

# विहंगम

tuojh&Qjoj 2012 इ.ग.रा.क. केन्द्र की पत्रिका

# Vihangama

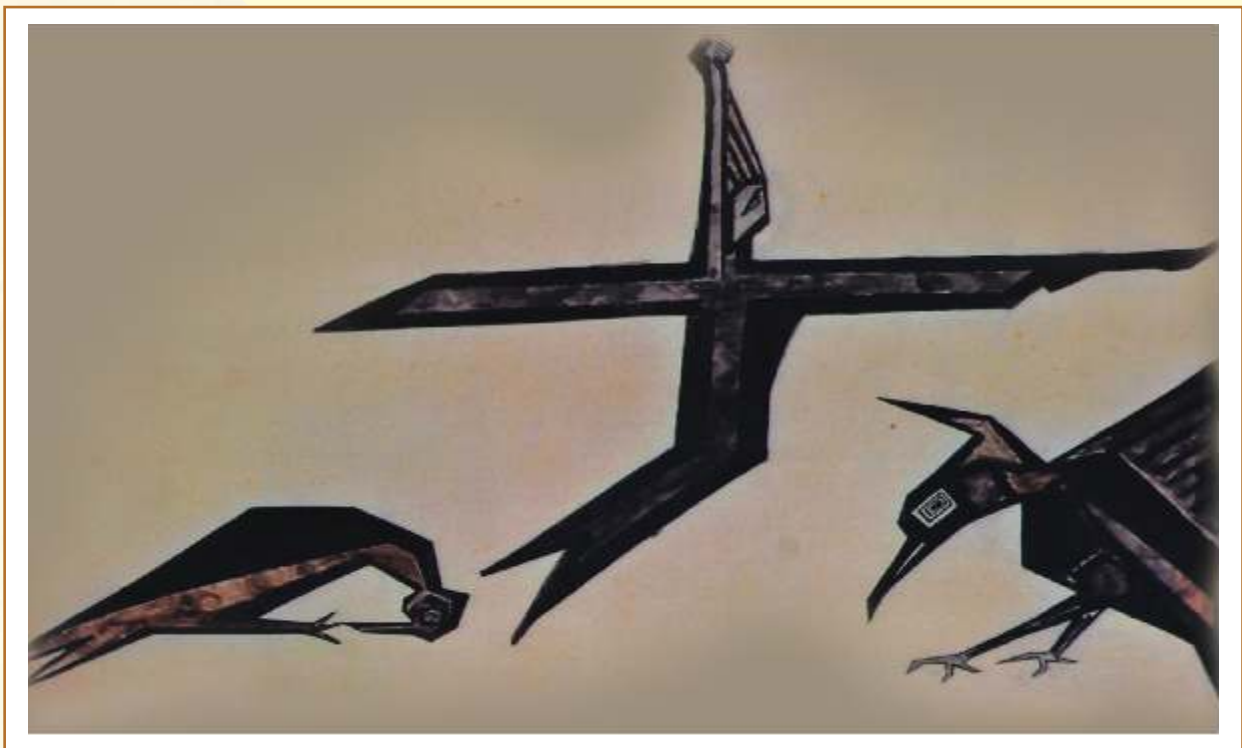
January - February 2012 The IGNCA Newsletter



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

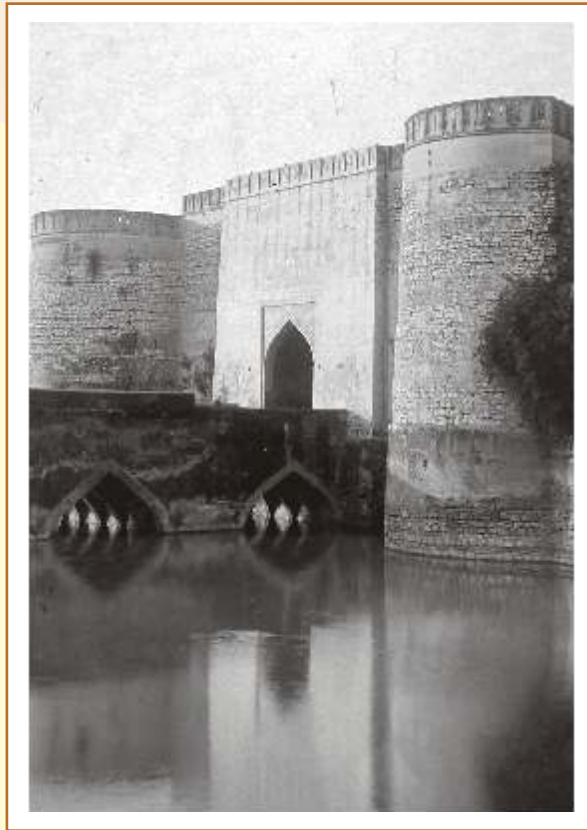


An Exhibit, Visvavara (Report Page 5)



Painting by Rabindranath Tagore (lecture Page 8)





Exhibition on Bharatpur (report on page 4)



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की ओर से मुद्रण एवं प्रकाशन-श्री वी०बी० प्यारेलाल।

Printed and Published by V. B. Pyarelal on Behalf of Indira Gandhi National Centre for the Arts  
C.V. Mess, Janpath, New Delhi - 110 001



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Editor : Mangalam Swaminathan

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Front Cover

Sanskrit Festival: Indramaha, Ankia Nat and  
Koodiattam performances

Back Cover

Panels from Visavara Exhibition

Photo Credit :

All photographs are from the IGNCA  
Photography Unit unless specified otherwise

*Printed at*

Dolphin Printo-Graphics  
4E/7, Pabla Building, Jhandawalan Extension  
New Delhi-110 055  
Ph. : 23593541 / 42

मुद्रित

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

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

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India and Mongolia have had ties  
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The IGNCA, as part of the event  
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# IGNCA to Host International Conference on Rock Art

Dr. B. L. Malla

**R**ock art is one of our greatest surviving treasures. It possesses the largest body of evidence of human, artistic, cognitive and cultural beginnings. The intrinsic efficacy of the rock art lies in the universality of appeal and its characteristics to endure and sustain in a manner in which all can discern it.

Until the recent past, the content of rock art has been much commented on as an indicator of the stage of development of the authors of the rock art. But, for some time now attempts have been made by scholars to explore the possibility of the proximity of rock art with the art of many living communities of the world – such as the indigenous people, the aboriginals, the tribal and the nomads. India is fortunate in possessing one of the three largest concentrations of this world heritage, the other two being in Australia and South Africa, where rock art is a living pursuit.

The IGNCA, which has brought out several publications, multi-media presentations and done extensive documentation of the Rock Art is hosting a major, international conference on the subject from 7 to 13 December 2012.

To decipher rock art, mainly three methods i.e. archaeological, psycho-analytical and ethnographical are being followed. In countries where there is no continuity of traditions due to such factors as industrialisation, the psycho-analytical and archaeological approaches are being adopted. Under psycho-analytical method, psychiatrists explore the minds of the prehistoric artists. But in India, Australia and South Africa where there is continuity of traditions, the ethnographical and archaeological approaches are followed. In ethnographical study, two main aspects emerge. One is direct relationship between tribal native groups and the rock art in their habitat. And another is the inference, which can be extracted from the

cognition of the natives about this art. It could help in making clear the meaning of the rock art depictions; why some and not others are ruled by the fixed laws, why it is not possible to generalise when dealing with different people. The other factors, which could be investigated by ethno-archaeology include – abrogation, superimposed drawings, destruction, and changing of sites. The concern for exploring new ways and means for rock art research and for deciphering rock art has opened a new chapter in the history of research in prehistoric and tribal art.

The Rock Art studies form a crucial component of the *Adi Drshya* (primeval vision) of the Janapada Sampada division of the IGNCA. Its engagement with prehistoric rock art is not restricted to the archaeologists, and the pre-historians' concern with establishing a linear chronological order of prehistoric rock art, nor is it confined to the identification of style and school as criterion for establishing chronology. Instead, it is a concern for man's creativity across time and space and civilisations and cultures through the perception of the sight. Briefly, the goal to be set is not merely the development of a database and a multimedia gallery but also to establish *Adi Drshya* into a school of thought and research on alternate means of understanding prehistoric art.

In the different parts of the world many international conferences have been held earlier on the general subject of rock art but hardly a few on a specific theme in the global context. The IGNCA organised a Global Rock Art Conference in 1993. The mainstream of discussions followed seminal issues like 'Universality' and 'Chronology.' Other problems highlighted were those of conservation and preservation of rock art sites, the safeguard of the natural environment and protection of the right of the indigenous people





*Conference Logo*

International Rock Art Conference on the general subject was organised by RASI at Agra in 2004.

The forthcoming conference would mainly focus on the 'Recent Developments in Rock Art Research and Documentation.' Renowned international multidisciplinary scholars from all over the world working on rock art would be participating in the conference. These scholars would address the issue of the new documentation and research methodologies adopted for the interpretation of the rock art. They would also re-assess the acceptance of chronology as the sole criterion of rock art studies. The importance of the rock art, both for archaeology and also ethnology and lifestyle studies would be discussed. The deliberations in the conference would follow mainly on seminal issues like the 'Adoption of both scientific and humanistic methodologies', 'Form, content and interpretation', 'Consideration of context', 'Rock art site(s) as a cultural landscape', 'Cognitive mapping', 'Ethnographical approach to examine the phenomenon of continuity', 'Psychology and semiotics of art', 'Ethnic and regional characters', 'Universal

inhabiting in the proximity of rock art sites. On this issue an "Expert Meeting on the Conservation, Preservation and Management of Rock Art" was organised by the IGNCA in 1996. Another

framework', 'Rock art and modern society', 'Chronology', etc.

Keeping in mind the rich concentration of rock art in India along with a vibrant living art tradition practiced by several communities across the country, the conference is focused to initiate a dialogue between academia and practicing artists both from the rural and urban areas. The conference has been conceived with a difference, giving special attention to a new kind of inter-disciplinary research involving allied disciplines like Anthropology, Geology, and Art History which can

open new horizons to the study of rock art. The deliberations in the conference sessions are proposed to be taken up under the following themes: (i) Concept and Methodology (ii) Themes - (a) Forms (b) Content (c) Context (iii) Techniques (iv) Interpreting Rock Art - (a) Archaeological Approach (b) Ethnographic Approach (c) Psycho-analytical Approach (v) Interdisciplinary Approach (vi) Chronological Issues (vii) Cultural Ecology (viii) Documentation and Conservation.

Besides the conference there would be parallel events like special lectures, workshops, exhibition(s), demonstration of traditional ritual art forms, screening of films, and a field trip to a rock art site. Dr. B.L. Malla, IGNCA, would be the coordinator for the conference. Those interested in participating may please write to him at [rockart.ignca@gmail.com](mailto:rockart.ignca@gmail.com)

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## BHARATPUR: Unsung Ingenuity, Valour and Splendour

**B**haratpur in Rajasthan is usually associated with the bird sanctuary. But there is much more to the town than the birds.

Bharatpur is a unique amalgam of Braj folk tradition and royal grandeur of the Jat Maharajas. It was a node of power and culture in the northern India during the post Mughal times. This impregnable and well-fortified capital of the kingdom ruled by Jat Maharajas was founded in 1733 A.D. The city was developed with a vision to serve as the capital of a large and powerful kingdom. It emerged as a seat of power and hub of culture in northern India during the post Mughal times. Today, the city is known across the world for its unique bird reserve. What is less known is the natural, historic and social context in which this unique wetland got created, the rich repository of built heritage that was bequeathed and the popularity of this kingdom.

Remnants from the glorious past of Bharatpur can be seen throughout the city even today. Rich architecture and traditional spaces add vibrancy to the monotonous contemporary urban environment. Some of the intricately carved stone buildings in the city are splendid specimens of Jat architecture and remind one of the high levels of artistic perfection achieved in the buildings of the noted Mughal Emperor Shahjahan. Unfortunately the built heritage of the city has until now went unrecognized.

An exhibition showcasing and celebrating the history, art and culture of Bharatpur was hosted at the Matighar, IGNCA from 8 to 17 February, 2012. The exhibition curated by Ms. Urvashi Srivastava, Director, Centre for Advancement of Traditional Building Technology and Skills (CATTS) showcased through photographs the hitherto unknown dimension of

Bharatpur's architecture and culture.

This exhibition is a culmination of three years of detailed mapping and documentation exercise by CATTS at the initiative of Lupin Human Welfare Research Foundation.

The entire mapping exercise was a process of discovery as it unveiled a wide range of built heritage in Bharatpur. Palaces, mansions, havelis, shops, *bazaars*, *dharamshalas*, temples, mosques, *kachahari*, fort, fortification wall, bastion, pavilions, *chhatris*, wells, tanks and ghats were identified. In addition, a number of ruins in the form of remnants of old structures dating from different periods have also been documented.

The mapping and the exhibition were the first attempt of its kind, a small step towards the achievement of the larger objective of conservation of built heritage of Bharatpur and marks the beginning of a new era of conservation and heritage based development in the city. The exhibition became a starting point of a dialogue, participation and collaborative action aimed at revitalizing and regenerating the historic core of Bharatpur.

The exhibition has now been permanently installed at the Salim Ali Visitor Interpretation Centre inside Keoladeo National Park Bharatpur, a World Heritage Site.

Input from Ms. Urvashi Srivastava  
email: sreurvashi@yahoo.com



Maharaja Surajmal



# 15th World Sanskrit Conference

Dr. Sudhir Kumar Lall

The World Sanskrit Conference is an event of great significance in the realm of Sanskrit studies. This international meet of scholars is held every three years in different parts of world and this time, the 15th World Sanskrit Conference, Delhi was the venue. Under the joint auspices of the International Association for Sanskrit Studies (IASS) and Rashtriya Sanskrit Sansthan, New Delhi the Conference was organised here from 5 to 10 January, 2012. The Indira Gandhi National Centre for the Arts (IGNCA) also joined hand & with the organisers and provided venues for exhibitions, performances and book fair on the occasion of this great academic endeavour along with hosting the entire Manuscriptology Section of the Conference at its auditorium.

A curtain raiser 'Purvaranga' was hosted in the afternoon of 4th of January at the IGNCA at the Bharatamandapam, the temporary venue erected for the purpose. It began with the ceremonial chanting from the Vedic samhitas as an invocation, by trained chanters of different recensions of the Vedas. This was followed by a gala presentation titled *Indramaha* or the Banner Festival of Indra. This dance drama was directed by great musicologist Mahamahopadhyaya Dr. R. Sathyanarayana of Mysore and the music for the performance was composed by Sangita Vidvan R. Nandakumara. The performing history of this dance drama goes back to at least a thousand years and its theme has been mentioned in the *Natyasastra* of Bharatamuni. This performance was re-created as per the instructions laid down in the said text. Some highlights of the performance were:

Its lyrics were written in Sanskrit.

It showcased many important Lakshya Lakshna Gitas that described various nuances of Natya.

It highlighted the age old Indian tradition of Gurusisya Parampara.

It depicted the creation of the Indradhvaja .

Its specially conceived music highlighted all the aspects of Vacika form of *abhinaya*, such as *vacana*, *gayana* and *udghosana*.

It integrated many cognate arts like Mayajala, Yoga, Desi Lanchana Paddhatis, etc. into a single play through this performance.

About 20 accomplished artistes bedecked in multifarious costumes presented this wonderful dance drama, which had the audience thoroughly enthralled. Multi camera audio visual recording of the entire event was done by the Media Centre, IGNCA. Dr. Ramakanta Goswami, Minister for Industries, Labour and Election, Government of Delhi, inaugurated the Sanskrit Book Fair, and Shri Chinmaya R. Gharekhan, President, IGNCA inaugurated the series of exhibitions in the IGNCA.

The Conference was inaugurated by the Hon'ble Prime Minister of India, Dr. Manmohan Singh at Vigyan Bhavan on 5 January 2012. Mr. Kapil Sibal, Hon'ble Minister for Human Resource Development, Government of India was the Guest of Honour. Eminent scholars of Indology, Dr. Ashok Aklujkar and Dr. Lokesh Chandra delivered special lectures, at the Inaugural Session, chaired by Dr. (Mrs.) Kapila Vatsyayan, Chairperson (IIC Asia Project), MP (Rajya Sabha) and Founder Member and Trustee, IGNCA Trust. The Rashtriya Sanskrit Sansthan released the catalogue of approximately



Model of Vedic-time hut



57000 manuscripts belonging to its Ganganatha Jha Campus. Some other publications of the Sansthan were also released on this occasion. All academic sessions of the 15th World Sanskrit Conference as well as the Valedictory session were hosted at the Vigyan Bhavan, while the sessions of the Manuscriptology Section were held at the IGNCA.

The Centre in collaboration with other academic and research institutions, organised a series of exhibitions entitled 'Visvavara' at the Matighar of the IGNCA for scholars, students, delegates and Sanskrit lovers. 'Visvavara' had the following sections – 'Revitalization of knowledge systems through manuscript wealth with focus on scientific traditions of India,' 'Sanskrit and Sanskritic inscriptions in South East Asia,' 'Historical traditions of India through manuscripts,' and there was a separate section on 'Information Technology and computer tools related to Sanskrit.' An academic volume 'Visvavara: Sanskrit for Human Survival' was also prepared for this occasion, under the editorship of Dr. Kalyan Kumar Chakravarty, containing 24 articles by noted scholars. The display of Vedic utensils at the adjoining hut of Matighar generated a lot of interest in the visitors. The book fair offered a unique opportunity for everyone to get acquainted with the recent publications in the field.

A five-day festival of Sanskrit theatre was also organized by the Rashtriya Sanskrit Sansthan at the IGNCA daily from 7.30 to 9.00 p.m. Audio visual recordings of these events were done by the Media Centre, IGNCA. Sanskrit plays as performed in traditional theatres of Koodiyattam, Kathakali, Nangiyar Kootu, Yaksaganam, Ankiya Nat and Manipuri Rasa were staged.

Koodiyattam by Margi Madhu: *Abhisekanatakam*

Kathakali: *Dusasanavadham* by E.N. Narayanan & P.M. Damodaran

Yaksaganam: Gajanan Hegde and his troupe

Ankiya Nat: Shrimanta Shankardev Kalakshetra, Guwahati

Manipuri Rasa: *Gitagovindam* by Radha Madhav Sanskrit Mahavidyalaya, Manipur.

Technical sessions on various themes of the conference commenced from the afternoon of the 5th January, and continued till the 10th at Vigyan Bhavan

and the IGNCA. The Conference operated in twenty sections, viz., Veda; Linguistics; Epics and Puranas; Tantra and Agamas; Vyakarana; Poetry, Drama and Aesthetics; Sanskrit and Asian Languages and Literatures; Sanskrit and Science; Buddhist Studies; Jain Studies; Philosophies; Religious Studies; Ritual Studies; Epigraphy; Sanskrit in Technological World; Modern Sanskrit Literature; Pandit-parishad; Kavisamvayah; Law and Society; and Manuscriptology. About eight sessions were held concurrently in four slots on most days. Apart from these sections, twelve special panels were also organized. Two hundred foreign delegates and one thousand Indian delegates participated in the conference. During these six-days 416 scholars from thirty-two countries presented 492 papers.

The valedictory function was held at the Plenary Hall, Vigyan Bhavan on the 10th January, 2012. Dr. Karan Singh, MP (RS) and Chairperson of Indian Council for Cultural Relations, was the Guest of Honour, while Mrs. Sheila Dixit, Honourable Chief Minister of Delhi, presided over this session.

The Conference proved to be an important meet of Sanskrit scholars of various universities and institutions world over who are working in different disciplines of Sanskrit Studies. They got a chance to interact and deliberate upon some important issues of Sanskrit learning and research in the global scenario and through their presentations, not only did they highlight the essence of wisdom enshrined in the Sanskrit language, they also brought to light treasures from the vast ocean of Sanskrit knowledge systems. IGNCA scholars Dr. Vijay Shukla (Section: Veda), Dr. Bachchan Kumar (Section: Sanskrit Inscriptions in South East Asia), Dr. Advaitavadini Kaul (Section: Tantra and Agama), Dr. Sushma Jatoo (Section: Epics and Puranas) and Dr. Sudhir Lall (Section: Manuscriptology) also presented papers in the respective areas of specialization.

The presentations made by all the scholars would be published in the Proceedings of the World Sanskrit Conference, to be brought out by the Rashtriya Sanskrit Sansthan and IASS.

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## From Interlocutor to Painter: Rabindranath Tagore and Modern Indian Art

Rabindranath took to painting in his late years long after he had established himself as writer of international renown, an innovative playwright and a songster of considerable originality. Although he took to painting late in his life it was the culmination of a lifelong engagement with art. In a lecture on 'From critical Interocutor to Painter: Rabindranath Tagore and Modern Indian Art' on 18 October 2011, Prof. Siva Kumar traced the history of this long and shifting engagement as it evolved through three successive stages. The first stage was marked by his early attempt to become a painter in the realist representational mode, and his first tentative attempts at critical engagement with the largely academic realist art of his times. During this phase, which lasted till he was about forty years of age, Rabindranath's attitude conformed to the general artistic taste of people from his own station, and he did not look far beyond Ravi Varma, G. K. Mhatre and J. P. Gangooly.

The second phase of his engagement with issues of art practice began with the Swadeshi movement. During this period his personal and close engagement with the realities and needs of India from a social and cultural perspective led him to reconsider his earlier

position and develop a more original position. This led him to make critical interventions and try to redirect the course of modern Indian art spearheaded by his nephews from the groove of narrow nationalism to a modernism that was open to cross-cultural learning. The first outcome of this effort was the art practice in Santiniketan which moved from the historicist trajectory of the Bengal School towards a modernism rooted in contemporary local experiences. Rabindranath's shifting views during this phase were shaped by his growing encounters with oriental, 'primitive', western modern arts. And this led him to look away from naturalistic art to methods of image-making based on the primacy of rhythm and design, and eventually led to his self-discovery as an artist.

While the second phase, in which he was a critical interlocutor of Indian modernism, lasted for about twenty years, the last phase, which covers his career as an artist, began when he was about sixty four and lasted till his death some seventeen years later. This phase saw the transformation of the doodles he was used to doing in his manuscripts into expressive images that eventually became independent by suppressing all vestiges of the text. This was made possible by an internalization of the aesthetic values he encountered in the 'primitive' and modern art works he saw during his travels on the one hand and by linking them with his own talent for rhythmic graphic articulation as a writer with a calligraphic hand, and a poet with a musical bent. With presence privileged over meaning in these erased texts turned into images, his work process as a painter thus differed from that he followed as a writer. This led Tagore to leave his paintings unnamed and as a painter see himself as witness to the world. While this led him to develop a non-narrative modernist visuality in his paintings they continued to be informed by the insights he had developed as writer and playwright into characterization and gestural expression. The presentation besides trying to locate Tagore in the context on Modern Indian Art also tried to trace how his emergence as a painter influenced his idea of art. ■



## Sanskritic Tradition of Indian Mathematics



India has a rich and ancient history in mathematics. There are several texts relating to the subject. In a talk on 'Sanskritic Tradition of Indian Mathematics,' IGNCA scholar Dr. Sushma Jatoo presented a survey of the mathematics through ancient Indian textual sources as well as of Indian mathematicians. Also, she drew the attention to the depth of the vast ocean of this integral part of our life, i.e., mathematics along with a case study of the earliest extant mathematical manuscript of Indian mathematics, i.e., the Bakhshali manuscript.

Dr Sushma elaborated on each of the words in the title of the talk. After a brief introduction to the Sanskrit language, she classified the development of Indian mathematics, into three stages, viz., i) the Vedic period, ii) the post-Vedic period, and iii) the modern period. She first dwelt upon the corpus of literature available in Sanskrit and in this background she profusely quoted from the Vedic texts, regarding the references of Mathematics. She also demonstrated as to how in ancient era, the disciplines of astronomy, astrology and mathematics have been intertwined and were complimentary to each other. Mathematics or *ganita*, as it is known in Sanskrit like other scientific traditions was an essential component of the ancient Indian education system. She also stated that Sanskrit texts, like the *Vedanga-Jyotisha* of Acarya Lagadha and the *Sulba-sutras*, have formed the basis of astronomy, algebra, arithmetic and geometry.

The post Vedic or the early Medieval period has been the Golden period of Indian mathematics, as masters like Aryabhata I, Varahamihira, Bhaskara I, Brahmagupta, Sridhara, Sripati, Bhaskara II etc. presented their views on different aspects of this subject through their works, namely, Aryabhatiya, Brhatsamhita, Bhaskariya, Brahmasphutasiddhanta, Patiganita, Ganitatilaka, Bijaganita, Lilavati, etc., and lent it credence. Dr Sushma presented an extensive survey of these masters and their works along with the historical time-line and traversed the period up to 1200 AD.

The speaker observed that from 1200 to 1800 A. D., "although no significant progress was made in the field of mathematics in this period, all across India, large number of commentaries on important treatises were written and thus, the subject expanded and became extremely popular." In the Kerala school of Mathematics there are two unique systems of enumeration, viz., the Bhutasamkhya system and the Katapayadi system. One of the the earliest extant mathematical manuscripts of Indian mathematics is the Bakhshali manuscript. Dr Sushma accentuated the high points of this manuscript, giving its brief history, and a crisp analysis of its contents. In conclusion, she read out a passage from the work of a ninth century mathematician Mahavira, which highlighted the importance and presence of mathematics, which is an integral part of our daily life.

The talk was chaired by Dr. Subhash Das of Utkal University.

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*The IGNCA has produced over sixty CDs/DVDs on various subjects and themes which are available in the sales counter of the IGNCA, at 11 Mansingh Raod, New Delhi - 110 001. The List of Publications is available on over Website : [www.ignca.nic.in](http://www.ignca.nic.in)*



## Puppet Kathakali on the path of revival

**P**avakathakali, or Puppet Kathakali is an art form that has had its share in making Kathakali, the classical dance theatre of Kerala, popular even from the time of its evolution. It is possible to see in different regions across cultures the puppet version of their important art forms. Bunraku is thus the puppet version of the Japanese Kabuki; the Chinese puppet theatre has elements that compare with the Beijing Opera. The dance drama Yakshagana from Karnataka has with regional variations its incarnation in the Yakshagana puppet. When children and young viewers see a character unfold through puppets, it leaves a strong impression in their minds.

In olden times, puppeteers all over the world travelled a lot. They would bundle up their puppets and travel across villages, from house to house and perform in the domestic space. When such itinerant performers arrived in the ancestral homes, the hosts took care of the needs of the performers.

In Kerala, for the Aandipandaras, such performances were traditionally the means of livelihood. There continue to be some families of such travelling performers in Paruthippulli and Kodumbu

villages in Palakkad. Though they had migrated from Andhra Pradesh many centuries back and settled here, their mother tongue continues to be Telugu. Their main source of income was to offer puja in households for Lord Subramanya and guide pilgrims on their way to Palani. Apart from this, some of them were good in various types of performances. It was a small group and from among these some worked as puppeteers. It is believed that they came from Andhra Pradesh via Tamil Nadu and settled in Kerala. When they reached Kerala, they used to perform the Aryamaala, the Tamil folk drama as puppet show. Later when Kathakali became popular in Kerala, they carved Kathakali figures, studied the text and shaped it to make it their own art form. They received considerable encouragement and acceptance.

In the modern period, at least till the 1960s, Pavakathakali was very much alive. Chamu Pandaram was a noted artist in the twentieth century. A troupe from Paruthippulli village under the leadership of Chamu Pandaram travelled covering regions till the Purnathrayeesha temple in Thripunithura. Kamaladevi Chattopadhyay who happened to see two such puppets in the museum in Thrissur was the first to



A scene from the play Uttaraswayamvaram



Chamu Pandaram and the troupe (Sangeet Natak Akademi)



K. Sreenivasan, K.V. Ramakrishnan and K.C. Ramakrishnan rehearsing *Ballyvadhham*



G. Venu with a Pavakathakali

underline the need to revive this art form. She was instrumental in providing the impetus and support to revive most of the puppet forms in India. Later, she entrusted Shri Venu G to continue with research in this area. Acharya Krishnankutty Pulavar, the leather puppetry maestro's help was instrumental in getting the information that Chamu Pandaram and his troupe were in Paruthippulli village.

In 1972, with the help of the documentation officer Govind Vidyarthi of Sangeet Natak Akademi, New Delhi, the Paavakathakali of Chamu Pandaram was filmed in 16mm. It can be said that this was the only documentation of Paavakathakali during that period. In 1980, according to the suggestions of Smt. Kamaladevi, there was an elaborate survey done by Shri Venu. Then, with the help of Shri K.V. Ramakrishnan, the nephew of Chamu Pandaram, many puppets and other details were collected. By the time the training programme for reviving Pavakathakali was

initiated by the Sangeet Natak Akademi in 1982, the main performers Chamu Pandaram and his colleague Velayudhan Pandaram had passed away. Only K.V.

Ramakrishnan, the son of Velayudhan Pandaram, K.C. Karuppan, K.C. Ramakrishnan, the children of Chamu Pandaram, percussionist V. Thankappan remained in the traditional family who were authentic artists of the art form. But none of them had the expertise to make puppets. Thottassery Narayanan, Kathakali artist and costume designer took

it on himself to make the puppets, studying the old puppets. Six students were selected from Puthuppulli and Kodumbu villages for training. Ravi Gopalan Nair was the student who studied the art of making puppets.

The overall responsibility of training was with Shri Venu, known for his knowledge of Kathakali and Pavakathakali. The venue for training was provided by Vijnanakalavedi, the Chengannur based Kathakali

It is imperative to nourish and nurture a new generation in Pavakathakali. This cannot be the livelihood anymore. Only those who have another regular job and can pursue this. Rigorous training for at least six years is essential if one has to ably perform with rhythmic modulations and gain mastery over the art.





Thottassery Narayanan Nambutiri



K.C. Ramakrishnan, K.V. Ramakrishnan and K.C. Karuppan rehearsing *Kalyanasaugandhikam* at Natanakairali (1984)

Vidyalayam. After almost one year, the venue was shifted to Natanakairali, Irinjalakuda. Since those students selected for training from the Aandi Pandaram family went into other professions, they were not available for Pavakathakali.

In 1984 the story of *Kalyana Sougandhikam* choreographed by Shri Venu was presented at the India International Centre, New Delhi. Following this *Duryodhanavadham*, *Dakshayagam* and *Utharaswayamvaram* were also choreographed. Pavakathakali had numerous stages in India and abroad and became popular across the world. At present, there is only a small troupe at Natanakairali to preserve this art form, consisting of K. V. Ramakrishnan, K. C. Ramakrishnan, Ravi Gopalan Nair, K. Srinivasan, V. Thankappan, and Kalanilayam Ramakrishnan. With the national award from the Kendra Sangeet Natak Akademi to K.V. Ramakrishnan and K.C. Ramakrishnan in 2011 and the Dakshina Chitra Viruthu award for Ravi Gopalan Nair, it has received the much-needed encouragement.

It is imperative to nourish and nurture a new generation in Pavakathakali. This cannot be the livelihood anymore. Only those who have another regular job can pursue this. Rigorous training for at least six years is essential if one has to ably perform with rhythmic modulations and gain mastery over the art.

The IGNCA collaborated with Natanakairali for a workshop on Pavakathakali in December 2011. At the end of the two-week workshop, performances of *Kalyanasaugandhikam*, *Dhakshayagam* and *Duryodhanavadham* were arranged at various venues, which were received well. For further information and queries: e-mail: [natanakairali@gmail.com](mailto:natanakairali@gmail.com), [abhinayakairali@gmail.com](mailto:abhinayakairali@gmail.com)

The IGNCA has a substantial collection of puppets. It organises puppet shows in schools from time to time as part of Bal Jagat Programme.

## Indo-Mongol Colloquium

Prof. Mansura Haidar

India has had long standing multidimensional relation with Mongolia though very little is commonly known about these close age-old connections. An International “Indo-Mongol Colloquium – Some Unexplored Areas of Research” was organised by the IGNCA from 1 to 4 February 2012 to make a small beginning in addressing this lacuna.

Ever since its rise, Buddhism with all its concomitants had engulfed Mongolia and played a significant role in the development of the country. It is the national religion even today. In every sphere -- literature, medical sciences, fine arts, etc., glimpses of Indian culture, ethos and faith are visible through socio-religious elements -- be it yogic practices, Buddhist philosophy, Vajrayana, emphasis on Tara, and tantrism, Shramanism/Shamanism. Translations of Indian religious and scholarly works and treatises, Buddhist and other Sanskrit texts in Mongolia reveal the pervasion of Indian thought considerably enriching Indo-Mongolian cultural sphere.

Similarly, in India, the impact of Mongol polity, language and customs lingered throughout the Mughal period. The Yasai Chingizi was a piece of medieval statesmanship. Babur highly appreciated Chingiz Khan in his memoirs and the laws formulated by him were always recalled by the Timurid chroniclers as Qanuni Tashrifat –ceremonial practices and prevalent and recommended code of conduct. The other constructive measures of Mongol Khans, their contribution to the sphere of architecture, monumental paintings; medicine, astronomy, (e.g. the Maragha observatory) and above all the impact of Mongol vocabulary on Indian languages and administrative institutions are few examples of the remnants of the cultural legacy left by them. There is the need to adopt an insightful

approach to various aspects of Indo-Mongol relations and to remove certain historical misconceptions hovering over the image of Chingiz Khan and his successors and these needs researchers’ zeal and enthusiastic urge to fill up the desideratum of history.

There were twenty participants from Mongolia, USA, Austria, Japan, Turkey, Kazakhstan, Kirghizia, Uzbekistan, Tajikistan and other places. Some scholars who could not attend the seminar made their papers available. A galaxy of scholars and diplomats came from Mongolia. These included Dr. T. Dorj, Vice-President of Academy of Sciences, Dr. Batkhishing, Ambassador at large; Dr. O. Nyamdavaa Oidov, Dr. Sambuudorj, Prof. D. Haisandai, Prof. B. Khuldorj, Dr. Odbayaar Zandrad, Prof. Chuluun. S. and others. Prof T.Dorj’s article on ‘Mongolian and Indian Studies’ gave an interesting view of Indo-Mongol lingual connections and translated works. Academician Jadambaa B. of Mongolian State University, contributed a paper on education for sustainable development in Mongolian Nomadic Context. Prof. Dr. O. Sambu Dorj spoke on ‘Problems in the Standard and Variant Pronunciation of Modern Mongolian Words.’ Several Mongolian and Indian scholars presented valuable articles on foreign policy and economic relations. To mention a few: Prof. Badamdorj Batkhishig’s paper on ‘New Concepts on Foreign Policy of Mongolia and its Relations with India,’ Prof. D. Haisandai’s ‘Mongolia’s Asia Policy,’ Prof. L. Khaisandai’s ‘The National Interest and Foreign Policy of Mongolia: Some Issues of History and Present Day,’ Prof. Balganjav Khuldorj’s ‘Indo-Mongolian Economic Relations –Current Trends and Perspective,’ Prof. Tuvd Dorj’s ‘Consequences and Outcome of Economic Transition in Mongolia,’ Dr. Sharad Kumar Soni’s ‘The ‘Third Neighbour’ Orientation of



Mongolia's Foreign Policy,' Prof. K.N. Pandita's 'India and Mongolia :Strategic Partnerships,' and Prof. ; DR. Sunita Dwivedi's 'Mongols and Trade on the Silk Road.'

Several articles were presented on the theme of Mongolian invasion, starting with Chingiz Khan. Prof Beatrice Forbes Manz compared the conquest of Khurasan with that of Khwarazm, analyzing the reasons for Chingiz Khan's onslaught; Dr. Suchandana Chatterjee spoke on 'The Mongol pax in Eurasia: a renewed field of enquiry'; Prof. Sattar Mazhitov highlighted the difficulties involved in the studies relating to Chingiz Khan because of extreme views held by the historians. Prof. Mashrabov, the President of Babur Foundation, Uzbekistan discussed various aspects of history of Chingiz Khan in a concise way and had surveyed the close ties existing through the ages between India and Uzbekistan. Many valuable and informative articles on the Mongols and about their origin and genesis as depicted in the historical sources of different countries were also presented. These include: Prof. Jean Louis Bacque Grammont's 'The Discourse on the " Other"-- The Tartars and the people of Gog and Magog In the Ottoman Literature';Yuki Kongaya's article on the 'Oral History of the Natural Environment –the Case of the Ejine River in Inner Mongolia, China's Prof. Fatima HARRAK's paper on 'The Mongols in Ibni Batuta's travelogue'; Prof. Aydogdy Kurbanov's 'About Mongol origin of Hepthalites'; and Prof. Suleyman Demyrcy's 'Mongol Invasions and the Emergence of the Ottomans : The conquest of Istanbul : The Age of Empire.' Dr. Zaharova summarised the details of the buildings as Babur's heritage in Osh. Prof. Mansur Bobohonov described the intellectual atmosphere in Akbar's period and the contribution of Tajik scholars who had enriched it. Mongol women during medieval period found their due place in the article of young and dynamic scholar Dr. Munevver Teskan who had commented upon the fairies and their activities as depicted in Baburnama. The journey from medieval to modern age was not the same. Describing the



plight of Mongol women during late medieval, modern and contemporary period , Dr. Maqsooda Shiotani spoke of damsels now mostly in distress. Prof. Vasiili Ploskih of Bishkek described archaeological wealth deposited in Issyk Kul region in his article. In his paper "Struggle of the Twin Movements and socio-political tendencies in the Mongol Empire' Prof. Luqman Bayrmov had described various people's movements and uprisings taking place during the Mongol period . The psyche of both, the conquerors and the conquered, as well as the then prevalent socio-cultural atmosphere were equally well presented.

Prof. Larisa Dodkhudoeva presented a paper on 'Indo-Mongol Cultural Relations during medieval Period and their Context.' Dr. Sara Kuehn spoke on 'The Serpent Dragon in the Art of Central Asia'; Prof. S. Chuluun's paper was on 'Photos of Mongolian Monasteries found lately in Russian Archives'; Dr. Odbayyar Zandraa spoke on the 'Ceramic Culture of the Mongols'; Dr. Shukla's article on 'Vedic Deities in Mongol Religio-Cultural sphere'; Dr. Mojgan Abshavi's 'Architecture, the mirror of human behaviour'; Dr. Nisar Ahmad's 'Mongol Tent Architecture'; Dr. Jean Arkelean's 'Persian contribution to the field of Indo-Mongol paintings through the works of Hussein Naqqash'; Prof. Lola Dod Khudaeva's 'Architecture in Programme of Legitimisation of Higher Political Power in Pre-Mongol Central Asia'; Prof. Askar Ali Rajabov's 'The Development of Music in Transoxiana and Khurasan during Mongol Period'; Alice. C. Hunsberger's on





‘Jami and the Mystical Thoughts’; Dr. Gaigysyz Jorayev’s ‘Interpretations of History in Post Soviet Central Asia’; Prof. Ovez Gundogdiev’s ‘Spread of Buddhism from Merv to Khatai’; Dr. Sushma Jatto’s paper on “Cross cultural spirituality of *Yogavasistha*”; Dr. Sudhir Kumar’s article on “The flight of Jackals (Persian translation of Pancatantra)” Prof Sarengerile’s ‘The influence of Buddhist Culture in Mongolia Deedu Mongolia culture as an Example’; Dr. Bachchan Kumar’s ‘Remnants of Mongol Rule in Burma’; Prof. Nazim Naseebullaevich Khabibullaev’s ‘The Impact of Timurid Art of Central Asia on the Style of Baburids’; Dr. Jinisha Jain’s ‘Medieval Urban Expansion along the G.T. Road’; Prof. U. Nurullaev’s ‘Medical Sciences during Medieval Period- Avicenna and AbuMuwaffiq’; Dr. Shuhrat Ehgamberdiev’s ‘Understanding the Scientific heritage of Ulugh Bek :Astronomical Achievements made and Challenges Ahead’; Prof. Mohammad Bagheri’s ‘Exchange of astronomical and mathematical knowledge between India and Iran’; Dr. D. Purevjav’s ‘Oral Messenger (Letter) Tradition in the Secret History Of Mongol Dynasty’; Dr Rafiuddin Maqdomi’s ‘Dr. Saifullah Saifi’s ‘Mongols in Ibni Tughri’s Al-nujumuzzahira-The chronicle of Sultans of Egypt’; Prof. Mansura Haider’s on ‘Indo-Mongol Relations’; and Dr. Vijay Kumar Bhatia’s on ‘India and Mongolia- Relations, Challenges and Prospects In the 21st century.’

With such a wide canvas of themes attempted, the Seminar on “Indo –Mongol Colloquium –Some unexplored Areas of Research “ came to an end with great academic expectations of collaborative prospects. It was agreed that Mongol historical studies need urgent attention to rectify misconceptions created by intentional or agreed records. An objective assessment of Persian, Arabic and above all Indian sources with an analytical approach may greatly help us in arranging the facts in proper order and direction and without a partisan or prejudicial view. A joint effort in this direction with the information available in Mongol sources can pay dividends. The second and most significant resolve was that a really valuable work on Indo –Mongol art and culture may be undertaken. Our shared cultural heritage as reflected in paintings, Buddhist deities, yogic and tantric traditions, handicrafts, medical sciences and literature would offer rich resource and material for this.

An IGNCA Delegation is planning to visit Mongolia at the Invitation of Mongol Academy of Sciences. The plans for future would be finally worked out between the group of scholars jointly from the two countries for collaborative researches and programmes for future.

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## ASIAN ENCOUNTERS: Networks of Cultural Interaction

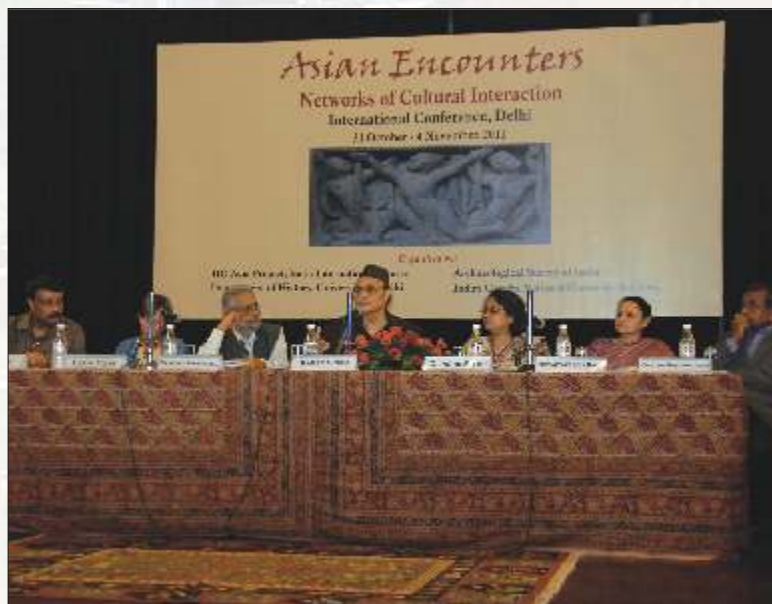
The IGNCA hosted a special panel on 'Asian Aesthetic Theories and Art Forms' during the International seminar on Asian Encounters: Networks of Cultural Interaction jointly organised by IIC- Asia Project, Delhi University, ASI and the IGNCA in November 2011. The panel on Art Forms was divided in four sessions. For practical purposes as also for the convenience of a systematic treatment to be given to the theme of the panel, the first session focused on Literature and Music. Two well illustrated presentations were chaired by Prof. Lokesh Chandra. The first paper 'From Sita to Madasi: An Ideal Role of Women from Thai Ramayana and Vessantara Jataka' was presented by Dr. Suchitra Chongstitvatana of Chulalongkorn University in Thailand. These accounts from Thai literary tradition are just two most vocal examples of interaction in the field of literature not only in Thailand but the entire region of Southeast Asia. They are the symbols of the impact of two great epics of India as well as Indian Pauranic Kavya tradition and strong Buddhist canonical literary tradition which had been a perennial source of interaction between India and rest of Asia during the course of the history of Asia.

The second paper 'Musical Exchanges in Asia 1500 BCE to 1500 CE' was another landmark

discourse made by Prof. Arsenio Nicolas from Philippines who is a visiting professor at Mahasarakham University in Thailand. The locus of this paper was on the appearance of gongs (kansya vadya) in the archaeological records of Southeast Asia signaling a new indigenous music culture and aesthetics that expressed the spirit of the age. These musical exchanges and dialogues evolved into syncretic systems of music cultures and musical knowledge.

The second session of this panel on 'The Sculptural and Architectural Art Forms' was chaired

by Prof. R.N. Mishra from Lucknow, Prof. Enamul Haque from Dhaka talked about 'Geography and Iconography' emphasizing on regional influences. Showing a number of



the sculptures from Bengal of 8th to 12th centuries he made his point by saying that while India on the one hand and the different regions on the other, were interacting among themselves, the process of inter-regional preferences in iconography continued. Prof. Ngo Van Doanh from Vietnam Academy of Science spoke on 'Champa temples' which include both Hindu and Buddhist temples. The distinctive style of these temples is called the pyramidal style. The

important characteristics of these temples were highlighted through their brick construction and brick patterns depicting various influences. The extant towers reflect upon the long and continued evolution of Champa Towers from the early 9th up to 18th centuries. Prof. R.N. Mishra read his paper on 'Aesthetics of Antromorphism.' The concepts about beauty of the body have kept on changing even as they have impacted the art tradition in India and possibly Asia. They emphasize varyingly on the essence and endowments - spiritual, physical or mental - of the form (rupa).

After discussing the practice (prayoga) of art in the first two sessions it was apt to concentrate on the theory (shastra) in the later two session. For having an overall view of the Asian Aesthetics, Prof. Kamlesh Dutt Tripathi delivered a keynote address on 'Hisoriography of Studies in Aesthetics.' He talked about Pan Asian Aesthetic Theories with special emphasis on Chinese, Japanese and Iranian aesthetics. He talked about the stalwarts of the 20th century as also of the contemporary period who by the identification of the commonalities between these theories attempted drawing possible connections in order to understand the phenomenon that has been going on through continued Pan Asian tradition.

Prof. Kamal Sheel of Banaras Hindu University chaired the session on 'Asian Aesthetic Theories and Manifestations' in which Prof. Irene J. Winter from Harvard University made her presentation while using the artistic traditions of ancient Mesopotamia (also known as West Asia) as a case study. She attempted to pursue the validity and utility of cross cultural comparisons by using a term such as aesthetic experience for a cultural time and place where the languages included no specific terms for art or beauty. She showed that even without a

single word for 'beauty,' attributes that constitute 'the beautiful' can be identified through paired terms of positive physical form and inner significance.

In the concluding session on 'Indian Aesthetics and its Branches,' there were five presentations which covered almost all streams of India Aesthetics. Prof. Radhavallabha Tripathi chaired this session. He started with his apt paper in which he surveyed the entire history of rasa discourse from pre-Vedic to the 20th century speculation on rasa theory. Thereafter Prof. Kamlesh Dutt Tripathi threw some light on the considerable contributions of Acharya Abhinavagupta to the Indian Aesthetics through Kashmir philosophy of Trika and the philosophy of language of Bhartrhari. Prof. Maruti Nandan Tiwari spoke on how Shanta Rasa has all through been the core spirit of Jaina philosophy and art, since 1st and 2nd century CE, basing his arguments on the evidences from Jaina texts and also other texts as also by showing a number of illustrations. Prof. Suniti Kumar Pathak from Santi Niketan, West Bengal made his presentation on 'Buddhist Aesthetics.' He cautioned against some conceptual misnomer viz. Hinayana, Mahayana, Tantrayana -- which he said almost evade in respect to Buddhist aesthetic principles of creating beauty of the Buddhas and Boddhisattvas. The session concluded with the presentation by Acarya Raghunath on 'Aesthetics in Vaishnava Gaudiya Parampara is the climax of Indian Aesthetic Experience. To conclude, these two days of deliberation brought out the Pan Asian unity, diversity, multiplicity and multilayered, holistic tradition that has come down with many centuries of experience. The proceedings of this panel would be brought out by the IGNCA.

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# मौलाराम एक महान गढ़वाली चितेश

डॉ० कु० संजय झा

प्राचीन भारत की सभ्यता, संस्कृति एवं इतिहास का क्रमवद्ध परिचय प्रस्तुत करने वाली सामाग्री में कला का अत्यंत महत्वपूर्ण स्थान है। संस्कृत के प्राचीन ग्रंथों में कलाओं की संख्या 64 मानी गई है जिसमें चित्र कला (आलेख्यम) का भी विशिष्ट स्थान है। प्रसिद्ध टीकाकार यशोधर पंडित, जिनके टीका का नाम **जय मंगला** है, ने चित्र कला के छः अंग बताये हैं :—

1. रूपभेद, 2. प्रमाण, 3. भाव, 4. लावण्य—  
योजन, 5. सादृश्य, 6. वर्णिका भंगः

रूप भेदाः प्रमाणानि भाव लावण्ययोजनम्।

सादृश्यं वर्णिकाभंग इति चित्रषडङ्गकम्।।

विष्णुधर्मोत्तर पुराण में भी चित्रकला की आर्वचिन परंपरा का उल्लेख इसके तीसरे खंड के 35 वाँ अध्याय से 43 वाँ अध्याय तक है।

अठारहवीं शताब्दी के महान चित्रकारों में गढ़वाल के मौलाराम का नाम बड़े ही सम्मान से लिया जाता है, जिसका विस्तारपूर्वक वर्णन कलासमीक्षक आनंदकुमार स्वामी ने 1976 में प्रकाशित अपनी पुस्तक 'राजपूत पेंटिंग' में सविस्तार पूर्ण किया है। इसमें समस्त पहाड़ी चित्रशैलियों को राजस्थानी से भिन्न बताते हुए 'हिन्दु पेंटिंग ऑफ पंजाब हिमालयाज' कहा गया।

सन् 1743 में मौलाराम का जन्म पिता मंगतराम तथा रामी देवी के पुत्र के रूप में हुआ। वे एक अत्यंत प्रतिभाशाली लेखक, विद्वान, विचारक, धार्मिक, इतिहासकार, स्पष्टवक्ता तथा लगनशील कलाकार थे। बादशाह दारा शिकोह के पुत्र सुलेमान शिकोह के साथ मौलाराम के पूर्वज श्यामदास तथा केहरदास श्रीनगर गढ़वाल के राजा पृथ्वीपत शाह के दरबार में दिल्ली से चल कर आये तथा लगभग दो वर्ष तक

श्रीनगर में राजा के आश्रित होकर रहे। यह ऐतिहासिक सत्य निम्नांकित पंक्तियों से स्पष्ट होता है—

करे मंगतराम विचार है,  
मोलाराम सलाह यह है।

दिल्ली आदि निवास हैं  
तुवरं हमारी जात,

आये है गढ़वाल महि सलेमशाह के साथ।।

श्यामदास और केहरदास हि,

पितापुत्र दोऊ राषे पास हि।

श्यामदास अरु केहरदास हि,

रहे सुलेमासिको के पास हि।।

गढ़ राजवंश काव्य, पर्ण, 4 अ

मौलाराम का पुष्टतैनी व्यवसाय तो सुनारी था परंतु उनके पूर्वज कांगड़ा शैली के चितेरे थे तथा उनके संग्रह में विभिन्न शैलियों के चित्रों की भरमार थी। उनका अपने जीवन—यापन तथा कला संवर्द्धन होता रहे, इसके लिए तत्कालीन गढ़वाल नरेश ने उन्हें 60 गाँवों की बंदोवस्ती भी प्रदान की थी।

ऐतिहासिक साक्ष्यों के आधार पर मौलाराम का वंशवृक्ष इस प्रकार है—

- |                     |                       |
|---------------------|-----------------------|
| 1. श्यामदास,        | 2. केहरिदास,          |
| 3. हीरालाल,         | 4. मंगतराम,           |
| 5. मौलाराम,         | 6. ज्वालाराम,         |
| 7. आत्माराम/तेजराम, | 8. मुकुंदराम/बालकराम, |
| 9. तुलसीराम/बैजनाथ  |                       |



श्री भक्तदर्शन ने अपनी पुस्तक 'गढ़वाल की दिवंगत विभुतियों' में मौलाराम की जीवनी संकलित की है।

गढ़वाली चित्रों का विषय अत्यंत विस्तृत है। गढ़वाली चित्रों का सबसे मनोहर रूप कृष्णलीला के चित्रों में दिखाई देता है। इन चित्रों में बाल-सुलभ स्वभाव का जितना सहज रूप चित्रांकित है, वह सूर के काव्य की तुलना में किसी भी प्रकार उन्नीस नहीं ठहरता। शृंगार के कोमल पक्षों का जैसा सुन्दर चित्रांकन इस शैली के चित्रों में मिलता है, वैसा अन्यत्र कहीं उपलब्ध नहीं होता। आलेखन की कोमलता, आकृतियों की मृदुलता, हल्के एवं आकर्षक वर्ण-विधान, रेखाओं की सजीवता और सर्वोपरि, बहुत ही सजीव दृश्य, ये यदि कही दिखाई पड़ते हैं, तो इन्हीं चित्रों में। मौलाराम रंगों के मिश्रण में बहुत ही सिद्धहस्त थे। ऐसा माना जाता है कि मौलाराम ने लगभग सात हजार सुनहरे, हरे एवं प्राकृतिक रंगों के सम्मिश्रण से चित्रों में भव्यता प्रदान की।

विषय की दृष्टि से इनके चित्रों में नायिका भेद, षडऋतु, दशावातार, अष्टदुर्गा, ग्रह, दाम्पत्य जीवन तथा राज परिवार आदि का उल्लेख है।

इनके चित्रों में नगाधिराज हिमालय की दिव्य शोभा तथा गढ़वाल की ममतामयी प्रकृति का सुंदर निरूपण है। पशु-पक्षियों, वृक्ष-लताओं तथा नदी-उपत्यकाओं के वड़े ही अच्छे चित्र मिलते हैं। नायिका चित्रों में आंगिक सौन्दर्य का निरूपण सौंदर्यशास्त्री (aesthetician) तथा छात्रों के लिए एक विषय हो सकता है।

इनके प्रसिद्ध चित्रों में **मस्तानी**, महादेव-पार्वती, कृष्ण-राधा मिलन, वासक शय्या-नायिका, अभिसारिका नायिका, उत्कण्ठिता नायिका आदि उल्लेखनीय हैं। मौलाराम ने सन् 1775 ई० में बनाया **मोरप्रिया चित्र** जिसमें अपने **प्रिय मोर** के साथ खेलती हुई नवयौवना को चित्रित किया गया है एवं चित्र के ऊपर अपना जीवन आदर्श वाक्य (मोटो) भी लिखा है।

कहाँ हजार, कहाँ लक्ष्य है, अरव खरव धन ग्राम।

समझे मौलाराम तो, सरवसु देह इनाम।।

जगदम्बा उपासक मौलाराम ने भक्ति-भाव से पौराणिक चित्रों जैसे जगदंबा, देवी, गणेश, लक्ष्मी, सरस्वती, अष्टदुर्गा, कृष्ण, संतशिव, ब्रह्मा, विष्णु का अद्भुत चित्रांकन किया। मौलाराम ने तत्कालीन राजा-महाराजाओं जिसमें प्रमुख महाराजा प्रदीपशाह, ललितशाह, जयकृत शाह, प्रद्युमन शाह के दरबार में रहकर कला, धर्म, दर्शन के विभिन्न आयामों का सफलतापूर्वक अध्ययन एवं सृजन किया।

यु तो मौलाराम एक चित्रकार थे किन्तु कविता, इतिहास और राजनीति जैसे विषय में उनका असाधारण अधिकार था। हिन्दी के अतिरिक्त फारसी एवं संस्कृत में भी उन्होंने पद्य-बद्ध रचनाएँ की। उनकी कविताओं को विषय की दृष्टि से तीन भागों में बाँटी जा सकती है, प्रथम भाग की वे कविता जो चित्रों के व्याख्या स्वरूप लिखी गई हैं, दूसरी कोटि की वे कविताएँ जो गढ़वाल के तत्कालीन इतिहास के लिए प्रामाणित सामाग्री उपस्थित करती हैं, इसमें उनके द्वारा लिखित काव्य ग्रंथ "श्रीनगर राज्य का इतिहास"



है, तीसरे भाग में वे कविताएँ हैं, जिनका विषय आध्यात्म है। जिसके अनुसार उन्होंने एक आध्यात्म मार्ग 'मन्मथ पंथ' को प्रचलित करने का प्रयास किया।

मौलाराम जी द्वारा रचित काव्यों की संख्या 200 के आस पास है। जिनमें पौराणिक काव्य ग्रंथ—मन्मथ—सागर, शृंगार—मंजरी, बारहमासा, आशक—उपासक, दशावतार वर्णन, राम महिमा, चण्डी की हिकायत, ज्वाला महिमा, खिज्र महिमा, देवी महिमा एवं ऐतिहासिक गाथाओं में काव्य—मंगतराम—मौलाराम संवाद, गढ़वाल विध्वंस, मूल गणिका नाटक, गढ़ गीता संग्राम, गढ़ राजवंश काव्य, रणबहादुर चंद्रिका, शमशेर जंग चंद्रिका, गीर्वाण युद्ध विक्रम चंद्रिका एवं गोरखाली बख्तार जस चंद्रिका आदि प्रमुख हैं।

वर्तमान में उनके वंशज डॉ० डी०पी० तोमर ने एक संस्था का निर्माण किया है, जो उनके बनाये दुर्लभ चित्रों एवं पाण्डुलिपियों का संरक्षण कर नई पीढ़ी के छात्र एवं शोधकर्ताओं को उचित सामग्री प्रदान कर रही है, जिससे गढ़वाल शैली के चित्रों के नये आयामों को उद्घासित किया जा सके।

श्री वाचस्पति गैरोला का कहना है कि सदियों से पिछड़ी और अस्तित्व की तलाश में भटकती हुई गढ़वाली चित्रकला शैली में एक ही दशक की अल्पायु में अपनी अलग पहचान बनाकर भारतीय चित्रकला की समृद्धि में एक नवीन अध्याय जोड़ा है। कला गुरु आनन्द कुमार स्वामी जिन्होंने भारतीय प्राचीन कला को संसार के सामने रखने में सर्वप्रथम प्रयास किया, के अनुसार जगत विख्यात मौलाराम भारतीय नभ का प्रकाशमान एवं अनोखा चित्रकार था। कला समीक्षक

कार्ल खंडावाला ने मौलाराम के संदर्भ में अपने विचारों को यूँ रखा है—

“Mola Ram was very important figure in the world of Garhwal painting, being a Courtier, a Councilor and a also a Painter. Today no book on Pahari painting can be complete without a full reference to the Garhwal School.”

डॉ० शिव प्रसाद डबराल के अनुसार मौलाराम केवल चित्रकार ही नहीं थे, बल्कि वे उच्चकोटि के कवि, इतिहासकार, लेखक, तांत्रिक, साधक, दार्शनिक और मतप्रवर्तक भी थे। वे बहुमुखी प्रतिभा के धनी थे।

बैरिस्टर मुकुन्दीलाल ने मौलाराम की गढ़वाल चित्र शैली का व्यापक समीक्षण किया है तथा अपनी पुस्तक 'गढ़वाल पेंटिंग', 1962 में मौलाराम के कृतित्व का बखान किया है। गढ़वाल राजवंश के कैप्टन शूरवीर सिंह पवार, श्री लक्ष्मण सिंह बटोही का 19 अगस्त, 1973 में धर्मयुग में छपा हुआ लेख गढ़वाल शैली के उन्नयन व विकास पर समुचित प्रकाश डालता है।

इंदिरा गाँधी कला केन्द्र के जनपद विभाग ने पिछले दिनों रामायण प्रोजेक्ट के तत्वाधान में **कौतुक** नाम से मौलाराम के चित्रों का प्रदर्शन माटी घर नामक वीथिका में किया था।

डॉ० कुमार संजय झा,  
सहायक पुरा अभिलेखापाल,  
कलानिधि—सी  
इंदिरा गाँधी राष्ट्रीय कला केन्द्र

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