

# विहंगम

मार्च-अप्रैल 2017

इन्दिरा गांधी राष्ट्रीय कला केंद्र

# Vihangama

March-April 2017

The IGNCA Newsletter



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



## Shirei Hodu: Celebrating the Jewish Saga of India



*H.E. Daniel Carmon Ambassador of Israel, MEA Secretary Shri Amar Sinha and Member Secretary, IGNC, at the event commemorating 25 years of Diplomatic relations between Israel and India.*



*Renowned Author Esther David in conversation with Prof Jay A. Waronker, Professor of Architecture and Artist at the conference on Jewish Heritage*



*Scholars at the Jewish Heritage conference*



*Genizah installation by eminent artist Mr Achia Anzi*



*Glimpses from the exhibition Hodu and the Jews*



*Bene Israel Kirtan group from Bombay*

### Front Cover:

Folk performance as part of the Lok Gatha Utsav 2017 organised at Chitrakoot from 24-27 February

March-April 2017

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# Inspiration from the Past- II

In this part of the article I will examine the influence of the Indian Miniature on the later Indian artists in the 20th and even 21st century. I will show that some of these artists looked back to the miniatures with a purpose, while others were touched by the aesthetic experience, but the common thread has always been a concern for going back to their roots.

*Ms Oindrila Raychaudhuri*

In 1895, E.B. Havell, then Principal of the College of Art in Calcutta, started urging his students to embrace an Indian aesthetic by emulating the exquisite paintings made for Indian royal courts. He also persuaded members of the Bengal intelligentsia to collect, appreciate and copy Indian miniatures. Soon after, Ananda K. Coomaraswamy began his epic journey of discovery across North India, studying and acquiring the paintings that would form the core of his monumental *Rajput Painting* (1926). Like Havell, Coomaraswamy was searching for an authentically 'Indian' spirit in Indian art and he believed he had discovered it in the paintings made for Rajput courts. Unlike the Mughal paintings (which he dismissed as worldly and materialistic), these paintings seemed to him to be spiritual and other-worldly both in their form – that was abstract and stylized, and in their subject matter – which dwelt on myths and legends of Hindu gods and goddesses.



## Abanindranath Tagore and Bengal School

The revivalist art movement that began in Bengal in the late 19th century runs parallel with the Indian nationalist movement, forming a series of bridges between pre- and post-independent Indian art. The intrusion of European mores into Asia had its inevitable reaction in creating a pan-Asian sentiment, which, in the Indian Revivalists, took the form of a conscious effort to restore Asiatic aesthetic modes. The artistic themes that Revivalism championed were the ideals of the 'spiritual' and 'transcendental' as the essence of the Indian tradition.

The nationalist project in Art was led by Abanindranath Tagore (1871-1951). Moving away from oil painting and subjects that were popular with the British and Indian intelligentsia, Abanindranath looked to murals from

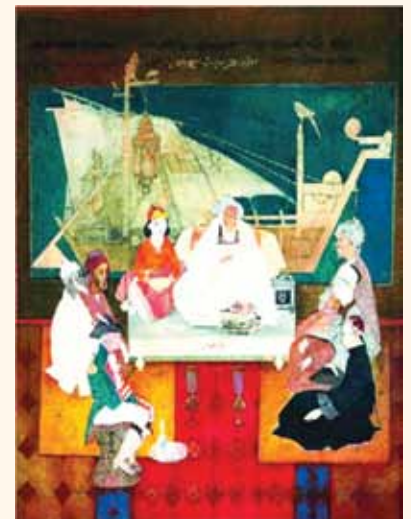


Ajanta and medieval Indian miniatures for inspiration, both for the subject matter as well as indigenous material such as tempera. He sought to develop an indigenous, yet modern, style in art in response to the call for 'swadeshi' to express Indian themes in a pictorial language that deliberately turned away from Western styles. From his painting of "Krishna-Lila" series in 1896, almost all his paintings were done in the miniature form.



*Krishna Lila Abanindranath Tagore*

"Narration", R. Siva Kumar writes, "was central to Abanindranath's art. The narrative impulse, as we have seen, informed both his landscapes and portraits, and they became involved and more engaging when they were inflected with narrative innuendoes." His playful insinuations begin to push the limits of these enterprises when in paintings like the *Arabian Nights* (1930) he strategically upsets the hierarchy of history, culture, representation and conventions. Not only did he play on the Mughal miniature format by including inscriptions in pseudo-



*Arabian Nights Abanindranath Tagore*

Persian calligraphy style (albeit Bengali), he also introduced characters and locations from his immediate colonial cosmopolitan neighbourhood to participate in these resplendent visual dramas sourced from a distant cultural and geographical locale. By projecting his observations of local life into his images of Arabian Nights the 'artist-flaneur' in Abanindranath sought to empower a colonized people with their own voice and own stories.

## Amrita Sher-Gil



Having received her initial training at the École de Beaux Arts in Paris, this Indian-Hungarian artist set out for India in 1934 – a journey which turned out to be a great voyage of discovery of Indian art. Her works painted in the European academic tradition underwent radical changes once she turned her gaze to Indian subjects. These oils combine her European education, especially the post-Impressionist style of Gauguin and van Gogh, with the bright colours of Mughal and Pahari miniatures and



***Siesta, 1937, Amrita Sher-Gil. From the collection of National Gallery of Modern Art, New Delhi***



***Story Teller, 1937, Amrita Sher-Gil  
From the collection of Khalid Tyebji, New Delhi***

the elegant figures of the Buddhist cave paintings at Ajanta.

In 1936, the artist met Karl Khandalavala in Bombay. Khandalavala, a connoisseur of India art and a collector of miniature paintings, catalysed her interest in the Rajput, Mughal, Basohli and Pahari schools of miniature painting. Amrita was deeply fascinated by the colours of these miniatures. She took to this facet of Indian pictorial tradition like a duck to water and her new orientation was signalled by a change of scale and choice of subjects. The two paintings of 1937, *Siesta* and *Story Teller* were both inspired by the Pahari miniatures. Both the works suggested a condensed and, at the same time, colour-suffused pictorial composition.

Throughout her life Amrita struggled for her recognition as an Indian artist. She came in contact with the 'swadeshi' movement and accordingly adapted to Indian themes and changed her style of painting. Acceptance as an 'Indian' artist was the primary motivation that drove her to adopt Indian themes and look to Ajanta frescos and Rajput miniatures for inspiration. "Europe belongs to Picasso, Matisse, Braque and many others. India belongs only to me," declared Amrita in 1938. Posterity has been kinder to this ambition than her contemporaries, to whom her use of oils, wild life-style and bombastic statements smelled more of Montmartre than the rustic scenery of the Punjab which she so loved to portray.

## V.S. Gaitonde



Vasudeo S. Gaitonde is regarded as one of India's foremost abstract painters. He trained entirely in the new, resurgent Indian tradition. He graduated from the J.J. School of Art in Bombay in 1948 and became a fellow there from 1948 to 1950. His early study under

Professor J.M. Ahivasi familiarized him with compositional techniques associated with Indian mural paintings and miniatures. In the immediate post-independence years, Gaitonde was affiliated with the Progressive Artists' Group and with the Bombay Group, which included K.K. Hebbar, M.B. Samant and S.B. Palsikar. In fact, Palsikar was an influential teacher in J.J. School and he introduced his students to the traditions of Indian aesthetic theory, the formal techniques and symbolism of Indian miniature painting, as well as folk iconography and patterning.

Gaitonde's initial understanding of figuration and space was also influenced by traditional Indian mural painting, illustrated manuscripts and cloth painting. Some of his early works were influenced by Western Indian (specifically Jain) paintings of the eleventh to fifteenth century and the "Tantra Devi" series (c. 1660-70), attributed to the artist





**Two Women, 1953, V.S. Gaitonde**  
From the collection of TIFR



**Woman with Kite, V.S. Gaitonde**  
From the collection of TIFR

Kripal of Nurpur, one of the Pahari schools of miniature painting. Some of these influences also pervade his mature work.

## Laxman Pai

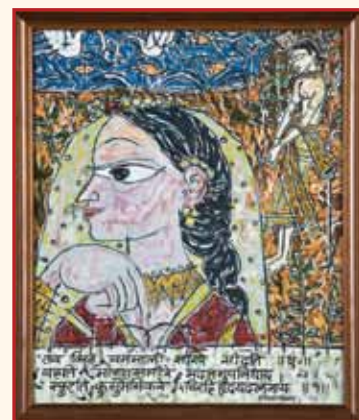


Born in Goa, Laxman Pai may be considered as a contemporary of Gaitonde. He received his education from J.J. School of Arts in Mumbai (1943-47) and like Gaitonde he taught in J.J. School for some time before becoming the Principal of Goa College of Art. He worked in Paris for 10 years (1951-61). Laxman Pai belongs to the same early period of modern Indian art. He rediscovered the miniature style of painting that gave him a language on which to base and develop his own dialect

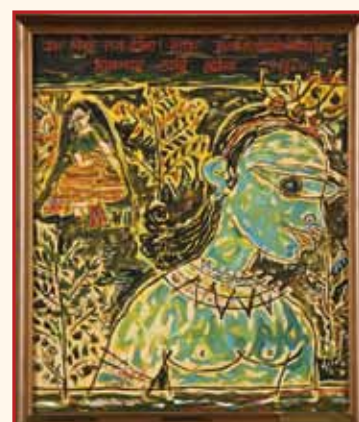
The vibrant hues, reminiscent of the Indian miniatures that are so characteristic of Pai's art got bolder and brighter with each painting. In his own words *"The bold and sensational colours set my narrative into a pitch of intensity. The other things are also given colour and significance by the degree to which they reflect and dramatise the theme in tone and texture. I have used figurative drawings in a convincing manner in their folk sensibility...."*

The overwhelming influence of Kangra and Rajasthani miniature paintings in some of his works is quite clear to even a casual viewer. Pai, like Coomaraswamy and Abanindranath, stresses the 'swadeshi' theme: *"When I went to Paris, I was often asked whether luminaries like Picasso or Chagall influenced me. I would retort – they are the*

*ones who have been influenced by me! They were the ones who broke the stranglehold of the Greek style of art and were influenced by two-dimensional art from Japan and Africa. This two-dimensional art was mine already in the eastern concept of aesthetics. Anything that grows has to have roots*



**Geeta Govindam, 1954, Laxman Pai.** From the collection of the TIFR



**Geeta Govindam, 1954, Laxman Pai.** From the collection of the TIFR



and when you have deep roots, you stand erect.” Laxman Pai, *The Hindu*, 2006.

## Nilima Sheikh



Nilima Sheikh was born in New Delhi in 1945 and trained in painting at Baroda (1967-71). Her artistic lineage draws from her inspiring teacher at Baroda, K.G. Subramanyan, who was in turn influenced by Binode Behari Mukherjee at Santiniketan.

“Through his (Subramanyan’s) reference back to his teachers ... these became for me a way of discovering an identity connected with the Asian tradition.” says Nilima Sheikh. Under the mentorship of Subramanyan and Gulam Mohammed Sheikh, she learned the power of



**When Champa Grew Up 1 (Set of 12),  
Nilima Sheikh 1984**



**When Champa Grew Up 3 (Set of 12),  
Nilima Sheikh 1984**

narrative structure. Narrative is at the heart of all of her work, from her miniature-style paintings to her murals and large-scale canvasses. “It could be that miniature painting attracted me to the narrative...” observes Nilima. In a 1998 interview to *Sunday Herald* she commented “...during



**When Champa Grew Up 7 (Set of 12) Nilima  
Sheikh 1984**



**When Champa Grew Up 11 (Set of 12)  
Nilima Sheikh 1984**

the Eighties I actually got an opportunity to travel and study the techniques of various kinds of tempera painting, particularly at Nathdwara and Jaipur in Rajasthan...” Inclined to work on cycles of paintings, as in the calendric eries of the narrative of Song-Space, she explains, “Maybe I’m uncomfortable with a single piece...”

In 1984 she mesmerized everyone with a cycle of twelve tempera paintings sized and structured like miniatures titled *When Champa Grew Up*. It narrated in moving images the story of a sprightly neighbourhood girl growing up and eventually ending as a victim of dowry death

These twelve small paintings, with the events depicted tersely in a style reminiscent of tempera works, are simple and poignant like the painted lives of medieval saints. In Nilima’s poetic narrative, the sequence grows beyond illustration, beyond the commonplace, to a universal plane.



## Diasporic Body Double: The Art of the Singh Twins



The London-born artists Amrit and Rabindra Kaur Singh are contemporary British artists acknowledged as

constituting a unique genre in British art and for initiating a new movement in the revival of the Indian Miniature tradition. Daughters of a doctor who emigrated from the Punjab, Amrit and Rabindra are identical twins born and raised in England. During a trip to India (1980) they encountered the Indian Miniature paintings and were drawn toward the richness of technique and presentation. From that point, they were keen to practice and revive this art tradition. Their turning to the formal vocabulary of the Indo-Persian style was also a response to the rampant Eurocentricism which they encountered in their art school education in England. In their own words:

*"Our adhering to the miniature style was our way of asserting the right to choose a visual language which was true to our own interest in art and the natural affiliation and pride we felt for our Asian heritage..... We have been fascinated by the Indian miniature painting tradition - not least because of the exquisite detail, technical skill and breathtaking level of perfection displayed by this traditional art form. For us it was such a highly appealing style... that we felt transcended cultural and historical barriers."*



*Wedding Jange II, 1991, The Singh Twins, Government Art Collection, UK*





**Liverpool 800: The Changing Face of Liverpool, 2007**  
**The Singh Twins, Heritage Centre, St George's Hall, Liverpool**

We see then that modern artists have looked back to the mediaeval miniatures for more than a century. For almost all of them there was a conscious decision to look into the miniatures for inspiration and it has been mostly driven by patriotism, a determined effort to revive this facet of the glorious past of Indian art, which, as we have seen, goes right back before written history. In almost all the cases, though their themes are contemporary, these artists have been deeply influenced by the style of presentation. It is the alternative way of representation of the third dimension – formal and stylistic, without invoking the Western system of linear perspective – that each of these artists have adopted in their own technique. Similarly, the narrative – either as a set of paintings, or as a conglomeration of scenes within a single frame – has been the common solution to the problem of representing the fourth dimension, as contrasted with the photo-flash approach of Western art.

Before ending, however, it is only fair to say that the style that has been referred to time and again as purely 'Indian' is actually a synthesis of many different forms from different continents. We have noted the Persian influence through Mughal paintings, to which must be added European, Chinese, Japanese and even ancient Egyptian influences which stole into the works of modern Indian artists. As a matter of fact, Art cannot be defined by the boundary of a continent or within a framework of time, for there is no such thing as a pure art form. A particular style is always

a product of various influences and inspirations from the past and present across continents. It is the fusion of these which gives character to a particular genre, as I hope has been made clear in this article.

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(Ms Oindrila Raychaudhuri has been associated with the Tata Institute of Fundamental Research since 2008. As an archivist she has been cataloguing, preserving and managing the valuable collection of the TIFR Archives. Apart from her professional work, she is an accomplished Odissi dancer and acts in amateur theatricals.)



# Shirei Hodu: Celebrating the Jewish Saga of India- Exhibition and International Conference

Ms Kritika Mudgal



**The sound of the shofar (ram's horn) is considered auspicious among the Jews and marks the beginning of important events**

The recent times in the world have seen a lot of unrest. There have been differences in worldviews, and discord among nations. In such times it is imperative that we look back to the bonds that have formed over time. The IGNCA programme *Shirei Hodu* celebrated the Jewish connection that India has forged over centuries. The Minority community of the Jews has enjoyed religious freedom and contoured the cultural landscape of the country. All sects of the community, the Bene Israel Jews of Maharashtra, Baghdadi Jews of Mumbai and Kolkata, Cochin Jews of Kerala, have contributed to various aspects of socio-cultural life. India has produced distinguished businessmen, eminent artists, illustrious political leaders, world renowned poets and authors from the Jewish community. The exhibition *Hodu* and the *Jews* focused on all these aspects along with the history, ritual practices, art and architecture etc. The exhibition, curated by IGNCA and Jewish Scholar Dr Kenneth X. Robbins was inaugurated on 5 February and was on display throughout the month.

The exhibition was inaugurated by Hon'ble MoS, External Affairs, Shri M J Akbar and H.E. Daniel Carmon, Ambassador of Israel in India. During the month-long display period, it was visited by many including important officials and political staff of the Israel Embassy in India, Shri Amar Sinha, Secretary, Ministry of External Affairs, Ms Shefali Shah, Joint Secretary Ministry of Culture, Mr Ezekiel Malekar of the Judah Hyam Synagogue in Delhi, Ms Sharon Lowen, and many members of the Jewish community in Delhi and beyond. School students also visited the exhibition in large numbers. The exhibition other than showcasing a comprehensive history of the Jewish community and its contributions in India, also displayed community photographs by Ms Ellen Goldberg, and those by Ms Bindi Sheth of Ahmedabad curated by famous artist and author, Ms Esther David. Another popular attraction in

the exhibition were the watercolour paintings from Prof Jay A. Waronker's series *Synagogues of India*.

It was also able to generate interest about the community in those from different ethnic-religious backgrounds, and an appreciation, for the harmony that amalgamated communities have shared along with space through generations, and for the rich inter-cultural heritage of India.

The two-day international conference was held on 6 and 7 February and was declared open in the presence of General V K Singh, Hon'ble MoS, External Affairs and H.E. Daniel Carmon. It saw participants from Israel, Austria, UK, USA and India. Wide ranging topics were addressed during the course of the conference- there were discussions and presentations on historical paradigms, community living, the Jewish communities of India, the Jewish diaspora, modern and contemporary art from the community etc. Both days of the conference concluded with a public lecture- Prof Shalva Weil spoke on "Expanding Horizons, Contracting Paradigms: The State of Research into India's Jews", while Prof R.K. Jain's lecture was on "Diaspora, the Jews and India: Name of the Game and Game of the Name." The conference marked the start of a rich, inter-cultural, inter-faith, dialogue among scholars of national and international repute, from within and without the community.

The programme also witnessed cultural performances, talks by Mr Ezekiel Malekar and Dr Sharon Lowen on "Interfaith Dialogue: A Jewish Perspective" and "Transcultural Jewish Identity" respectively, and guided walks through the exhibition.

28 February saw the closing ceremony for the *Shirei Hodu* Programme, coinciding with a commemoration of 25 years of Diplomatic Relations between Israel and India.

A Press Event was held at the Twin Art Gallery, the exhibition venue organised by the Ministry of External Affairs, India and the Embassy of Israel in India. The Embassy here unveiled a logo signifying the relations that both countries have shared for 25 years.

(Ms Kritika Mudgal works as Project Assistant in the Kaladarsana Division at IGNCA. She holds an MSc in Literature and Society from the University of Edinburgh, (Scotland, UK) and a Master of Arts (English) from the Faculty of Arts, DU. Other than being a student of Literature, she is an amateur photographer and a full-time learner.)



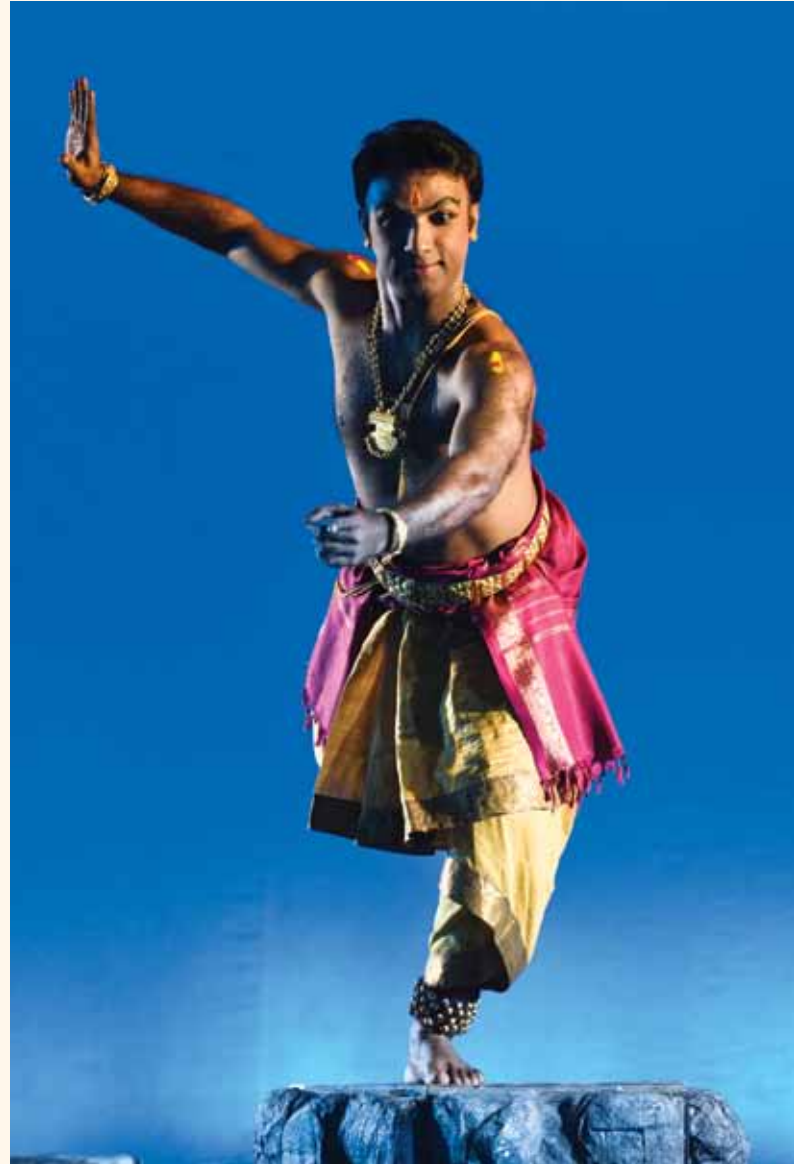
# National Seminar: A Reverential Revelation of Eternal Relevance

to commemorate the 1000th Year of Acarya Abhinavagupta on 24 & 25 January 2017 in collaboration with Kalakshetra Foundation, Chennai & Bharata – Ilango Foundation for Asian Culture, Chennai (BIFAC)

*Dr Advaitavadini Kaul*

The Seminar at Chennai was the fourth and the final seminar in the series of seminars organized by IGNCA to mark the millennium year of Acarya Abhinavagupta, the towering figure in the cultural map of India. It is very significant to note that hailing from Kashmir Abhinavaguptacarya commented upon Alankara Sastra for literature; Tantra/Agama (Kashmir Saivism) for metaphysics and epistemology; Natya Sastra for performing arts. This included every aspect of art and culture and could be experienced from various planes of life be it physical, intellectual, emotional or spiritual. Contemplating in the serene atmosphere of Kashmir the rays of his wisdom illuminated the whole sub continent in due course of time. The basic objective of organizing this series of seminars by IGNCA was to revisit this multifaceted personality, his marvelous contributions to Indian art, thought and culture and the significance of the same in contemporary perspective.

The inaugural session at the Chennai seminar started at 9:30 am on 24 January by lighting the lamp with the chanting of Vedic mantras in the traditional ambiance of the Kalashetra Foundation (KF). Dr. Padma Subrahmanyam, Member, IGNCA Trust and Convener of the Chennai Seminar, gave a lucid introduction to the seminar conceived by her on Acarya Abhinavagupta. She expressed that the doer ship of the intellectual spirit of this Kashmiri colossus made her to realize that this seminar was going to be of eternal relevance of this intellectual exercise leading to spiritualism. She warmly welcomed all dignitaries, participants and the audience. Dr. N. Gopalaswamy, Chairman, KF delivered the Inaugural Address. He expressed his concern on why the intellectual tradition of our country has taken a back seat. He further said that the people like we must ensure that this tradition continues. Dr. Bharat Gupta, Trustee and EC Member, IGNCA Trust delivered his address on "Vyakhya " while discussing Acarya Abhinavagupta



*Kamadeva Pilaster of Southern parapet Avantisvamin Temple, 9th C.A.D. Avantipur, Photo: S.K.Bhat, 2005*



as an example par excellence of a great interpreter who reconciled the conflicting strands of thought prevalent during his time, to create a unified vision based on metaphysical, epistemological and aesthetic principles. He emphasized by saying that Abhinava's methodology and reasoning can be a beacon light for us today as we are in need of a modern Indian theory which offers both aesthetic as well as moral values and these are very much present in Abhinava's works. The Keynote Address was delivered by Prof. K.D. Tripathi, Professor Emeritus, BHU, Varanasi. The address concentrated on Abhinavagupta as the leader of Indian Agamic/Tantric revelatory tradition, particularly the tradition of Trika system of Śivādvayavāda (monistic Shaivite philosophy) of Kashmir, to its finale by establishing it on sound epistemological as well as metaphysical grounds.

Thereafter seven academic sessions were conducted which were organised in four sections of Alankara, Kashmiri Saivism, Tantra, and Natya. A total of fourteen papers were presented by eminent scholars viz. Prof R Nagaswamy, Prof

Pappu Venugopala Rao, Prof N. Ramanathan, Dr Padma Subrahmanyam, Prof Sriniruddha Dash, Dr Godabarisha Mishra, Prof C. S. Radhakrishnan, Dr S. Venugopalan, Satavadhani Dr R. Ganesh, Dr Jayashree Rajagopalan, Dr Rajashree Vasudevan, Dr Padma Sugavanam, Dr Advaitavadini Kaul and Dr G. Sankaranarayanan. Most of the presentations were supported by power point presentations and some presentations were also supported by the live demonstration of natya mudras by practicing dancers. A summary of each paper was presented in Tamil by Isaikakavi Ramanan for the benefit of young students of Kalakshetra Foundation. A special address was delivered by Hon'ble Justice Shri Sanjay Kishan Kaul on 25th January during the valedictory session. His address was a compact presentation on Acarya

Abhinavagupta giving a complete picture of his life and works. The vote of thanks was presented by Smt. Priyadarsini Govind, Director, Kalashetra Foundation.

Cultural proformance were organized on both the evenings. On 24th January the artistes of Kalakshetra presented some episodes of Ramayana in the Kalakshetra Bharata Natyam style. This style is being performed continuously since last more than fifty years as these episodes were choreographed during 1960s by Smt. Rukmini Devi Arundale(1904-1986), Founder of the Kalakshetra.

On 25th evening the Veena recital was led by Shri B. Kannan. Shri N. Ananthanaryanan and Smt. Srividya Viswanath from Kalakshetra were other two Veena artistes. Acarya Abhinavagupta has been depicted as a great Veena Vadaka. The two-day seminar aptly concluded with this soulful Veena Vadana.

*Advaitavadini Kaul is HoD of Kalakosa Division and Associate Professor of Inter Disciplinary Study of the Arts within Indian tradition at the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi. Here, she has been initiating research projects in association with scholars of international recognition. Many of these projects have already culminated in well-received and well-known published volumes, each presenting an analytical study of a particular aspect of Indian art and aesthetics within an overall Indian world view. Her own research and publications are mainly focused on Kashmir and various aspects of its cultural heritage, intellectual traditions and historiography. Besides her contribution of about forty research papers and articles, she is the author of a book on Buddhist Savants of Kashmir – Their Contributions Abroad and has also edited a few volumes which include a volume on the History of Kashmiri Pandit and the volume IV of the Kalatattvakosa on Manifestation of Nature: Srsti-Vistara (co. ed.)*



**Hon'ble Justice Shri Sanjay Krishan Kaul delivering a special address during the valedictory session**



**Veena recital at the conclusion of the seminar**

# International Women's Day at IGNCA

IGNCA joined the global community with the International Women's Day celebrations on 8 March, 2017. The efforts of IGNCA's Narivada Prakalpa under the guidance of Dr. Sushma Jatoo culminated in a day-long conclave followed by cultural performances by women artistes representing some of the traditional art-forms usually dominated by male artistes.

International Women's Day commemorates the movement for women's rights each year since 1909. The day is also recognised by the United Nations as the Day for Women's Rights and International Peace marks a celebration of women's achievements throughout history and across nations.

At Indira Gandhi National Centre for the Arts, the day began with a *Mangalacharan* where Dr. Rekha Kumari, a teacher and artiste sang Vedic hymns and bhajans to mark the auspicious beginning of the day. This was followed by the opening of the conclave titled 'Women's World: Choices, Challenges and future Possibilities'. The conclave constituted of women from different walks of life, sharing their personal experiences and perspectives along with the challenges they have been facing in their professional and personal lives. on various women's issues. The opening session brought together Ms Malini Awasthi, eminent folk artiste, Ms Rathi Vinay Jha, Senior bureaucrat, Trustee, IGNCA and Founder of NIFT, Prof. Madhu Khanna,

noted art-historian and Tagore National Fellow at National Museum, Delhi, Ms. Neera Misra of the Draupadi Dream Trust, Prof. Shashi Tiwari of the Sanskrit Department, DU, Dr. Gayane Mousisyan, a young Armenian cardiologist who works at the Rashtrapati Bhavan and Ms. Nehha Bhatnagar, Bharatanatyam artiste and founder of the organisation Sarvam and Ms. Vinita Srivastava, Joint-Secretary, IGNCA. In this session, Dr. Sushma Jatoo welcomed the gathering and introduced the theme and laid emphasis on traditional Indian viewpoint of treating women with utmost respect, i. e. "*yatra naryastu pujiyante ramante tatra devata*", or where women are adored, there gods dwell. She also acknowledged the contribution and guidance of Dr. Sachchidanand Joshi, Member-Secretary, IGNCA for conceptualising the format of the programme. After this, Dr. Mangalam Swaminathan of IGNCA briefly introduced the activities of IGNCA to the audiences. Then, many pertinent aspects relating to women and patriarchy were raised and discussed. Ms. Malini Awasthi spiritedly shared anecdotes about the privilege as well as the challenges that she was born into, her life as a married woman and the years of experience she has gathered traveling all over the country and abroad as a female artiste with a troupe made up mostly of men. She advised us against constantly measuring women against men or against male centric notions, questioning words like "tom-boy". She pointed out how they take away from an individual

persona through use of homogenising gender-based categories. She also reminisced the women who taught her strength and resilience and helped her lay the rock-solid foundation she now stands on. Ms Rathi Vinay Jha too bared her heart out and shared a personal story of struggle in a man's world, and the need to stand up for one's rights and for



Members of the IGNCA family with performers from the evening's cultural programme.



what one believes in. She said she was glad to note the prominent presence of the male officials of the IGNCA family to attend the conclave, and wisely voiced the need to include more men in such discussions and the need to acknowledge that neither men nor women would be able to bring about the required changes working as separate groups and in isolation.

The presentations and discussions that followed brought myriad female voices to the fore, all from different professional circles and from varied economic strata. Prof. Madhu Khanna delineated the activities of Narivada Prakalpa of IGNCA and spoke of the need to step beyond the western feminism and to develop an indigenous feminist ideology that the Indian women can relate to within her cultural context. Both Prof. Khanna as well as Ms. Neera Misra of Draupadi Dream Trust looked back to female voices from our mythological heritage. Ms Misra got everyone thinking of the questions that are thrown our way in the *Mahabharata* in general and in the Draupadi legend particularly. She hinted that it is time we re-examine our categories of good and bad and acknowledge the patriarchal shortcomings of the society we inhabit. Prof. Shashi Tiwari referred to Indian scriptures and Sanskrit literature and made a Power Point presentation regarding the journey of the Indian woman from Vedic times to the modern day. She also presented a comparison of women's role in society then and now, urging one to re-examine the changing position of women vis-à-vis various aspects of society and the reasons behind such changes. She stressed on the need to striking a balance between traditional values and modernity. The young Armenian cardiologist prompted the audience to look beyond the man-made barriers of religion and geography and recognise the commonalities that run through our lives binding us together in human experience. Ms. Nehha Bhatnagar, talented dance artiste and entrepreneur, prodded us to think of the privileges we take for granted while also explaining her philosophy that one must keep working towards one's goals and they are sure to become a reality through collective efforts of oneself and the forces that be. The discussion following lunch brought to one platform identities that are making India proud, and selflessly endeavouring to make our city, our country a better, safer place for women. The discussants included Dr. Rama, the Principal of Hansraj College, Delhi University, Ms. Namita Wahi, alumni of Harvard University and presently from the Centre for Policy Research, Ms. Hema Biswa and Ms. Ankita Ray, both filmmakers, Ms. Meenakshi Kaushal, female metro train operator from DMRC, , Inspector Ms. Chandrakanta and Sub-inspector Ms. Sunita, from Delhi Traffic Police , Ms. Poonam, Cab driver, Ms. Preeti, Ms. Usha, Ms. Pushpa and Ms. Bhageshwari- who work at IGL



**Prof Madhu Khanna at the Conclave**

Gas stations. All of them shared their stories from their professional and personal lives and also shared the kind of situations and hardships that they have encountered, and their approaches on how to get on in today's world. This session was moderated by Ms. Vinita Srivastava, JS, IGNCA.

The evening too resounded with bold female voices. Ms. Krantigeeta Mahabal, famous Kirtankar from Mumbai engaged the audience with her interactive Kirtans. She sang of the young Manu, better known as *Jhansi ki Rani*, a mischievous, bright girl, who went on to become an epitome of female grit and valour. Following this Kirtan performance was a Hari-katha narration by Ms. Uma Maheshwari. She is an exponent of the Telugu and Sanskrit Hari-katha, the much-acclaimed woman Hari Katha artiste; she narrated Kalaidasa's *Kumarasambhavam* and kept the audience enchanted. The final performance for the day was by Ms. Rina Das Baul and her two accompanying artistes from Shantiniketan. The Baul, a folk tradition of West Bengal considers women as unique beings, worthy of celebration and reverence. Ms. Rina's songs in Bangla, were centred around women's issues to mark the occasion. She sang lovingly of *Ganga, Jamuna, Saraswati* and the audience found itself euphoric.

The Joint Secretary, IGNCA, Ms. Vinita Srivastava participated actively throughout the day's proceedings and stated that this was perhaps the most wonderful day for her since she joined IGNCA in February, 2017. She thanked all the panellists and performers along side, women and men officials of the IGNCA family for participating and working towards the successful organization of the Women's Day Conclave and performances.

8 March at IGNCA was all about destroying divisive categories and labels that are enforced upon women and embracing all women with their shared and unique experiences, learning from each other and finding strength through common human experiences.

# Exhibition of Art Works from Vietnam

*Dr Bachchan Kumar - South East Asian Studies, IGNC*

On the eve of the 45th year of diplomatic relations between Vietnam and India (1972-2017), the Embassy of the Socialist Republic of Vietnam, New Delhi and Indira Gandhi National Centre for the Arts, New Delhi organized an exhibition “Contemporary Artists from Vietnam: An Exhibition of Art Works” at the IGNC’s Exhibition Hall, IGNC during 5th to 10th January, 2017. The Exhibition was inaugurated by Dr. Lokesh Chandra, President, Indian Council for Cultural Relations, New Delhi and Chairman, Nehru Memorial Museum and Library, New Delhi on 5th January. Dr. Sachchidanand Joshi, Member Secretary, IGNC and H. E. Mr. Ton Sinh Thanh, Ambassador of the S.R. of Vietnam were the Guests of Honour. The inauguration was marked by the chanting of Buddhist sutras by Buddhist monks from India and Vietnam. Prof. Lokesh Chandra, in his inaugural speech, highlighted the common cultural heritage of the two countries especially in terms of Hinduism and Buddhism. He admired the exceptional works of the contemporary artists from Vietnam. Prof. Chandra also underlined the features of classical art and architecture of Vietnam which are intimately linked with the classical art traditions of India. Twenty well known contemporary artists consisting of painters, sculptors and photographers from Hanoi, Hue, and Ho Chi Minh City were present on the occasion.

The exhibits were displayed in two parts. The first part displayed 45 outstanding artworks by Vietnamese painters, designers, sculptors, lacquer artists, do? paper designers etc.

The second part of the exhibition had 45 photographs of the panoramic view and natural beauty, life-style, religious beliefs, customs as well as culture as a whole of the people of Vietnam.

H.E. Mr. Thanh, spoke about the collective cultural values of India and Vietnam, and the shared art heritage of the countries. On the eve of 45th year of India – Vietnam diplomatic relations, he thanked IGNC for hosting this exhibition. He said that the 45 art exhibits and 45 photographs signify the close relations between the people of Vietnam and India in the modern times.

Dr. Sachchidanand Joshi, expressed his thanks to all the



***Panoramic view of social life of Vietnam***



***The Beauty of Vietnam being enjoyed by the two friends***

artists from Vietnam for displaying their exhibits. India and Vietnam have common art and literary traditions. The Ramayana and the Mahabharata too have played a significant role. The people of Vietnam practise both Hinduism and Buddhism. In the modern era, India-Vietnam relations have been exceptionally friendly since their foundations were laid by Prime Minister Pandit Jawahar Lal Nehru and President Mr. Ho Chi Minh more than 50 years ago. Honourable Prime Minister Mr. Narendra Modi’s recent visit to Vietnam has marked a “new benchmark for India-Vietnam ties which will take the relationship to a whole new level.”



# EVENTS



*Hon'ble MoS, MEA, Gen. V.K. Singh at the inaugural session of the Shirei Hodu International Conference*



*Hon'ble MoS MEA, Mr M J Akbar, Dr Sachchidanand Joshi, Dr Ken Robbins and H.E. Daniel Carmon, Ambassador of Israel in India inaugurating Hodu and the Jews an exhibition on the Jewish Heritage of India.*



*Hon'ble Minister, Ministry of Law and Justice and Ministry of Information Technology, Shri Ravi Shakar Prasad, at the National Conference on Global Perceptions of Indian Heritage*



*A concert by Ustad Bahauddin Dagar legendary Rudra Veena Maestro as part of the Bhinna Shadj series.*



*Workshop on Batik painting by artists from Indonesia.*



*Book reading: Acid Wali Ladki by Ms Pratibha Jyoti.*



*Ms Sharon Lowen delivering a lecture on "Transcultural Jewish Identity: America to India"*



*Dance performance by Indonesian artistes as part of the Indonesian Folks Exhibition Programme*



*Mr Prasoon Joshi and Mr Gautam Chatterjee, Media Centre at the exhibition "A Story called Cinema: The B. D. Garga Archives"*



# AT IGNCA



*MP Shri Subramaniam Swamy at the conference on "Global Perceptions of Indian Heritage"*



*Eminent folk singer Ms Malini Awasthi speaks on the occasion of International Women's Day*



*Dr Arshiya Sethi on "Dancing the Nation: The First Inter University Youth Festival, 1954 and the Changing Profile of the Indian Artiste"*



*Ms Rina Das Baul performing Ganga Jamuna Saraswati*



*Ms Uma Maheshwari exponent of Sanskrit Hari-katha performing Kalidasa's Kumarasambhavam*



*Ms Krantigeeta Mahabala, renowned Kirtankar from Pune sings of Jhansi ki Rani on International Women's Day*



*Ustad Shahid Pervez performing as part of IGNCA's Bhinna Shadj series*



*Ms Rathi Vinay Jha, Trustee, IGNCA and Founder of NIFT at the International Women's Day Conclave*



*Tyagaraja Aradhanai, singing of Pancha Ratna Kritis of Saint Tyagaraja*



# Indigenous Architectural Heritage of Kashmir

Ancient monuments of Kashmir provide a valuable link between the Valley's past and present telling a poignant tale of thousands of years of its history. The magnificence of these monuments explains why Kashmiris were once called 'shastra shilpin' or 'master craftsmen'. These marvels of architecture most of them reduced to crumbling edifices now due to vandalism as well as ravages of time have fascinated the author from a very young age. Delving deep into the mysteries of their artistic peculiarities has been a passion, which has led him to extensive tours of the ancient sites. This article sheds significant light on some of the distinctive features of Kashmir's architecture and the high place it occupies in the history of Indian art.

*Mr Virendra Bangroo*

## Ancient settlement in Kashmir

In India the earliest civilization came to light when Sir John Marshall undertook excavations at Harappah in the year 1919-20. Excavations unveiled a civilization, which flourished between 2500-1500 B.C. A civilisation was also flourishing in Kashmir in the same period.

This Ancient settlement in Kashmir came to light when the Archaeological Survey of India undertook an excavation project at Burzahama in 1960-61<sup>1</sup>. The Indus Civilization was urban while that of Burzahama was rural in character. Ancient civilization in Kashmir was not confined to the Burzahama tableland but the remnants of this civilization are found at various places in Kashmir e.g. Pampore, Ladhu, Gupkral, Dadsar, Hariparigom, Martand, Budgam, Manasbal.

The excavations at Burzahama brought to light four different periods. The periods I and II belonged to the Neolithic, period III to the megalithic and period IV to the early historical period.

The lower most layer (Period I) revealed pits, which were narrow at the top and wider at the bottom. These were used for residential purposes. The largest of the pits measured 2.74 meter at the top and 4.57 meter at the bottom. Small pits were found on the sides of the walls, probably used for the storage purposes. The inner walls of the dwelling pits were plastered with mud and the superstructure was probably of wood with birch roofing, which till a decade ago was commonly used as roofing material in the valley.

In Period II there is a revolutionary change in the dwellings of the earlier period. These people made their houses with the sun baked bricks and stone and the inner walls were plastered with a mud layer and lined with thin coat of red ochre.

In Period III, there is remarkable change presenting a multidimensional evolution e.g. dwellings were made of stone and mud and were painted from inside with coloured earth. In Period IV, the upper layer, historical remains were found. The period is ascribed to 3<sup>rd</sup>-4<sup>th</sup> century A.D.

## Development of architecture in Kashmir

Apart from its stunning scenic beauty and salubrious climate, Kashmir can be rightly proud of its rich and glorious cultural heritage. The numerous remains of the ancient monuments scattered all over the Valley are noteworthy for unique architectural elements and fine stone carvings.

Standing against the backdrop of mesmerisingly beautiful mountainous scenery, the ancient monuments of Kashmir have a grandeur that is really unique. They represent a tradition of architecture which after absorbing influences from the best of Gandhara and Gupta art evolved its own powerful idiom and style. Literary evidences suggest that some of the earliest Kashmiri temples were built of wood, a material abundantly available in the Valley, but hardly any example of these has survived the vagaries of nature. Later, stone came to be widely used by Hindus and Buddhists to build their places of worship. The indigenous school of architecture that evolved over the centuries reflects the creative energy of the Kashmiri art, which reached the zenith of its grandeur and glory during the time of Karkota, and Utpala kings.

<sup>1</sup> Indian Archaeology: A Review, 1962-63 and onwards.

Buddhism was introduced in Kashmir soon after the Buddha's demise and King Ashoka is said to have built stupas in the 3<sup>rd</sup> C.B.C. The Buddhist remains at Harwan, Hoinar and Hutamar have revealed unique tiles depicting the fine workmanship highlighting Sassanid and Central Asian characters.

The earliest site at Harwan was a thriving Buddhist settlement. The ruins of Chaityas found here represent the early masonry style in the valley. The three different phases of masonry are the pebble, followed by diaper-pebble and diaper rubble. The earliest phase is of pebble style. In this style the pebbles were embedded in the mud wall. In the next style, there was insertion of large stone along with the pebbles and in the third phase the small and large rubble stone were arranged in diaper masonry.

R.C. Kak<sup>2</sup> excavated a large apsidal temple, rectangular in front and circular at the back at the site. The courtyard of this temple, which served as circumbulatory passage was furnished with moulded brick, tiles in circles. The terracotta tiles have a variety of motifs representing, human and mythical beings, animals, flora, fauna and geometrical designs.

With the background of the Buddhist artistic tradition, Kashmiri artisan evolved a distinct style of Hindu temple architecture. Thus Kashmir temples exhibit a unique blend of foreign style and indigenous creativity, which was more, suited to their geographic and climatic conditions. Anand Coomaraswamy<sup>3</sup> summarises this amalgamation very eloquently: -

“The typical Brahminical temples of Kashmir, from about 750-1250 A.D. have a special character of their own and in some uses a curiously European aspect, due in part to a Gandharan inheritance of certain elements, though all the details are Indian. The special forms include a double pyramidal roof; a triangular pediment enclosing a trefoil niche; fluted columns with Doric or ionic capitals; a wood or stone “lantern” ceiling of superimposed intersecting squares; and cloistered courts or colonnaded peristyles surrounding the main shrine”.

2 Kak, Ramachandra, *Ancient Monuments of Kashmir*, Sagar Publications: Delhi (1971) pp. 105-111

3 Coomarasamy, Anand K. *History of Indian and Indonesian Art*, Dower Publications :New York (1965) , p.143



**Kamadeva Pilaster of Southern parapet Avantisvamin Temple, 9th C.A.D. Avantipur, Photo: S.K.Bhat, 2005**

The temple of Lodhu situated 16 miles from Srinagar is in the midst of a tank and is said to be the earliest remaining stone structure. Vigne gave the description of the temple in 1866. This temple does not find mention by Kalhana or any other text. The temple is a plain and simple square, walled structure, circular on the inside. A large number of dressed stones are lying around in the tank, notable among them are the memorial stones depicting war heroes. The corbelled corners of the structure suggest that it had a pyramidal roof as found at Pandrathen. Because of its simpler type of trefoil niche, consisting of a rounded arch inside a trefoil pediment and its unique circular plan, it is representative of the earliest engineering developments which later on culminated at Martand.

The next stage in the development of temple architecture may be studied at the Sankracharya temple. The temple is on a high octagonal platform and approached by an imposing flight of steps. The entrance doorway to the sanctum contains a tri-cusped trefoil arch, set inside a high pitched pediment. The roof of the cella is a plain unornamented pyramid. The temple has a low parapet wall, the inner side of which has the recesses. There is a circular shrine inside.

In the temple at Narsathan, situated 40 kms, SE of Srinagar in district Pulwama, the pediment and arch motif is in a process of development. Triangular canopies sunken trefoil niches and the enclosure wall with a prominent gateway is close to the final form of temple architecture of Kashmir. Internally the temple cell is square; facing south the temple does not possess a ceiling. In front of the temple is a square



tank.

### Following are some of the salient features that distinguish Kashmir's temple architecture.

1. **SITE:** The site is the most important factor to be considered in temple building. The temples at Avantipur, Buniyar, Bandi, Kakapora are situated on the bank of River Jehlum. The temples at Loduv, Pandrethan, Mammal, Kothier and Narasthan are situated near springs as springs are considered to be sacred sites. Martand, Mammal, Bumzu are situated on the slope of a mountain. The Shankaracharya temple is on the top of a hill.
2. **PLAN:** The Kashmir temple has an open rectangular courtyard with cells facing it as a unique architectural feature. The main temple is built at the point of intersection of the diagonals of the courtyard, usually consisting of a single chamber, which stands on a single or double base. The temple has pedimented entries on four sides, three of which are often closed off for bearing niches. Externally, a facet is added on each side, which is hollowed out into a trefoil niche.

The entrance is double-chambered structure and is almost equal in dimensions to the main temple. It has a double flight of steps – one external and the other facing the temple.

The cells of the enclosing wall stand on a plinth, which is similar to the base of the temple. The central cell on each of the three sides is slightly larger than the rest.

Some of the temples have subsidiary shrines, for instance, Martand, Avantipur and Tapar, which have four shrines at the Four Corners, called Panchyatana. The Lodhu and Shankaracharya temples are circular in plan internally. Payar, Pandrathan, Tapar and Narasthan temples do not possess any cellular peristyle. The Shankaracharya temple has an octagonal range of miniature cells on its surrounding octagon-shaped walls.

3. **WALLS:** The walls are built of finely dressed and massive blocks of limestone. In Wangath and Buniyar temples, granite, lime-mortar as well as iron clamps have been used. The surface is often carved with the sculptured reliefs, geometrical and floral patterns, but the inner surface of the walls of the cella is kept plain.

#### 4. CEILINGS:

There are three types of ceilings of Kashmiri temples:

- a. The ceiling with superimposed diminishing

squares. The temple being square in dimension, four beams are arranged on four angles so as to give it the shape. On this square another square is built on the four angles. The process is repeated until a single square stone covers the whole gap at the top. The triangular spaces resulting from this construction were sculptured; bearing figures of flying Yakshas with a full-blown lotus usually carved at the apes. The temple at Pandrathan provides the best example of this kind of ceiling. The ceiling of Garur temple and Kothier temple is also made at the superimposed diminishing squares.

- b. The domical ceiling: In this type of construction a series of concentric circles of small blocks of stones are held together by mortar. The two largest temples at Wangath have ceiling of this type. The miniature shrines at Payar and Manasbal have also the domical ceiling but the dome consists of a single block of stone. This could be possible only in case of small structure.
  - c. In the third type of ceiling, the walls of the cella are carried up vertically until they reach the level of the eaves. The pyramid itself forms the ceiling. The temples at Narasthan and Naranthal have this type of ceiling.
5. **ROOF:** The roof of ancient Kashmir temples is pyramidal, surviving examples of which are found in the temples at Pandrethan. Payar and Manasbal. Due to the climatic conditions, the pyramidal roofs of the temples are sloping.

The horizontal band, which divides the pyramidal roof in two, is decorated with a series of dentils and metopes, as found on the temples at Pandrethan, Payar and Manasbal. The upper pyramid is sometimes decorated with a miniature trefoil niche in the middle of each side of the pyramid. This appears to be a feature reminiscent of Kashmir's early wooden architecture through which light would penetrate to lit the image and the interior.

6. **COLUMNS:** The most interesting and striking feature of the Kashmir temple is the majestic colonnade, which surrounds it on all sides. The columns are either smooth or fluted and are composed of three separate parts viz. the base, the shaft and the capital. The base is either plain, a square block or elaborately moulded. The shafts are plain, circular or with 12 to 24 shallow flutings, as found in the Avantisvamin and Buniyar temples. The capitals are square or bracketed and

the height is usually equal to the upper diameter of the column. The bracket capital is sometimes adorned with the figures of Yakshas. The main architectural features of the temples of Kashmir could be summed up in a nutshell as:

- a. The temples face either east or west.
- b. The temples have a straight-edged pyramidal roof in two tiers instead of curvilinear superstructure of the southern temples.
- c. The triangular pediments enclosing trefoil niches are on all the four sides of the main shrine.
- d. They have a cellular layout with a row of pillars – a feature, which is not reported elsewhere in India.
- e. The double-chambered gateway matches the central shrine in scale and design. The temple walls in Kashmir are profusely carved.

## Wooden Architecture of Kashmir

One can make out the excellence of wooden architecture of Kashmir from the 8<sup>th</sup> century painted wooden frame<sup>4</sup> of a shrine enshrining Buddha made of ivory. This remarkable ivory piece with its wooden frame is presently in the collection of the Gopikrishna Kanoria, Patna. The wooden frame is the miniature composition of a temple having architectural elements of the double pyramidal roof in combination with trefoil niches and pillars. A similar architectural frame made of deodar wood and enshrining Siddhartha with attending Chauri bearers is in the Cleveland Museum of Art and still another shrine showing of Siddhartha without attendants in the British Museum, London.

The factors responsible for elimination of ancient wooden shrines in Kashmir have already been described. The architectural elements evolved in Kashmir made an impact in its neighborhood<sup>5</sup>. The surviving examples of such temples with trefoil arches surmounted by triangular pediments supported on pillars can be seen the monasteries at Alchi and other monasteries in Ladakh.

The representation of ancient Kashmir wooden temple can be noticed on the drapery of Avalokitsvara in the interior of sum tsek at Alchi. The image is datable to mid 11<sup>th</sup> century. Out of number of wooden shrines painted on the drapery one shrine appears to be similar to the stone temple at Pandrathen.

The unique style of Kashmiri wooden architecture survived in the inaccessible Himalayan valleys like Doda and Kisthwar, the ancient two vassals of Kashmir, but these places have not been surveyed and studied properly. The temple architecture of this region shows certain elements peculiar to Kashmir. The temples with the multitiered roof of the Satluj and Beas River valleys can also be seen in the group of Pagoda style of Nepal but perhaps, the influences was the other way round. Kashmir was a centre stage and seat of learning and the fountainhead of ideas. In Kashmir the single pyramid roof becomes double in the 8<sup>th</sup> –9<sup>th</sup> century by artistic innovations and there after the tiered roof along with all the Kashmir architectural elements are reported from Kisthwar and Doda. The multi tiered roof in the process become a typical representation of the high altitude shrines. The shrines with two or more superimposed roofs in diminishing size attained a characteristic refinement and nomenclature in Nepal.

The Kashmir architecture during the first millennium is represented by the stone monuments of the Buddhist Hindu period followed by a period of building in wood under the Mohammedan rule in Kashmir which reveal certain distinctive ancient architectural development. The typical architectural elements of mosque or tomb in Kashmir consist of body of a building containing the hall or chamber, a pyramidal roof in tiers and a spire. Mosque of Shah-Hamden, Jamie Masjid, tomb and mosque of Madani are some of the impressive architectural buildings. The Mughals in the 16<sup>th</sup> and 17<sup>th</sup> century reintroduced stone building with a improvised style of northern Indian plans which is distinctive e.g. the Pather masjid, Fort of Hari Parbat, Mosque of Akhun Mulla shah. The Mughals also laid beautiful terraced gardens with masonry building at Shalimar, Nishat, Chasmashahi and Pari Mahal, which are the major tourist attractions on the shore of Dal Lake.

The architecture of Buddhist and Hindu periods is retained in the Muslim architecture of Kashmir. The distinctive form of the wooden architecture can be noticed in the mosque of Madin Sahib at Zadibal. The mosque consists of a superstructure consisting of four walls and adorned externally with tre-foiled brick niches. The mosque has a pyramidal roof and a spire covered with birch bark. During spring and summer one can see white and blue irises blossoming at its roof. The entrance to the mosque is on the eastern side and is flanked by two fluted stone columns.

The ceiling is made up of thin pieces of wood worked into geometrical patterns and supported on four wooden columns. To the north of the mosque is the tomb of Madin Sahib. The entire wall surface of the tomb was lined with glazed tiles but most of them have been removed and some preserved in the SPS Museum, Srinagar.

4 Czuma, Stanislaw, "Ivory Sculptures" in *Art and Architecture of Kashmir*, ed. By Pratapaditya Pal, Marg publication: Bombay (1989) p.59

5 Huntington, S., *The Art of Ancient India, Buddhist, Hindu and Jain*, weather hill: New York, Tokyo (1955) p.380



The mosque of Mir Sayyed Ali Hamadani, popularly known as Shah Hamadan is a typical example of wooden architecture in Kashmir. The mosque is square in plan and two storied. A low pyramidal roof in three tiers covers the mosque. The roof was earlier covered with birch bark and now has been replaced by GI sheets. The roof is surmounted by the open pavilion, over which rises the steeple, having a sloping gable which projects from the sides. The final of the steeple is in the shape of umbrella. The lower portion of the mosque is formed of deodar logs (*Cedrus Deodara*) laid horizontally in alternate courses of headers and structures<sup>6</sup>. On the northeast corner of the mosque is the tomb of Shah Hamdan.

Another hallmark in the wooden architecture of Kashmir is the Jama Masjid in down town Srinagar. Its foundation was laid in 1398 AD by Sultan Sikander. It consists of a square courtyard surrounded on all four sides with lofty collonades. There are 347 deodar pillars varying from 25 feet & 50 feet in height. In the middle of each side of the quadrangle are minars, which are covered by pyramidal roofs terminating in an open turret and crowned by a pinnacle<sup>7</sup>. A considerable portion of the mosque is in brick except the pillars, aisles and clusters, which are in wood.

With the advent of Mughals towards the end of 15<sup>th</sup> century the stone masonry was revived in the valley. According to the inscription on the Kathi Darwaza Mughal King Akbar sent 200 Indian master builders to Kashmir to carry out the foundation of the fort of Nagar Nagar<sup>8</sup>. This fort crowns the Hari Parbat.

The Kathi Darwaza, Sangin Darwaza, Pathar Masjid and Akhun Mulla Shah's mosque were built during the Mughal period in Kashmir and executed in the grey lime stone, readily available in the valley. The Mughals also laid terraced garden at Shalimar, Nishat, Chashma Shahi, Achhabal and Verinag. The structures built at these places are partly in brick and partly in stone.

The Mughals executed the architectural plans on a lavish scale but the traditional architecture remained more or less unaffected till recent times. The traditional architecture is cost effective in terms of material skill and labour, which is available locally. More over, the techniques used are time tested and also suit the climatic conditions.

6 Percy Brown, *Indian Architecture (Islamic period)*, Taraporevala Sons :Bombay ( 1942) p.80

7 Kak, Ramachandra, *Ancient Monuments of Kashmir*, pp. 105-111, Sagar Publications: Delhi (1971) p. 86

8 Kak, Ramachandra, *Ancient Monuments of Kashmir*, pp. 105-111, Sagar Publications: Delhi (1971) p. 89

## The Folk Architecture of the residential houses in Kashmir

The climate of Kashmiri has played a tremendous role in the architecture of their residential houses of the villagers since ancient times. It snowed heavily here. The people were poor and there were no modern means then, but they had their own local constructional material available in abundance. Forests were dense and spread everywhere. Paddy was their main crop. Thus timber and grass (used as thatch) were the main items.

The houses were usually 'Kacca' made with Sun dried bricks. The foundation was not dug so deep. Round boulders were used for the construction of the foundations. Usually there was one storey or two-storey houses only; very few could afford to build three-storied houses; but all the houses were thatched. Only the very rich could afford to cover the roofs with layers of birch with the upper cover of earth on it.

To enter the house doorsteps used to be of stones and the upper most steps was very broad and was called "*Branda Kani*", the flat and wide stone-step just below the sill of the main entrance of the house.

Ahead of the sill of door was a main passage called "*Vuz*". The "*Vuz*" had rooms on either side and these were called "*Vot*". One of these rooms was used for guests and "*Vot*" was used for the inmates. Then the 3<sup>rd</sup> storey was called "*Kani*". It was generally used in summer month, whereas "*Vot*" was used in winter months. The walls were mud plastered and thus very conducive in summer and winter.

The covering roof was called "*pash*" and it had a small window towards the sky called skylight in English and "*Vogah*" in Kashmiri. It was used for climbing on the thatched roof or birch roof to clear of snow during winter months.

The uppermost storey was usually constructed by long tree trunk, especially, popular trees. It was installed in the middle of the roof on brick walled on the two sides lengthwise and was called "*Ikal*". There were two supporting "*Ikal*" below the main one on either side of the roof which was sloping so that rain water may not trickle inside but go down.

In the traditional architecture emphasis was not only on simplicity in its execution but due emphasis was laid on the beautification elements like carvings on door, doorjamb, lintel, brackets, arches of the extended balconies and the geometrical designs on latticed windows.

## Epilogue

The traditions are continuous and always fresh, yet they retain ancient elements. The elements of ancient architecture of Kashmir, which were buried a millennium ago, resurfaced in the form of shrines and residential houses in succeeding periods. The traditions together with the geographical conditions play a vital role in shaping the Kashmiri character. On the Indigenous Architectural Heritage of Kashmir Randolph Langenbach writes: -

“Buildings such as those found in Kashmir, if encountered in the United States, would probably be condemned immediately as unsafe. The progress of modernization and industrialization threatens to result in the eventual demolition of these buildings in Kashmir- a process, which has already begun.

The least recognized but most important issue is the tremendous cultural loss, which inevitably would accompany the rebuilding of Srinagar and other cities with similar pre-modern vernacular buildings. Kashmiri houses, for example, are ancient regardless of whether the physical fabric has been replaced in time, because they represent the embodiment of a tradition. The replacement of these structures with buildings of a new reinforced concrete technology is destroying that continuity. The work has been taken out of the hands of the people who have traditionally done it and put into the hands of specialists trained in a new way. An alien form is making its appearance on the landscape.”

“Old is gold” – a universally accepted proverb, is aptly suited in the frame of architectural heritage, standing the ravages of time tell a poignant tale of its journey from past to the present. But, we being over enthused with the intoxication of blind flavour of so-called modernisation may destroy our precious heritage.

Architectural heritage is an important component for shaping the character of a city or a town. Probably, in utter ignorance we are razing it to carve out way for structures, which, we believe is going to be everlasting.

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# The Sunil Janah Collection of Photographs: Cultural Archives, IGNCA

*Ms Gunjan Verma*

Sunil Janah a photographer in the early 20<sup>th</sup> century, photographing events of pre and post-independence India. He was born in Dibrugarh, Assam on April 17, 1918 and studied at St. Xavier's and Presidency College in University of Calcutta.

He did not receive any formal degree on photography but was a student of English literature; and because of glaucoma in his childhood he lost vision of his one of his eyes. He became a member of the Communist Party of India in which he served as an editor from 1943-1946. It was after he met Puran Chand Joshi that he joined the party. Puran Chand Joshi was the General Secretary of Communist Party of India who asked him to join to him and Chittoprasad Bhattacharya, an artist to cover Bengal Famine of 1942-1943. His photographs of the famine were published in the party newspaper-*The People's War* and caught people's eye as it showed the plight of people starving and dying of hunger.

Janah accompanied P.C. Joshi to Mumbai where the party headquarters were located and got associated with Indian People's Theatre Association (IPTA) and the Progressive Writers' Association. While working for the party, Janah photographed of the party meetings, demonstrations, peasant uprising, Muslim League and National Conference in Kashmir.

During this time, he got in touch with Margaret Bourke-White through P.C. Joshi who was working for LIFE magazine. She came to India to cover the Bengal famine which had by that time already spread to Andhra and other parts of Southern India. While they both travelled together, their photographs of the famine, the partition, of Gandhi, Nehru and the political upheaval going in the country, are fairly different. Sunil Janah's photographs of partition of 1947 were published in book



**Construction of Bokaro Thermal Power Plant**



**Indrani Rehman, Bharatnatyam**



**Santhal girl catching firewood from the forest**

*Halfway to Freedom* written by Bourke.

Sunil Janah opened a studio in Calcutta around 1947-48 after he was expelled from the Communist Party. He took photographs of monuments and the dance forms carved on them. During this time, he also took photographs of famous dancers including Shanta Rao, Indrani Rehman, Rita Devi and Ragini Devi. He was one of the founder members of the Calcutta Film Society along with Satyajit Ray, Hari Das Gupta and Chidanand Das Gupta. He also photographed and documented lives of common men, women working in the fields, peasants and workers, coal mines, of the construction of Bokaro Thermal power plant, Jute mills, construction of dams and railway engine factories.

He published three books- *The Second Creature*, *The Tribals of India: Through the Lens of Sunil Janah* which contains black and white photographs of Tribals in India and *Photographing India* showing photographs of freedom movement, famine and of eminent personalities. His photographs were published in the book *Dances of the Golden Hall*.

He was awarded the Padma Shri in 1972 and the Padma Bhushan in 2012.

The Cultural Archives of Indira Gandhi National Centre for the Arts acquired 51 vintage photographs of Sunil Janah pertaining to various themes. On the foundation day of Kalanidhi Division digital reprints of around 33 photographs were mounted on the walls of the staircase leading to the first and second floor of the Building No.5. This was done with an aim to acquaint the visitor with the collections of IGNCA. The exhibition was mounted under the guidance of Ms. Himai Pande (Archivist) with the help of her staff Mr. Vishnu (Lab Assistant), Ms. Gunjan Verma (Project Assistant), Mr. Khushal Mani (Staff driver), Mr. Harish Kandapal (MTS) and Mr. V. Aditya Chakravarthy (Intern).

Some of the important photographs displayed include- *Famine in Bengal, Orissa and Andhra Pradesh*, photographs of dancers- Rita Devi, Bala Saraswati and Indrani Rehman, photographs of tribes- Bhil, Toda and Santhal, photographs of peasants, workers in coal mines, boatmen on the Ganges and M.K. Gandhi travelling to Shimla for the Viceroy's Conference with the Indian leaders.

(Ms. Gunjan Verma is a Project Assistant in Cultural Archives, Indira Gandhi National Centre for the Arts. She holds a Post Graduate Diploma in Archaeology from Institute of Archaeology, Archeological Survey of India, New Delhi. She completed her Masters in Archaeology and Heritage Management from Delhi Institute of Heritage, Research and has worked with Central Board of Secondary Education as Content Researcher, and as Research Assistant in Central Antiquity Collection Section, Archaeological Survey of India)



# संगीत-सम्राज्ञी डॉ० श्रीमती एम० एस० सुब्बलक्ष्मी (जन्मशती के अवसर पर उनकी श्रद्धांजलि एवं पुण्य-स्मरण)



श्री एम० शेषन्

**स**ंगीत सम्राज्ञी डॉ० म० स० सुब्बलक्ष्मीजी न केवल तमिलनाडु एवं दक्षिण भारत के, वरन् समस्त भारत के शीर्षस्थ संगीतज्ञों में मानी जाती हैं। उनकी सुमधुर कंठ ध्वनि, भक्तिरस में सने उनके गीत एवं भाव भीने स्वर-लय में उनके गीत गाने की रीति आदि की प्रशंसा न केवल संगीत शास्त्र के मर्मज्ञ विद्वान, वरन् सामान्य जन एवं रसिकवृन्द भी करते नहीं थकते। भक्तिभाव में विभोर होकर गीतों की प्रस्तुति में वे अपना सानी नहीं रखतीं। सुब्बलक्ष्मी के लिए संगीत आत्मा की उदात्तता की सुन्दर अभिव्यक्ति एवं ईश्वर के निकट पहुंचने का जबरदस्त माध्यम रहा है। तमिल, तेलुगु-कन्नड़ आदि दक्षिण भारत की भाषाओं के अतिरिक्त हिन्दी, मराठी, बंगला, गुजराती आदि अनेक भारतीय भाषाओं की भक्तिपूर्ण रचनाओं को सुन्दर ढंग से, तथा सही एवं शुद्ध उच्चारण सहित गाने में वे सिद्धहस्त थीं। भाषा की शुद्धता, शब्दों का सही एवं शुद्ध उच्चारण भावों की सशक्त अभिव्यक्ति, इन सबसे बढ़कर भाव में तन्मय होकर गाते हुए श्रोताओं एवं रसिकजनों को भक्ति-रस में सराबोर कर देने की उनकी कला का कोई जवाब नहीं।

## व्यक्तित्व :

तमिलनाडु की सांस्कृतिक नगरी एवं मंदिरों के लिए प्रख्यात मदुरै षण्मुखवडिवु सुब्बलक्ष्मी (एम० एस० का विस्तार) जन्म मदुरै महानगरी में सन् १९१६, १६ सितम्बर को हुआ था। उनकी विदुषी माता षण्मुखवडिवाम्बाल स्वयं भी वीणा-वादन में कुशल कलाविद थीं। सुब्बलक्ष्मी छुटपन में आर्थिक विपन्नता एवं संकटग्रस्त थीं। वे अपनी माता की दूसरी संतान थीं। संगीत के पारिवारिक परिवेश में पलने के कारण सुब्बलक्ष्मी के संस्कारों में संगीत के प्रति जन्मजात अभिरुचि विद्यमान थी जिसे विकसित करने में उनकी विदुषी माता षण्मुखवडिवु का सबसे बड़ा हाथ था। इस प्रकार सुब्बलक्ष्मी को संगीत का ज्ञान विरासत में मिला।

सुब्बलक्ष्मी ने संगीत के अभ्यास एवं साधना की सफल शुरुआत अपनी नौ वर्ष की उम्र में ही कर दी थी। बहिन वडिवाम्बाल ने वीणा-वादन की शिक्षा अपनी माताजी से प्राप्त की और उनके बड़े भाई शक्तिवेल मृदंग बजाने में कुशल थे। इस प्रकार सारा परिवार संगीत एवं कला के लिए समर्पित परिवार रहा। अपने पिताश्री से संगीत की प्राथमिक शिक्षा प्राप्त करने के उपरान्त

सुब्बलक्ष्मी मदुरै श्रीनिवास अय्यंगार से विभिन्न राग-रागिनियों को गाने की कला का विकास करने में तीव्र रूप से तत्पर थीं। इस प्रकार उन्होंने अपनी नौवीं-दसवीं उम्र में ही कलात्मक कौशल का प्रदर्शन करना शुरू कर दिया था। किसी भी कला में निष्णात बनने के लिए उस कला की सतत् साधना की बड़ी आवश्यकता है, इस तथ्य को वे छुटपन से ही समझ गयी थीं और अपने जीवन-पर्यन्त वे इस कला की सतत् साधना में तल्लीन रहती थीं। कठिन साधना ही सफलता का रहस्य है। सुब्बलक्ष्मीजी की सफलता का यही रहस्य है।

किशोरावस्था में उनका परिचय पत्रकार ब्राह्मण युवा टी० सदाशिवम् से हुआ और तबसे वे दोनों प्रेमपाश में बंध गये। सुब्बलक्ष्मीजी के जीवन में तब से एक मोड़ आया। परिवारवालों की सम्मति प्राप्त कर वे दोनों विवाह सूत्र में बंध गए। मदुरै से चेन्नई आकर अपने पति सदाशिवम् जी की प्रेरणा एवं प्रोत्साहन पाकर वे अपने जीवन में आगे बढ़ीं।

उन्होंने एकाध तमिल फिल्म में अभिनय भी किया था। पति सदाशिवम् विधुर थे और दो छोटी बच्चियों के पिता भी। सुब्बलक्ष्मीजी विवाहोपरान्त उन दोनों छोटी छोटी लड़कियों को अपनी बेटी के समान मानकर उनके पालन-पोषण में तत्पर रहीं। वे एक अच्छी गृहिणी तथा पतिपरायण हिन्दू गृहिणी थीं।

## सुब्बलक्ष्मी का फिल्मी संसार में प्रवेश :

सुब्बलक्ष्मीजी के पति टी० सदाशिवम् की गाढ़ी मित्रता उस युग के प्रसिद्ध तमिल पत्रकार, उपन्यासकार एवं कहानी लेखक तथा 'कल्कि' नामक तमिल साप्ताहिक पत्रिका के संपादक रा० कृष्णमूर्ति नामक 'कल्कि' से थी। उन दोनों ने मिलकर 'कल्कि' नामक तमिल साप्ताहिक पत्रिका चलाने की योजना बनायी थी। उसके लिए आर्थिक साधन जुटाने के निमित्त वे दोनों फिल्मी संसार में प्रविष्ट हुए। उन दिनों तमिल सिनेमा अपने प्रारंभिक चरण में प्रवेशावस्था में था। के सुब्रह्मण्यम नामक वकील तमिल सिनेमा पितामह कहे जाते हैं। हिन्दी के सुप्रसिद्ध उपन्यासकार प्रेमचन्द का उपन्यास 'सेवासदन' पर तमिल फिल्म बनाने के प्रयत्न में रहे। एक देशभक्त महिला एवं स्वतंत्रता सेनानी की सुपुत्री अम्बुजम्माल ने उस युग में हिन्दी सीखकर 'सेवासदन'

का तमिल अनुवाद प्रकाशित किया था। उस फिल्म में सुब्बलक्ष्मी ने सुमन का पार्ट अदा किया था। सुब्बलक्ष्मी जी का वही फिल्मी संसार में पहला प्रवेश था। पति की प्रेरणा एवं प्रोत्साहन पाकर एम० एस० ने तमिल फिल्म 'सावित्री' में नारदजी के पुरुष पात्र की भूमिका निभाते हुए अच्छा अभिनय करने के साथ ही अपने सुमधुर कंठ ध्वनि से अनेक गीत गाकर श्रोताओं के मन को मुग्ध कर दिया। उस फिल्म के बाद उनकी लोकप्रियता बढ़ती गयी। इस प्रकार सुब्बलक्ष्मीजी ने तमिल फिल्मी दुनिया में, आरंभिक अवस्था में ही अपनी पैठ बना ली। सन् १९४१ की 'सावित्री' फिल्म की सफलता से प्रोत्साहित होकर सदाशिवम् ने खुद अपना प्रोडक्शन यूनिट खोला। सन् १९४५ में उन्होंने 'मीरा' का तमिल फिल्मांकन किया जिसे तमिल जनता ने बहुत पसंद किया। उस फिल्म में सुब्बलक्ष्मीजी ने मीरा का पार्ट अदा किया था। एक्टिंग एवं गीत दोनों के कारण इस फिल्म ने तमिल फिल्मी संसार में बड़ा तहलका मचा दिया था। इस चलचित्र की आशातीत सफलता के बाद तो मानो सुब्बलक्ष्मी जी की सफलताओं का संपूर्ण द्वार खुल गया और वे एक के बाद एक सफलता की ऊँचाइयों को छूती चली गयीं।

तमिल 'मीरा' फिल्म में प्राप्त आशातीत सफलता ने सदाशिवम् को उसके हिन्दी फिल्मांकन के लिए प्रेरित किया। इस हिन्दी 'मीरा' के कुछेक मार्मिक दृष्यों की शूटिंग राजस्थान के जयपुर राणा के राजमहल में हुई जिसके लिए राणा साहब ने मुक्त रूप से स्वीकृति दी और उन लोगों को सारी सुविधायें उपलब्ध करा दीं। हिन्दी 'मीरा' के लिए संवाद लिखने के संवाद लिखने के निमित्त हिन्दी के सुविख्यात कथाकार अमृतलाल नागरजी लखनऊ से चेन्नई पधारे। कहने की आवश्यकता नहीं कि 'मीरा' का पार्ट सुब्बलक्ष्मीजी ने इतनी स्वाभाविक, बखूबी एवं प्रभावोत्पादक ढंग से अदा किया कि सारे हिन्दी जगत में तथा समस्त भारत में उसने तहलका मचा दिया। इस फिल्म के अंतिम दृष्य की शूटिंग गुजरात के द्वारिका में हुई। द्वारिका के श्रीकृष्ण मंदिर में मीरा के श्रीकृष्ण की मूर्ति के साथ एकाकार होकर विलीन होने के उस मार्मिक दृष्य के शूटिंग के समय सुब्बलक्ष्मीजी अपने आसपास के परिवेश एवं स्वयं अपने अस्तित्व को भूल कर भावविभोर होकर भक्तिगीत गाते हुए, वहीं, मंदिर के परिसर में ही मूर्छित होकर गिर पड़ीं। बड़ा ही मार्मिक एवं भव्य वह दृश्य था। दर्शक लोग भावविभोर होकर तालियां बजाने लगे। इस ऐतिहासिक महत्व की शूटिंग का इसलिए मैं उल्लेख कर रहा हूँ कि सुब्बलक्ष्मीजी न केवल गीत गाते समय बल्कि एक्टिंग में भी तन्मय होकर रहती थीं, यह एक अद्भुत एवं मार्मिक तथा बहुचर्चित घटना मानी जाती थी। इस हिन्दी मीरा के बाद तो सुब्बलक्ष्मीजी के सितारे बुलंद हो गये। सारे भारत में उनकी लोकप्रियता बढ़ने लगी और सुब्बलक्ष्मीजी को सारे भारतवासी जानने लगे। 'मीरा' फिल्म में उन्होंने मीराबाई के

भजन गीतों को इतने आत्मीय भाव से गाया कि स्वयं देशपिता महात्मा गांधीजी भी इस चित्र से मंत्रमुग्ध हुए। बाद में गांधीजी ने अनेक भक्ति गीतों को गाने का अनुरोध किया। सुब्बलक्ष्मी की देशभक्ति एवं ईश्वरभक्ति इतनी प्रभावोत्पादक थी कि उन्होंने गांधीजी के अनुरोध पर 'हरि! तुम हरो जन की भीर' एवं 'वैष्णव जनतो तेणे कहिये' आदि अनेक भजन गीत गाकर गांधीजी के प्रेमपात्र बनीं। इस कारण से भी उनकी ख्याति देशभर में फैल गयी।

एम० एस० सुब्बलक्ष्मीजी के गीतों से श्रीमती सरोजिनी नायडु पंडित जवाहरलाल नेहरू एवं अन्य शीर्षस्थ गायक कलाकार अत्यधिक प्रभावित हुए। हिन्दुस्तानी शास्त्रीय संगीत के विख्यात कलाकार बड़े गुलाम अलीखां साहब ने (बाद में भारत विभाजन के पश्चात वे पाकिस्तान में जाकर बस गये) यहां तक सुब्बलक्ष्मीजी के गायन से प्रभावित होकर उनकी प्रशंसा में कहा, "सुब्बलक्ष्मी जी! टाप तो स्वरलक्ष्मी जी हैं। शास्त्रीय संगीत की दुनिया में आपको मात करने वाला भारत में दूसरा कोई नहीं। आप तो संगीत सम्राज्ञी हैं।" पंडित जवाहरलाल नेहरू जी ने सुब्बलक्ष्मीजी की तारीफ का पुल बांधते हुए कहा, "सुब्बलक्ष्मीजी! मैं तो केवल प्राइममिनिस्टर मात्र हूँ, मगर आप तो भारत की अतुलनीय संगीत सम्राज्ञी हैं, आप के संगीत के सामने मैं कुछ भी नहीं हूँ।"

### सुब्बलक्ष्मीजी गृहिणी के रूप में :

सुब्बलक्ष्मीजी के व्यक्तित्व की यह विशिष्टता है कि उन्हें इतनी ख्याति और यश प्राप्त होने के बावजूद भी अहं उन्हें छू तक नहीं गया। वे एक सामान्य गृहिणी, मृदुभाषिणी तथा मितभाषिणी महिला थीं। अनेक लोगों को इस बात का पता नहीं कि वास्तव में वे एक अच्छी एवं सफल गृहिणी भी हैं। एक सदगृहिणी के लिए वांछनीय सारे अच्छे गुण एवं संस्कार उनमें विद्यमान थे। पहले ही कहा जा चुका है कि उनके अपनी कोई संतान नहीं। फिर भी, पति की पहली पत्नी की दोनों बेटियों को अपनी ही बेटी मानकर उन्हें पाल पोसकर बड़ा किया। एक लड़की तो उन्हीं से संगीत की शिक्षा पाकर उन्हीं के साथ अनेक मंचों पर गाने में साथ देती थी। वे इतनी पतिपरायण थीं कि पति की हर बात को मानकर चलती थीं, इसलिए उनका पारिवारिक जीवन सुखमय रहा। उन्हें भगवान के वरदान से इतने अच्छे पति मिले कि उनके कला-प्रेम को समझकर, परखकर उसे आगे विकसित करने में उनका पूरा पूरा सहयोग प्रदान किया। सदाशिवम् तो स्वयं भी संगीत के अच्छे मर्मज्ञ थे।

### दान की प्रवृत्ति :

सदाशिवम् और सुब्बलक्ष्मी दम्पति ने यह निश्चय किया संगीत के माध्यम से अर्जित धनराशि को वे दोनों सामाजिक, धार्मिक कार्यों के निमित्त अर्पित करेंगे। अपना सर्वस्व अर्पण करने की यह विराग भावना बिरले ही भारत के अन्य कलाकारों में देखी जा



सकती है। कस्तूरबा गांधीजी के निधन के बाद कस्तूरबा ट्रस्ट के लिए धन संग्रह करने के निमित्त भारत भर में भ्रमण कर अपने गीतों के माध्यम से प्राप्त करोड़ों की धनराशि को, आमदनी को, ट्रस्ट के लिए दान में दे दिया। वे ऐसी दानी गुणी कलाकार थीं। सदाशिवम् और सुब्बलक्ष्मी दम्पति को कांचीपुरम के कामकोटि पीठ के पूर्व मठाधीश शंकराचार्य श्री चन्द्रशेखरेन्द्र स्वामीजी की कृपा का पात्र बनने का सौभाग्य प्राप्त हुआ। वे दोनों पति पत्नी जीवन पर्यन्त स्वामी जी के प्रिय भक्त बने रहे। बड़े स्वामीजी के प्रति उन दोनों की अपारभक्ति एवं अगाध श्रद्धा बनी रही। अमेरिका के यू० एन० ओ० के सभागार में गाते समय बड़े शंकराचार्यजी श्रीचन्द्रशेखरेन्द्र स्वामी जी द्वारा प्रणीत 'मैत्रीं भजतां' नामक संस्कृत लोक को गाने में उन्होंने विशेष अभिरुचि प्रदर्शित की।

१९ नवंबर, १९९७ को सदाशिवम् का देहान्त हो गया। पति के देहान्त के बाद सुब्बलक्ष्मीजी सिमटकर रह गयीं, घर से कहीं भी बाहर नहीं निकलीं। सभा-समारोहों और अन्य संगीत के आयोजनों में भाग लेना बिलकुल ही छोड़ दिया।

पंडित रविशंकरजी, जाकिरहुसेन, बिस्मिल्लाखां जैसे प्रसिद्ध गायक कलाकारों और कलाविदों की भांति वे भी विश्वविख्यात कलाविद हो गयी थीं। पंडित नेहरुजी ने एक बार भविष्यवाणी की थी कि सुब्बलक्ष्मीजी का संगीत विश्वभर में विख्यात होगा। उनकी भविष्यवाणी सच निकली। 'दि टाइम्स', 'दि न्यूयार्क टाइम्स' जैसे विदेशी समाचार पत्रों ने उनकी संगीत कला की भूरि भूरि प्रशंसा करते हुए लिखा था। 'Her vocal communication transcends words...Subbulakshmi and her ensemble are a revelation to western ears.' (1966)

उनके द्वारा गाया गया रिकार्डिंग 'विष्णु सहस्रनाम्' संकीर्तन आज भी भारत के घर घर में, देवालयों, मंदिरों, मठों में प्रति दिन बजाया जाता है। उनके भजनगीत और कीर्तन ने दक्षिण भारत की सीमा पार कर समस्त भारत में उन्हें विख्यात बना दिया। केदारनाथ, बदरीनाथ धाम से लेकर दक्षिण में रामेश्वरम्, तिरुपति बालाजी मंदिर, कन्याकुमारी, मदुरै आदि पवित्र धामों, तीर्थ स्थलों और मंदिरों में एम० एस० के भक्तिगीत, भजन एवं कीर्तनों को सुनकर देशभर के यात्रीगण, पर्यटक तथा भक्तगण परवश होकर प्रसन्नचित्त होते हैं।

### पुरस्कार, सम्मान एवं उपाधियां :

देश-विदेश से अनेकानेक पुरस्कार, उपाधियाँ, एवार्ड, सम्मान आदि एस० एस० को ढूंढते हुए आ पहुंचे। संभवतः भारत के किसी भी अन्य संगीतज्ञ एवं गायक कलाकार को इतना सम्मान, उपाधियाँ एवं गौरव शायद ही मिला हो। भारत सरकार की सर्वोच्च उपाधि 'भारत रत्न' पद्मविभूषण आदि के अतिरिक्त कालिदास सम्मान, कोणार्क सम्मान, रामन् मेगसेसे एवार्ड,

संगीत-नाटक अकादमी एवार्ड, फैलोशिप, विश्वभारती का 'देशिकोत्तम उपाधि', भारत के अनेकानेक विश्वविद्यालयों की डाक्टरेट की मानद उपाधियाँ, हाफिज अलीखां एवार्ड, भारतीय भावात्मक एकता के निमित्त प्रदत्त इंदिरा गांधी एवार्ड, अंतर्राष्ट्रीय संगीत कौंसिल का नेशनल प्रोफेसरशिप, प्रोड्यूसर एमरिटस, आकाशवाणी एवं दूरदर्शन एवार्ड, इंदिरा गांधी राष्ट्रीय कला केन्द्र की ट्रस्टीशिप आदि अनेकानेक उपाधियाँ, एवार्ड, सम्मान, गौरव उन्हें प्राप्त हुए। उन्हें प्राप्त इतने सम्मान, गौरव को देखकर सुप्रसिद्ध भरतनाट्यम् के शिरोमणि एवं अड्यार कलाक्षेत्रम् की अध्यक्ष श्रीमती रुक्मिणी अरुण्डेल ने उनसे कहा, "कुंजम्मा! (घरेलू नाम) तुम औरों के लिए भी कुछ एवार्ड छोड़ दोगी या सब कुछ तुम्हीं ले लोगी ?"

सुब्बलक्ष्मीजी को शायद धर्म-निरपेक्षता का अर्थ मालूम हो या न हो, परन्तु अपने देश की प्राचीनतम सांस्कृतिक उत्कर्ष और गौरवगरिमा से वे खूब परिचित थीं। जीवनपर्यन्त धर्मान्धता और कट्टरता से वे अपरिचित भी थीं। छुटपन में गरीबी, असुरक्षा, जीवन की अस्थिरता तथा अकेलापन आदि के मध्य रही सुब्बलक्ष्मी को अभावग्रस्त जीवन और गरीबी की अच्छी पहचान थी। परंपरागत भारतीय उदात्त जीवन मूल्यों का वे सचमुच प्रतिनिधित्व करती थीं ऐसा कहें तो कोई अतिशयोक्ति नहीं होगी। उनकी राष्ट्रभक्ति का तो कहना ही क्या! राष्ट्रमुक्ति संग्राम के युग में रहने के कारण गांधीयुग का गहरा प्रभाव उनके मन पर पड़ा था। वे गांधी तथा विनोबाजी से अत्यन्त प्रभावित थीं। सौभाग्यवश उनके पति सदाशिवम् भी युवावस्था से देश के स्वतंत्रता-संग्राम में भाग ले चुके थे। वे स्वतंत्रता सेनानी भी थे, कारावास भोग चुके थे।

सुब्बलक्ष्मीजी को देश-विदेश से इतना सम्मान, इतना गौरव प्राप्त होने पर भी उन्हें 'अहं' छू नहीं गया। वे निरभिमान मगर आत्मसम्मानी मनुषी थीं। मानवता की वे प्रतिमूर्ति मानी जा सकती हैं। उन्होंने मानवता की सेवा करने का दृढ़ संकल्प इन्हीं विभूतियों से प्रेरणा पाकर किया था। अमूल्य एवं कालजयी संगीत की अपार निधि सुब्बलक्ष्मीजी को भगवान के वरदान के रूप में प्राप्त है। भारतीय संगीत के इतिहास में सुब्बलक्ष्मीजी की महती संगीत-सेवा एवं मानव सेवा स्वर्णाक्षरों में अंकित करने योग्य है। शास्त्रीय संगीत के लिए तो एमएस सुब्बलक्ष्मीजी का युग स्वर्ण-युग ही माना जाएगा। सचमुच वे कला-निधि थीं। भारत के सांस्कृतिक इतिहास में उनकी सेवायें स्वर्णाक्षरों में लिखने योग्य हैं।

उनकी जन्म-शताब्दी जयन्ती के इस महत्त्वपूर्ण अवसर पर प्रस्तुत लेखक उन्हें श्रद्धांजलियाँ अर्पित करने में अपने को धन्य मानता है।

# Interview: Kamakshi Khanna

Kamakshi Khanna is a young Delhi-based musician. She started singing/performing as a school girl and is now a popular name in the Delhi music circles. Kamakshi Khanna and her band *Kamakshi Khanna Collective* are currently touring India to promote her new album *Cakewalk*. Kritika Mudgal (Kaladarsana Division, IGNCa) recently interviewed her, read on to find out more about her.

## When did your musical journey begin?

I probably would not have started singing if it wasn't for my school music teacher, Sir K.K Choudhary. He made me realize that I could actually sing and motivated and encouraged me to take it up seriously. The first opportunity that I, till date, feel truly blessed to have had was a chance to sing with the Mozart choir of India when I was 13 years of age. This was a collaborative project between Pandit Ravi Shankar and Austrian Grammy winning composer, Gerald Wirth. We toured all over India and Austria performing Indian and Western classical music. After that, I decided there was no looking back and this is truly what I wanted to do.

## How essential do you think formal training in music is? How has your formal training shaped you?

I feel like there are certain prodigies that truly have this innate capacity to become expert performers without any training whatsoever. I however do not fall in that category. All I had before was my voice, it's the various teachers be it in school, Global Music Institute (Where I studied music theory, ear training, jazz and took private lessons), my current Indian Classical teacher, etc. that have made me capable enough to do what I do today. I think if you feel any gaps in your art or skill, the world wide web can sometimes be misleading. I personally always prefer first hand experiences and knowledge.

## What makes you different from other musicians around you in the present day?

My biggest source of strength and power, my voice.

## You not only sing, but also compose your own music and write the lyrics to your songs. What are the sources of your inspiration?

Inspiration can come from anywhere. An incident, a feeling, a person or a song. I get my inspirations from daily life experiences that subconsciously keep telling my mind and body to write and compose. Once you hear that inner voice, everything else just flows.

## What are two of your lesser known talents?

I have no talents apart from music. It's the truth.

## What are the issues that you find yourself struggling to deal with as an artist in India?



The struggle is real. What I do caters to an extremely niche audience as of now, but what I hope to do is reach out and make people realise that a

song is a song. No matter what language or genre it may be in. Each person has the inner capacity to relate to a piece of art without being familiar with it. However, I feel like things are now changing drastically for the better. There is a strong wave of independent music that I'm very proud to be a part of.

## As a young artist what message would you like to give to young aspiring musicians?

Figure out what makes you you. Listen to your inner voice more than the million voices around you.

## Where do you see yourself and the Indian music scene 5 years from now?



This may be far-fetched, but I do hope to see myself giving sold out performances in auditoriums and stadiums all over the world with my music.

I see my music making a difference in people's lives. Only time will tell, I guess.



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