Akbarnama, Jehangirnama etc. covering subjects like history, astrology, mathematics, Shaivism, religious discourses, literature, medicine, tantra etc. The manuscripts are written in Sharada, Nastaliq, Kashmiri and Devanagari scripts. Some of these texts have been composed by scholars like Abhinavagupta. Materials used for these manuscripts are mainly paper. Natural vegetable colours have been used for ink. Among the rare manuscripts in the Library are the Yogavashistha in Sanskrit, the Bhagawatgita and Mahabharata in Persian which are in a need of periodic conservation.

Another major collection digitized recently by the IGNCA in Kashmir includes Shri Pratap Singh Library and Allama Iqbal Library.

Even before the launch of the NMM, the IGNCA has been microfilming manuscripts from oriental research libraries all over the country. Manuscripts from Charar-e-Shariff and Shri Ranbir Sanskrit Research Institute (numbering over 4000) were microfilmed by the IGNCA in the nineties. Copies of original manuscripts at the Charar-e-Shariff which were burnt in the terror attack, are available in the IGNCA for reference.



Bhagawata Puran, Persian, Nastaliq, ORL Srinagar

Of these, 6671 manuscripts are in Sanskrit and the remaining in Persian. A vast majority of these manuscripts belong to the 13th-18th centuries. The data includes the manuscripts like Bhagawatgita,

Selected rare and illustrated manuscripts from various parts of Jammu and Kashmir, mainly from above collections and also from the personal collection of Dr. B. N. Kalla were exhibited both digitally and in the original (or prints)



in Hastalipi during the “Festival of Kashmir” event at the IGNCA between 23rd – 2nd March, 2009. These textual resources are on various aspects of life and culture of the people of the Jammu and Kashmir region, which throw light on the Festival of Kashmir. Six workstations were installed for the display of digital manuscripts in the gallery.

As part of National Digital Manuscripts Library, above manuscripts can be searched by title, author, subject, repository, language and script and searched data can be further organised on the basis of illustration, chronology, completeness etc., wherever information is available. Every page of the manuscript can be seen further, page by page as per the user's choice. The IGNCA already digitized over 250,000 manuscripts in Jammu and Kashmir. Continuing its activity, the IGNCA intends to digitize remaining manuscripts in Jammu and Kashmir in coming years.

The Education Secretary, Government of Jammu and Kashmir, Director – Research and Libraries;



Rishinama, Periasn, Charar-e-Sarif

and the Vice Chancellor, Kashmir University, Srinagar assisted the IGNCA team by providing all possible support during their stay in the valley. The team worked nearly round the clock to complete the digitization work within the allotted time.



*Continued from page .....*

theatrical forms in order to draw the attention of the public and the culture experts to explore ways for the overall empowerment of indigenous artists who have contributed to the formation of cultural discourses in the North East India.

The festival, under the artistic directorship of Prof. Lokendra Arambam was organised in three chapters. The North East Chapter of the festival began in Tezpur followed by a series of eight performances at Itanagar, Shillong and Sikkim and concluded at Sikkim. The Guwahati Chapter was hosted by Srimanta Sankaradeva Kalakshetra, Guwahati presenting fourteen performances. The New Delhi Chapter of the festival began on 2nd April, 2011 at IGNCA and fourteen plays were staged within a period of nine days and concluded on 10th April, 2011.

The Cultural Performances at IGNCA began with a creative symphony of indigenous musical instruments of North East India. This was followed by two performances: Devi Durga by Kamrupia Dhuliya Dal (Assam) and Sakei Lu Lam by Mizo Theatrical Guild (Mizoram). Various theatre troupes from the region presented engaging performances such as Tangkhul

Nurabi, Loi Kaba and Kao Phaba (Manipur), Radhar Man Bhanjan and Longotoraini Ekolobya (Tripura), Janong-Jinong and Konxalaya (Assam), Balan (Sikkim), Dukon (Meghalaya), Chati-Kango (Arunachal Pradesh), Lichaba's Daughter (Nagaland) and Lianhnuna and Tlanthangi (Mizoram).

Coinciding with the festival, a four-day workshop on 'Indigenous Theatres of North East India - Past, Present and Future' was organized which discussed the state of theatre activities in the region. Many of the indigenous theatre traditions there are on the verge of extinction due to several socio-economic and cultural transformations occurring within the communities which have been preserving and performing such art forms for ages together. The participants in the workshop exchanged views on the reasons for this and the remedial measures that could be initiated. The role of the society, government agencies and institutions towards in preserving and conserving these rich cultural heritages was examined. The workshop had the presence of scholars and theatre persons from North East India and New Delhi.

Compiled by Sh. Dhurjjati Sarma,  
Sh. Ahanthem Homen Singh

# मंगोलिया में भारत के प्रतिबिम्ब

प्रो० मन्सूरा हैदर

**म**ंगोलिया एक अद्भुत देश है जहाँ विभिन्न प्रकार की आश्चर्यजनक आस्थाएँ, कार्यकलाप तथा वैचारिक एवं सांस्कृतिक परिवर्तन जन्म लेते रहे हैं। मंगोलों ने विश्व विख्यात वंशज पैदा किये पर यह अजीब सी बात है कि जहाँ यूरोपी विश्व विजेता को महान कह कर सम्मान दिया जाता है, वहाँ एक एशियाई विश्व विजेता के किसी प्रकार का आदर तो क्या, उस के कुछ अच्छे कार्यों की प्रशंसा तक नहीं मिलती। फिलिप कहता है कि संसार के 3 विश्व विजेता थे। एलेक्जेंडर जो हवा तथा तूफान के समान आया विजय करके चला गया। उस ने कोई नाम निशान न छोड़ा। नेपोलियन दूसरा विश्वविजेता था उस ने एक वाटरलू झेला। परन्तु तीसरा विश्वविजेता था चंगेज खां जिसने अपने काल में लड़ाईयों में कभी हार नहीं झेली सदैव विजेता रहा। उस ने एक महान साम्राज्य बनाया जो विश्व के प्रसिद्ध देशों को सम्मिलित कर सका तथा कई शताब्दियों तक दूर दूर फैल कर मजबूती से चलता रहा। वह कानून बनाने वाला भी था जिसने अपनी हुकूमत के दायरे के लिये कानूनी पुस्तक लिखवाई जिस में प्रत्येक दशा के लिये कानून बनाया। यह पुस्तक “यसा” अथवा “जसा” थी जिसे मुगलों के दरबार में विशेष महत्व दिया जाता था तथा ऐतिहासिक स्रोतों में इसे तोरा के नाम से भी जाना जाता है जिसका अर्थ है “पवित्र”! चंगेज केवल एक निर्दयी, क्रूर आक्रमणकारी अथवा शासक नहीं था। उस का शासन उच्च मूल्यों पर आधारित था। यद्यपि एक छोटे से मजमून में सब कुछ नहीं लिखा जा सकता परन्तु कुछ तो दर्शाने की चेष्टा अवश्य होगी। यदि चंगेज खां जालिम था तो केवल उस हद तक जितना मध्यकालीन सम्राट संसार के किसी भी कोने में हो सकते थे। वह यदा यदा हि धर्मस्य ग्लानिर्भवति के उद्देश्य से स्वयं को संसार का मसीहा कह कर अपनी विजय के दरवाजे खोलता था। चंगेज किसी महान शासक के समान केवल अपने ही बारे में नहीं सोचता था। वह कामरेडशिप इन आर्म्स का अनुयायी था। यदि किसी सुनसान जगह पर खाना कम होता तो वह भी उतना ही खाता जितना उस की सेना के अन्य लोग भी। निजामुद्दीन औलिया ने चंगेज को ‘यूनिवर्सल जेनेरालिटी’ के लिए सराहा है। चंगेज तथा मंगोलों को धार्मिक क्षेत्र में भी बड़ा महत्व हासिल है। वह स्वयं किसी धर्म का अनुयायी नहीं था। धार्मिक असहिष्णुता उसकी दृष्टि में घोर पाप था। उस के कानून नामे यासा में ऐसे कानून हैं जिसके अन्तर्गत उस ने अपनी इस पालिसी पर जोर दिया है। चंगेज के सभी कुटुम्ब के लोगों तथा उस के बच्चों ने अपने लिहाज से अपनी पसंद का धर्म अपनाया। चंगेज का बड़ा बेटा

जूजी इस्लाम की ओर आकर्षित रहा, उस के बच्चे मुस्लिम रहे! दूसरा बेटा चंगेज राजनैतिक कारणों / कारणवश इस्लाम विरोधी हरकतें करता था। तीसरा ओगदे था जिस का खानदान क्रिस्चैनिटी की ओर था तथा चौथा तुलूई बुद्ध धर्म की ओर तुलूई के खानदान में तो एक 2 सम्राटों ने कई कई धर्म भी बदल डाले, एक ने पाँच धर्म बदले। गाजान खां जितना कट्टर बौद्ध था उतना ही घोर मुसलमान हो गया। चंगेज का कथन था कि हर धर्म के सभी मुल्ला पंडित इत्यादि को सम्मान तथा आर्थिक रूप से सम्पन्नता दी जानी चाहिये क्योंकि सेना बल तो लड़ाई के लिए है धार्मिक नेतागण तो दुआओं की सेना है। चंगेज ने धर्म के प्रति जो तरीका अपनाया था वह मुगलों ने भारत में भी रक्खा।

मंगोलों को बौद्ध धर्म ने एक नया जीवन, नया हौसला, नया आदर्श तथा मूल्य प्रदान किया। कहा जाता है बौद्ध धर्म के आते ही मंगोलों के तौर तरीके सुधरने लगे थे। वे एक नए प्रकाश से अवगत हो कर नए दर्शन को गले लगा कर चले। भारत के इस तोहफे ने उन्हें भारत के बहुत करीब ला दिया! मंगोलों ने जो संस्कृति तथा सभ्यता अपने विजय किए गए देशों में देखी उसे सहर्ष अपनाया तथा उस के आधार पर अपने शासकीय व्यवस्था को ढाला! यह बड़ी दिलचस्प बात है कि भारत में मध्य काल के ऐतिहासिक स्रोतों में जो प्रशासनीय मशीनरी का विवरण मिलता है वह पूर्ण रूप से न सही, पर अधिकतर चंगेज प्रशासकीय पद्धति पर ही आधारित है। मंगोल जीवन शैली में जो आदान प्रदान हुआ तथा भारत मंगोलिया के मध्य दूरी के बावजूद नजदीकी बढ़ती गई, चाहे वह मिलिट्री हो या आर्थिक व्यवस्था सभी में चिह्न मिलते हैं तो तुर्कोमंगोल। यह भी कम आश्चर्यजनक नहीं कि भाषा भी प्रभावित हुई। कहते हैं 8000 शब्द तुर्कमंगोल तथा हिन्दोस्तानी भाषा के एक हैं। भारत में मंगोल शब्द कुछ ऐसे रच बस गए हैं कि यह समझना कठिन है कि यह वाह्य प्रभाव कब एवं कैसे इतना सुदृढ़ हो गया। शब्द मऊ बहुत से नगरों के साथ जुड़ा है जैसे मऊ नाथ भंजन, जाज मऊ, फाफामऊ, मऊ इत्यादि परन्तु मऊ तुर्क-मंगोल भाषा में गढ़, बैरक या नगर को कहते हैं यह कम लोगों को ज्ञात होगा! इसी प्रकार चम्बल घाटी का नाम तो सब ने सुना होगा पर यह कम लोगों को ज्ञान होगा कि चम्बल मंगोल शब्द है जिसका अर्थ है डाकू! मंगोल में घर को गेर कहते हैं। इसी प्रकार मंगोलों के शब्द कोष में तेव का शब्द भारतीय देव के अर्थ में प्रयोग होता है। सप्ताह के दिनों के नाम जो अधिकतर नक्षत्रों पर आधारित हैं दोनों भाषाओं में भी एक जैसे हैं! जैसे (बुद्ध, वृहस्पति, शनि इत्यादि)

वस्तुओं, फूलों के नाम भी एक जैसे ही प्रतीत होते हैं। व्यक्तिगत नामों में भी यह समानता आश्चर्यजनक है जैसे सेंग (सिंह), न्यामदवा (नामदेव), बीरा (बीर और बीर), जगवराल (जवाहरलाल), चन्द्र (चन्द्र), शीरेन (श्रीदेव) संजय, कुमार, शारदा आदि।

भारत के ऐतिहासिक तथा साहित्यिक कार्यों का मंगोलियन भाषा में अनुवाद का निरन्तर प्रवाह एक दूसरा स्रोत था जिसके द्वारा भारतीय जीवन तथा संस्कृति से मंगोलों को जानकारी प्राप्त होती रही। यह अनुवाद कभी तिब्बत, कभी संस्कृत भाषाओं से होते रहे। उदाहरणतया त्रिपिटक का अनुवाद तिब्बत भाषा से गन्जूर, तन्जूर में हुआ।

गत 2200 वर्षों से पाणिनी की पुस्तक इनसाईक्लोपीडिया के रूप में प्रयोग में रही। चीन, अरब, मध्य एशियाई देशों तथा तिब्बत में पाणिनी और व्याकरण के अनुवाद भरे पड़े हैं परन्तु इन का रूपान्तरण मंगोलिया में हुआ होगा इस को कम लोग सोच सकते हैं।

मंगोलों ने बुद्ध लाजिक, धर्म, वैभाषिका दर्शन, शून्यता, माध्यमिक अथवा माज्झिम परिपदा, अद्वैतवाद, योगाचार की 3 दार्शनिक विचारधाराएँ, संन्यास इत्यादि पर शोध कार्य कर के गूढ़ ज्ञान प्राप्त किया।

टी० एस० डामडिनसरिन ने अपनी शोध कृतियों में रामायण के संदर्भ में बहुत कुछ लिखा है। मंगोलिया के लामा लोगों में बन्दरों का कल्ट प्रचलित था। इसे वह भारत से आई प्रथा अर्थात् हनुमान की पूजा का प्रभाव मानते हैं। यहां तथा तिब्बत में कहीं सम्भल के सम्राट को हनुमान ही परामर्श देते दर्शाए गए हैं। इन से प्रतीत होता है कि विभिन्न राम कथाओं द्वारा कभी तो राम अपने वास्तविक रूप में दृष्टिगोचर होते हैं तो कभी सब कथाओं के मिश्रण से जो स्वरूप उभरता है उस के अनूठे तथा सौन्दर्यमय नवीन छवि में। यह रामकथाएँ सभी छोटी कथाएँ हैं, सुभाषिता पर 3 कमेन्ट्री लिखी गई थी। प्रथम रिनचेन बाल ने किया। द्वितीय रसुलटिम्बल का तृतीय किसी नामालूम द्वारा तैयार हुआ जिसका नाम है “फूलों का गजरा”। इन सभी में रामायण का संक्षिप्त विवरण मिलता है। 13 वीं शताब्दी से सुभाषिता को बारम्बार अनुवाद होता गया मंगोल भाषा में। फूलों के गजरे का मंगोल में अनुवाद किया था एक मंगोल स्कालर च्वायजम्सो ने 16 वीं, 17 वीं शताब्दी में दूसरा चाखर गेवशी लाबसान्त सुल्टिम द्वारा प्रस्तुत 1779 तृतीय था रिंचन का मंगोल अनुवाद जो दायगुन देयुन ने किया 16 वीं 17 वीं शताब्दी में चतुर्थ हुआ पश्चिमी मंगोलिया में 18 वीं शताब्दी में तरसन द्वारा किया गया अनुवाद, पंचम था 19 वीं शताब्दी में किया गया रिंचन द्वारा लिखित पुस्तक का अनुवाद जो बोरयात विद्वान नामतोयन ने मौखिक रूप से किया तथा उस का व्योरा दिया।

इस प्रकार रामायण भी विभिन्न रूप से मंगोलिया में प्रस्तुत है।

तिब्बत में आठवीं नवीं शताब्दी में तैयार की गई रामायण जिस को 1906-1908 में पूर्वी तुर्किस्तान से आरेल स्ट्राइन ने ढूंढा था रामकथा के नाम से मंगोलिया में थी। संभवतः यह कश्मीर, मध्य एशिया, खुतन इत्यादि से तिब्बत पहुंची थी। परन्तु वाल्मीकि की रामायण का कोई भी रूपान्तरण यहां नहीं मिलता। जैनों के प्रकार की रामायण यहां मिलती है। तिब्बत की हस्तलिपियों में राम को रमण लिखा गया है। रामायण के 4 प्रकार हमें मंगोलिया में मिलते हैं-

1. सम्राट जीवक की कथा जो हस्तलिखित रूप में लेनिनग्राद में है,
2. राम की कथा जो सुभाषिता की कमेन्ट्री में है,
3. राम की कहानी जो क्रिस्टल मिरर में है,
4. रामकथा जो टर्मीनालोजिकल शब्दावली ईयर डेकोरेशन में है।

### तिब्बत में जो रामायण आई

1. सुभाषिता की कमेन्ट्री से उत्पन्न राम कथा,
2. राम कथा जो मंगोल स्कालर तबदेन रबजम्बा द्वारा 19 शताब्दी में तैयार की गई,
3. तिब्बत की हस्त लिखित रामायण का मंगोल रूपान्तरण,
4. जब रामायण का व्याख्यान हो ही रहा है तो यह बताना आवश्यक है कि रामायण का कैसा प्रतिरूप मंगोलिया में प्रकट हुआ।

सम्राट जीवक की कथा बुद्ध धर्म के अनेकानेक जातक कथाओं में से एक है। कहते हैं जीवक अपने पहले अन्य जन्म में एक बुद्ध सम्राट था जिस ने अपनी पत्नी तथा बालक को छोड़ कर संन्यास ले लिया। पत्नी तथा पुत्र ने शाप दिया कि अगले जन्म में जीवक के कोई सन्तान कभी न हो। जीविका एक बुद्ध सन्त से भेंट करता है और इस कालूचन्द के प्रवचन सुनता है तथा घर भी आमंत्रित करता है। जीवक 1000 मछुआरों से मिलता है तथा उन्हें जीवित को मृतक बनाने से मना करता है। इस प्रकार मछुआरों की आजीविका पर प्रभाव पड़ता है। जीवक को राम का नहीं बल्कि बुद्ध का अवतार मान कर कहानी का अन्त होता है। कहीं-कहीं यह कहानी प्रज्ञापारमिता से मिलने लगती है। अधिकतर तिब्बती शब्द बिना अनुवाद छोड़े गए हैं। उस से प्रतीत होता है कि यह 18 वीं शताब्दी के तिब्बती टेक्स्ट की कापी है। ऐसी 6 हस्तलिखित 1648 के कृतियाँ हैं जो सभी आयरात लिपि में हैं और लेनिनग्राद (सेन्ट पीटर्स बर्ग) के पुस्तकालय में पाई जाती हैं। इस में कहीं कहीं मंगोल प्रभाव झलक उठता है जब राम व मार्ग व वादियाँ व नदिया पार करते बताए जाते हैं या जब गरुड़ असुरों सहित राम का मार्ग रोकते हैं। सम्राट जीवक के 3 पत्नियाँ हैं पर पुत्र कोई नहीं। वह उदम्बरा फूल का खोज में जाते हैं समुद्र पार एवं वहीं से लाकर रानियों को यह फूल खिलाने पर उनके एक सन्तान जन्म लेती है जिसे वे राम (शेष पृष्ठ 19 पर)



# नाट्यशास्त्र पर अन्तर्राष्ट्रीय सम्मेलन

नरेन्द्रदत्त तिवारी

इन्दिरा गांधी राष्ट्रीय कला केन्द्र, वाराणसी ने काशी हिन्दू विश्वविद्यालय, वाराणसी एवं लिंगोन् विश्वविद्यालय, यू.के. के सहकार में काशी हिन्दू विश्वविद्यालय के सिनेट हाल में दिनांक 8 से 10 मार्च, 2011 तक त्रि-दिवसीय अन्तर्राष्ट्रीय सम्मेलन का आयोजन किया यह आयोजन पिछले एक सौ पचास वर्षों में किये गये कार्यों का अधिक संगठित रूप में सर्वेक्षण तथा उसको आगे गति देकर अन्वेषण की नई संभावनाओं की तलाश के लिए किया गया। इस सम्मेलन में पूरे भारत वर्ष के नाट्यशास्त्र पर काम कर रहे वरिष्ठ एवं तरुण विद्वान् ही नहीं, अपितु यूनाइटेड किंगडम, यूनाइटेड स्टेट्स आफ अमेरिका, फ्रान्स, आस्ट्रिया, इटली, रूस आदि देशों में आमन्त्रित विद्वानों और विदुषियों ने भाग लिया। सम्मेलन में न केवल गंभीर अनुसन्धानों की प्रस्तुति हुई अपितु विश्व के ख्यातनामा संस्कृत नाट्य निर्देशकों ने भी अपने प्रयोगपरक विचारों को प्रस्तुत किया। इन विद्वानों में राधावल्लभ त्रिपाठी (नई दिल्ली), एन. रामनाथन (चेन्नई), डा. सन्ध्या पुरिचा (मुम्बई), डा. भारत गुप्त (नई दिल्ली), प्रो. हरदत्त शर्मा (इलाहाबाद), प्रो. रेवा प्रसाद द्विवेदी (वाराणसी), प्रो. कौशलेन्द्र पाण्डेय (वाराणसी) डा. भानुशंकर मेहता (वाराणसी), प्रो. युगलकिशोर मिश्र (वाराणसी), प्रो. बेटिना बॉमर (आस्ट्रिया), डा. मार्क (यू.एस.ए.), नतालिया लिदोवा (रूस), एलिसा गैन्सर (इटली), डैनियल कूनियो (आस्ट्रिया), थॉमस किन्द्यार्ट (आस्ट्रिया) आदि विद्वानों ने भाग लिया।

8 मार्च, 2011 को त्रि-दिवसीय संगोष्ठी का उद्घाटन काशी हिन्दू विश्वविद्यालय के कुलपति प्रो. डी. पी. सिंह ने किया। श्री चिन्मय आर. घारेखान, अध्यक्ष, इन्दिरा गांधी राष्ट्रीय कला केन्द्र, नई दिल्ली ने सत्र की अध्यक्षता की तथा विशिष्ट अतिथि के रूप में प्रो. पी. एन. शास्त्री, निदेशक, कालिदास अकादमी, उज्जैन अपस्थित थे। अन्तर्राष्ट्रीय सम्मेलन का समापन 10 मार्च, 2011 को हुआ जिसकी अध्यक्षता इन्दिरा गांधी राष्ट्रीय कला केन्द्र के संयुक्त सचिव श्री वी.बी. प्यारेलाल ने की और मुख्य अतिथि थे काशी हिन्दू विश्वविद्यालय के रेक्टर, प्रो. ब्रह्मदेव सिंह। इस अवसर पर ख्यातिलब्ध एवं वयोवृद्ध नाट्य विशेषज्ञ डॉ. भानुशंकर मेहता का सम्मान इन्दिरा गांधी राष्ट्रीय कला केन्द्र, नई दिल्ली के मान्य अधिकारियों ने किया।

समारोह का मुख्य आकर्षण सुप्रसिद्ध विदुषी पद्मविभूषण डा.

कपिला वात्स्यायन की तीनों दिन गरिमामय उपस्थिति थी। डा. कपिला वात्स्यायन ने निरन्तर अकादमिक चर्चा को गति ही नहीं, उसे अपेक्षित दिशा भी प्रदान की। तीनों ही दिन चल रही विचारोत्तेजक चर्चा में नाट्यशास्त्र के 1. मूल ग्रन्थ एवं सन्दर्भ, 2. सौन्दर्यशास्त्रीय सिद्धान्त एवं कलारूप 3. शास्त्र एवं प्रयोग, 4. नाट्यशास्त्र एवं क्षेत्रीय तथा समाकलीन पारंपरिक संस्कृत रंगमंच के विभिन्न पक्षों पर गंभीर शोधपत्र प्रस्तुत किये गये। इस सम्पूर्ण आयोजन की परिकल्पना में माननीय डा. कपिला वात्स्यायन का मार्ग निर्देशन उपलब्ध होता रहा और प्रो. कमलेशदत्त त्रिपाठी, परामर्शदाता, इन्दिरा गांधी राष्ट्रीय कला केन्द्र, पूर्व क्षेत्रीय केन्द्र वाराणसी, ने अपने सहयोगियों के साथ एक जुट होकर काम किया, जिसमें नई दिल्ली से पधारे कलाकोश विभाग के वर्तमान अध्यक्ष, डा. विजयशंकर शुक्ल प्रमुख हैं। साथ ही डा. सुषमा जतू, डा. सुधीर कुमार लाल (मुख्यालय, नई दिल्ली) तथा डा. प्रणति घोषाल, डा. नरेन्द्रदत्त तिवारी, डा. रमा दूबे, डा. रजनीकान्त त्रिपाठी, डा. त्रिलोचन प्रधान (सभी वाराणसी केन्द्र) ने सक्रिय भूमिका

निभाई। साथ ही वाराणसी केन्द्र के पुस्तकालय एवं कार्यालय के सभी सदस्यों ने उत्साहपूर्वक सक्रिय सहयोग दिया। इस अवसर पर नाट्यशास्त्र पर उपलब्ध पाण्डुलिपियों एवं प्रकाशित पुस्तकों की एक विशाल प्रदर्शनी का भी आयोजन हुआ जिसमें वाराणसी केन्द्र के पुस्तकों के साथ-साथ स्व. पलाश त्रिपाठी स्मृति ग्रन्थालय, इलाहाबाद, मोतीलाल बनारसीदास, वाराणसी,



इण्डोलाजिकल बुक हाउस, वाराणसी, इण्डिका बुक्स, वाराणसी आदि ने अपने अपने संग्रहों से पुस्तकें प्रदर्शित कीं।

प्रत्येक सन्ध्या में सांस्कृतिक कार्यक्रम भी आयोजित हुए जिनमें विशेष रूप से कुडियाट्टम केन्द्र, त्रिवेन्द्रम द्वारा प्रेषित एवं संगीत नाटक अकादमी, नई दिल्ली के द्वारा प्रायोजित कुडियाट्टम दल ने 'कैलाशोद्धरण' के प्रसंग का अवस्थापन किया तथा होटल क्लार्क्स, वाराणसी एवं रायकृष्णदास इन्स्टीट्यूट फाउण्डेशन, वाराणसी ने पारस्परिक सहयोग से वाराणसी के होरी, चैती तथा ध्रुपद परंपरा का उपस्थापन डा. शारदा वेलंकर तथा विशाल जैन ने किया। इस समारोह की विशेषता यह भी थी कि काशी हिन्दू विश्वविद्यालय के संस्कृतविद्या धर्मविज्ञान संकाय, मंचकला संकाय तथा काशी की

सुप्रसिद्ध संस्था ज्ञान-प्रवाह का सक्रिय सहयोग मिला।

यह महत्वपूर्ण है कि इस त्रिदिवसीय अन्तर्राष्ट्रीय सम्मेलन में नाट्यशास्त्र विषय पर नवीनतम शोधों का उपस्थापन किया गया और इन्दिरा गांधी राष्ट्रीय कला केन्द्र, पूर्व क्षेत्रीय केन्द्र, वाराणसी द्वारा नाट्यशास्त्र के सम्पादन की योजना के कार्य का विस्तृत विवरण प्रस्तुत किया गया और इसके पॉयलट प्रोजेक्ट के रूप में पूर्व में किये गये शोध के मुद्रित रूप का लोकार्पण हुआ जिसे डा अन्विता शर्मा, वरिष्ठ व्याख्याता, लालबहादुर शास्त्री केन्द्रीय विद्यापीठ, नई दिल्ली ने सम्पन्न किया। इस सम्मेलन द्वारा नाट्यशास्त्र पर भावी शोध के द्वार प्रशस्त हुए।

### (पृष्ठ 17 का शेष)

कहते हैं। लंका से एक चीते को रूप धारण कर असुर आता है। राम उस की आंख फोड़ देते हैं तथा सातों सन्तों जिनका तप इस असुर ने किया था राम को एक सेना प्रदान करते हैं, असुरों की नगरी में एक सुन्दरी का जन्म होता है उसका अपशगुनी बता कर एक पेड़ के तने में डाल कर दरिया में बहा देते हैं। उसे एक कृषक बचा लेता है। इस सुन्दरी का विवाह राम से होता है। जब असुरों का राजा अपनी बहन से यह सुनता है कि राम की पत्नी बहुत सुन्दर है तो वह एक सुन्दर बारासिंहे का रूप धारण कर के अपने एक परामर्शकार को वहां भेजता है। इस प्रकार राम की पत्नी को लंका ले जाता है। राम जब, अपनी पत्नी की खोज में जाते हैं तो देखते हैं कि सुग्रीव एवं बालिन लड़ रहे हैं। राम की सहायता से बालिन मारा जाता है। सुग्रीव तब राम की सहायता करते हैं और राम लंका जा कर अपनी पत्नी को लाने में सफल होते हैं। तत्पश्चात वह सुख तथा शान्तिमय जीवन व्यतीत करते हैं।

करता है। जीवक 1000 मछुआरों से मिलता है तथा उन्हें जीवित को मृतक बनाने से मना करता है। इस प्रकार मछुआरों की आजीविका पर प्रभाव पड़ता है। जीवक को राम का नहीं बल्कि बुद्ध का अवतार मान कर कहानी का अन्त होता है। कहीं-कहीं यह कहानी प्रज्ञापारमिता से मिलने लगती है। अधिकतर तिब्बती शब्द बिना अनुवाद छोड़े गए हैं। उस से प्रतीत होता है कि यह 18 वीं शताब्दी के तिब्बती टेक्स्ट की कापी है। ऐसी 6 हस्तलिखित 1648 के कृतियाँ हैं जो सभी आयरात लिपि में हैं और लेनिनग्रद (सेन्ट पीटर्स बर्ग) के पुस्तकालय में पाई जाती हैं। इस में कहीं कहीं मंगोल प्रभाव झलक उठता है जब राम व मार्ग व वादियाँ व नदिया पार करते बताए जाते हैं या जब गरुड़ असुरों सहित राम का मार्ग रोकते हैं। सम्राट जीवक के 3 पत्नियाँ हैं पर पुत्र कोई नहीं। वह उदम्बर फूल का खोज में जाते हैं समुद्र पार एवं वहीं से लाकर रानियों को यह फूल खिलाने पर उनके एक सन्तान जन्म लेती है जिसे वे राम कहते हैं। लंका से एक चीते को रूप धारण कर असुर आता है। राम उस की आंख फोड़ देते

हैं तथा सातों सन्तों जिनका तप इस असुर ने किया था राम को एक सेना प्रदान करते हैं, असुरों की नगरी में एक सुन्दरी का जन्म होता है उसका अपशगुनी बता कर एक पेड़ के तने में डाल कर दरिया में बहा देते हैं। उसे एक कृषक बचा लेता है। इस सुन्दरी का विवाह राम से होता है। जब असुरों का राजा अपनी बहन से यह सुनता है कि राम की पत्नी बहुत सुन्दर है तो वह एक सुन्दर बारासिंहे का रूप धारण कर के अपने एक परामर्शकार को वहां भेजता है। इस प्रकार राम की पत्नी को लंका ले जाता है। राम जब, अपनी पत्नी की खोज में जाते हैं तो देखते हैं कि सुग्रीव एवं बालिन लड़ रहे हैं। राम की सहायता से बालिन मारा जाता है। सुग्रीव तब राम की सहायता करते हैं और राम लंका जा कर अपनी पत्नी को लाने में सफल होते हैं। तत्पश्चात वह सुख तथा शान्तिमय जीवन व्यतीत करते हैं।

मंगोलिया में जो तिब्बती पुस्तक है उस में गंगा के आकाश में बहने तथा तत्पश्चात धरती पर आने का समाचार मिलता है। दूसरी पुस्तक है राम कथा की इस रामायण की तिथि बताना कठिन है। शायद सौ साल पूर्व लिखी गई होगी कहानी Crystal mirror जो मंगोलिया में बोलूर टोली में 1837 में जम्बा जौर्ज जी ने लिखी थी। यह कहानी भारत के साकय कबीले सून परिवार की है। दशरथ महाराजा जो कपिलवस्तु में रहते थे तथा उन के पुत्र का नाम राम था। यहां एक शीश महल था जैसे में असुर बसते थे। इस शीशे की दीवार से तो असुरों का राजा नहीं दिखाई देता था इस कारण नवश राम उसे मार नहीं पाते थे। हनुमान ने अपनी चतुरता से यह काम कर दिखाया। इसी प्रकार का एक दूसरा भी कथा मिलती है जो मौखिक रूप से ही मिली है यह भारतीय विद्वान् दण्डी की पुस्तक काव्यादर्श के द्वितीय चैप्टर में है। यह सातवीं शताब्दी की पुस्तक है। जिसमें अनदाजान के राजा के शीशे के घर की दीवारों पर दिखाई देने वाले शत सरों में शत्रु का शिर पहचान लेने का श्रेय जाता है। इस प्रकार बहुत सी विभिन्न राम कथायें मंगोलिया में प्रचलित हैं। जिन में विभिन्न देशों की थोड़ी कथायें सम्मिलित हो गई हैं। इस प्रकार राम गाथा के नये नये व्याख्यान बनते चले गए हैं।

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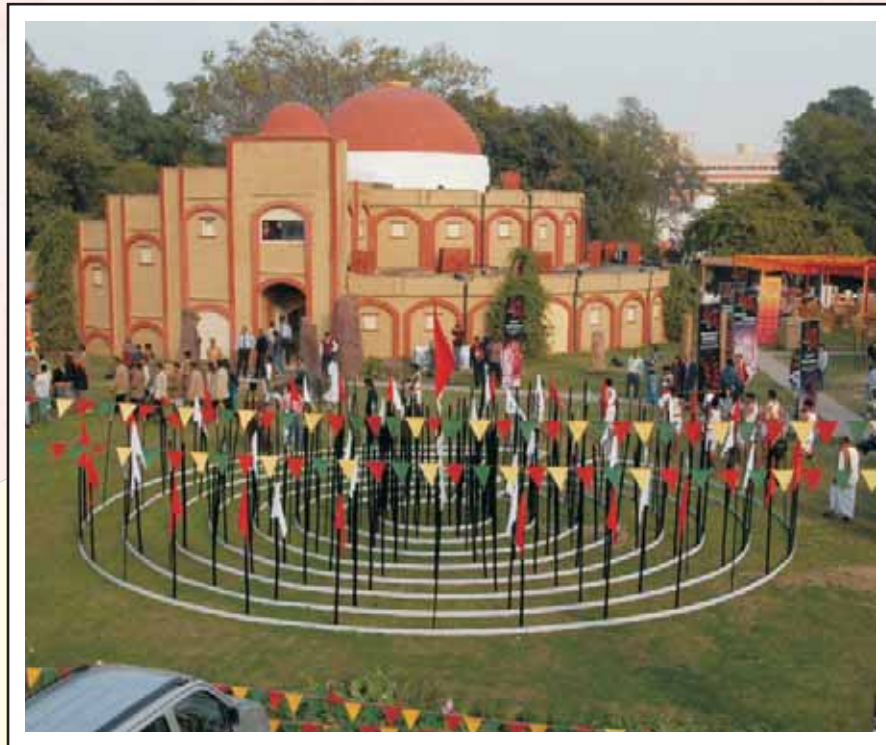
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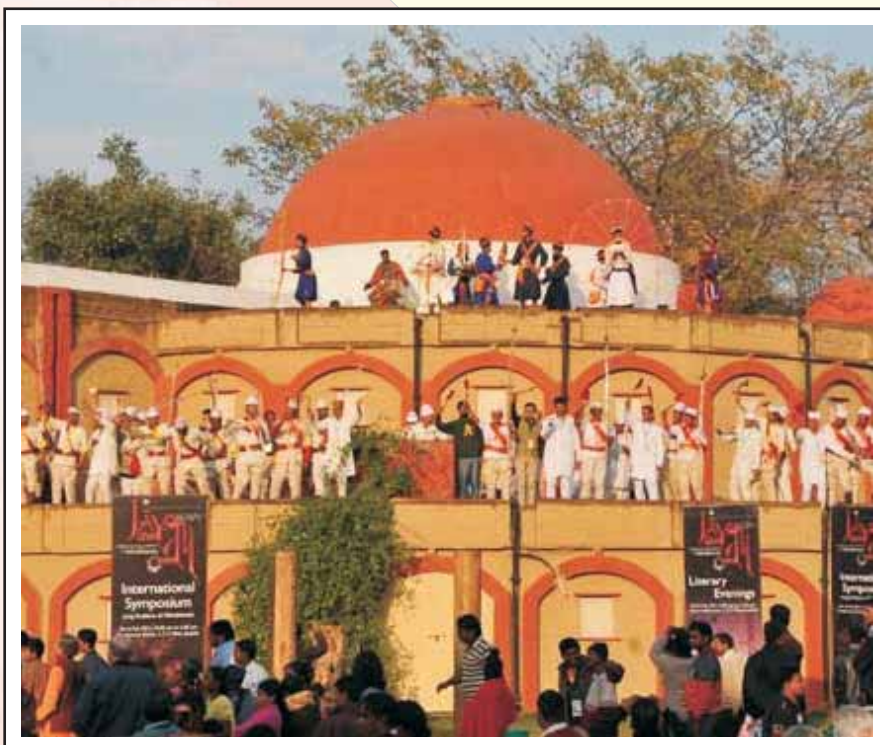
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