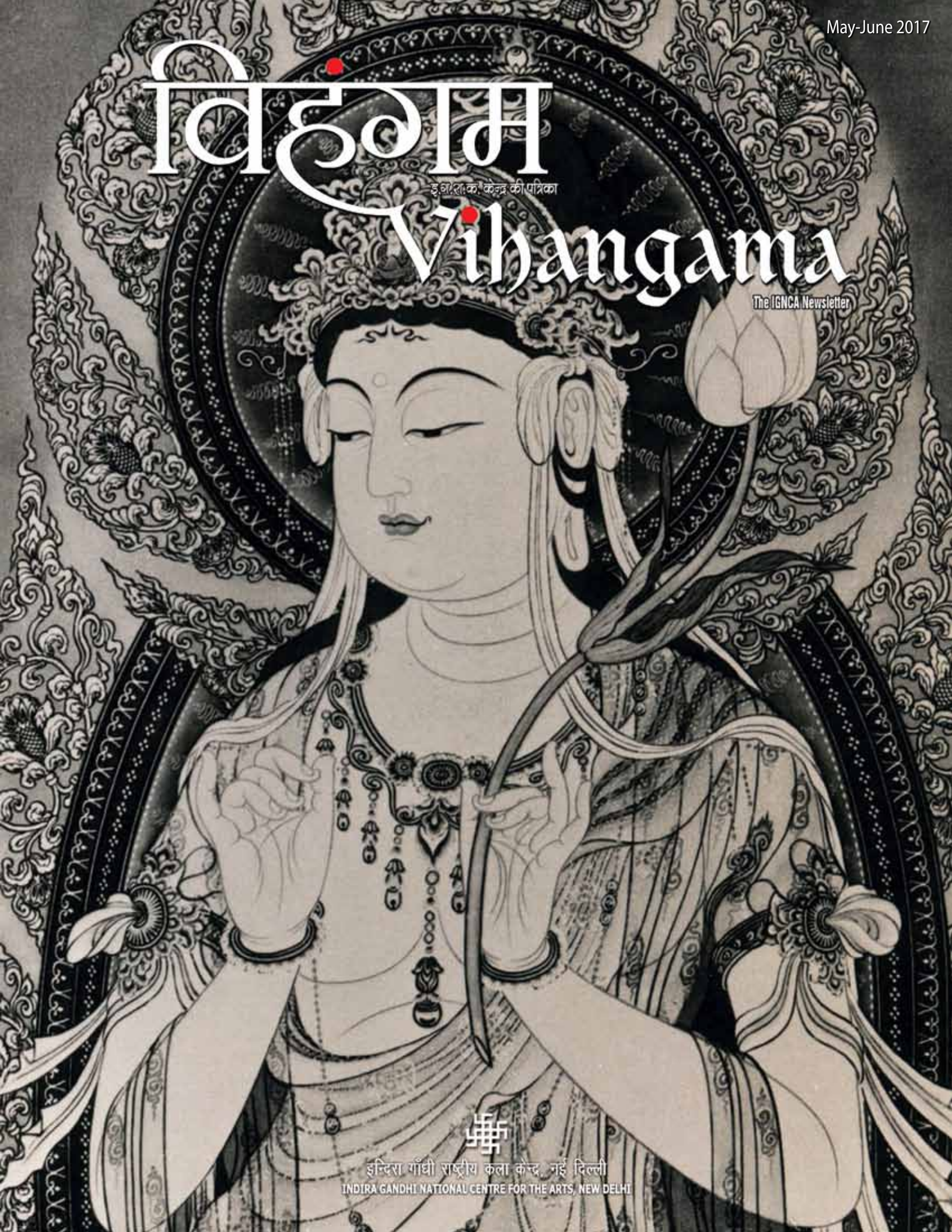


विहंगम

इन्दिरा गान्धी केंद्र की पत्रिका

Vihangama

The IGNCA Newsletter



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



*26,000 Bells of Light, Hanuman Installation by
Ms Charuvi Agrawal.*

Front Cover:
Avalokitesvara, 13th Century, Japan. IGNCA Archives

CONTENTS

Dr. Vishnu Shridhar Wakankar Memorial Lecture

Dr B. L. Malla



The Adi Drishya Department of the Indira Gandhi National Centre for the Arts (IGNCA) organized the 1st Dr. Vishnu Shridhar Wakankar Memorial Lecture on 3rd April, 2017 at Auditorium, C.V. Mess, Janpath, IGNCA, New Delhi. Shri Ram Bahadur Rai, President, IGNCA Trust was the Chief Guest on the occasion and the inaugural session was chaired by Dr. B. R. Mani, Director General, National Museum, New Delhi and Dr. G. B. Deglurkar, Former President, Deccan College, Pune, delivered the memorial lecture.

Dr. Wakankar was born on 4th May, 1919 at Neemuch, a town in the Malwa region of Madhya Pradesh. His distinguished academic career earned him the title of 'Pitamaha' of Rock Art studies in India. The discovery of Bhimbetka rock shelters in 1957, a UNESCO World Heritage Site and his contribution in tracing the basin of the now-dried-up Saraswati river, said to hold secrets of the Indian civilization were some of the major milestones achieved by Dr. Wakankar in his lifetime. He also carried out several archaeological excavations at various sites in

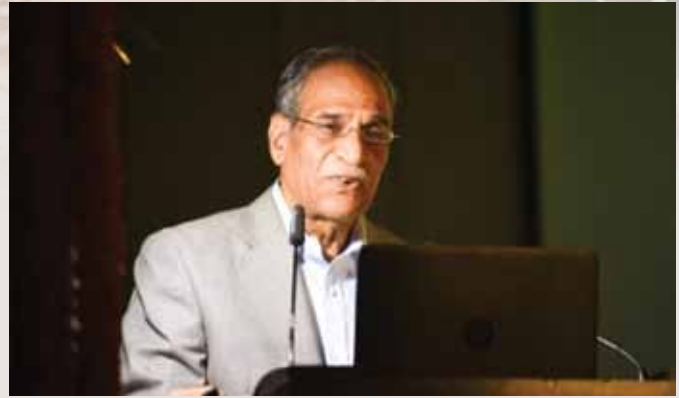
India and abroad. Dr. Wakankar was bestowed with several prestigious awards including the Padmashree in 1975.

Dr. Sachchidanand Joshi, Member Secretary, IGNCA in his welcome, voice his appreciation of Dr. Wakankar's contribution to Rock Art research of India. Dr Wakankar's



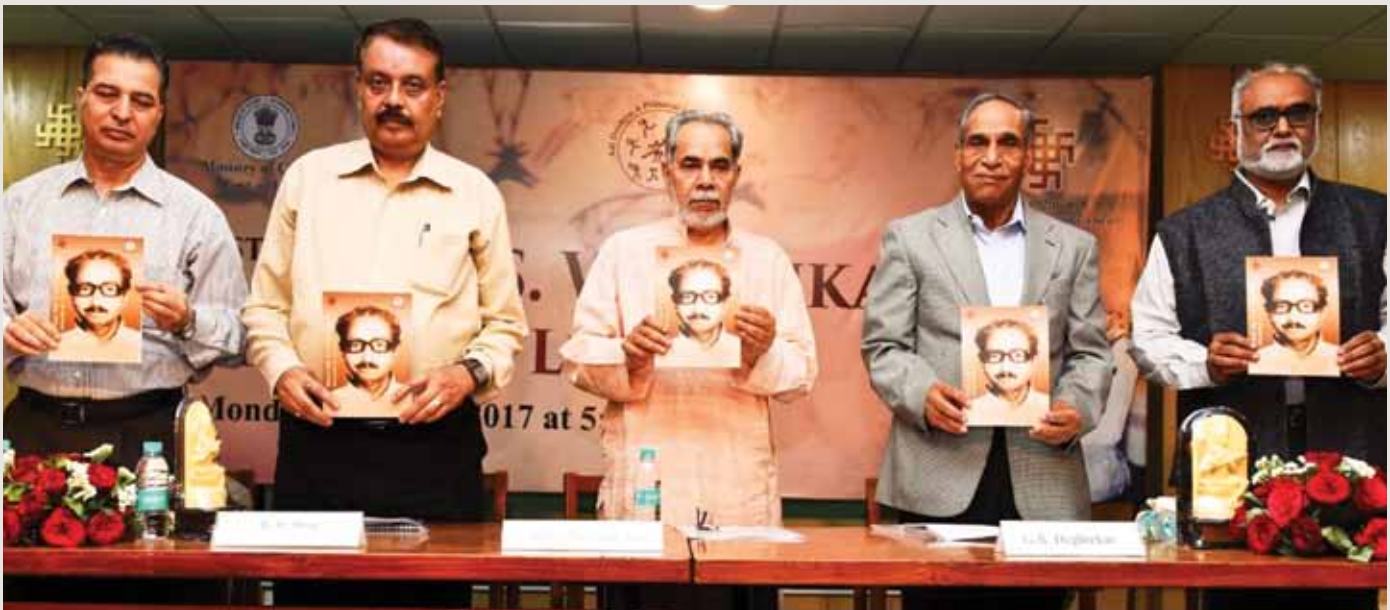
Shri Ram Bahadur Rai inaugurating the event.

journey in rock art research started with his discovery of Bhimbetka rock shelters near Bhopal in 1957. With this, he brought to light several new sites in and around central India. It was Dr. Wakankar, who has shown us through his discoveries and research on rock art that how several thousands of years back our ancestors used to express their creativity. Dr. Joshi also mentioned how Dr. Wakankar's



Dr. Deglurkar delivering the first Dr. V. S. Wakankar Memorial Lecture.

Wakankar Memorial Lecture" was released along with two other publications: "Silent Rocks an Eloquent Testimony: Rock Art Heritage of Odisha" by Prof. S. Pradhan (this



Releasing the 1st Dr. Vishnu Shridhar Wakankar Memorial Lecture by the Hon'ble Chief Guest.

contribution in tracing the ancient Saraswati river highlighted significant facts and evidences related with it.

On this occasion a booklet "1st Dr. Vishnu Shridhar

book is based on the IGNCA's interdisciplinary field documentation of rock art sites in Odisha and individual research by Prof. Pradhan) and "Cultural Ecology:

Prehistory and Ethno-archaeological Context of Indian Rock Art with Emphasis on Northeastern States” edited by B. L. Malla & Dwipen Bezbaruah (This book is an outcome of IGNCA’s National Seminar on Prehistory and Ethno-archaeological background of Assam and its adjoining states held in November, 2015 at Agartala).

Shri Ram Bahadur Rai in his address described how several years back he first met Dr. Wakankar, quite coincidentally at Delhi. Later, he visited Dr. Wakankar at his home in Ujjain. Shri Ram Bahadur remembered Dr. Wakankar as a man whose lifestyle was very simple and down to earth. Appreciating the memorial lecture in his honour he congratulated IGNCA in its effort saying that it is a significant step and a great tribute to Dr. Wakankar’s legacy.

first creative act of humankind. Being an artist himself, Dr. Wakankar has drawn almost all figures the pre-historic man had painted on the rocks of the shelters, studied them analytically, enabling him to classify their styles and dating them chronologically. Dr. Deglurkar observed that Haribhau Wakankar was deeply concerned about the lack of awareness in study, documentation and conservation of all and diverse evidences of rock art spread all over India.

A striking discovery considered to be a land mark in Indian Archaeology was the Saraswati Nadi Shodha Yatra (Saraswati River Research Odyssey). It was sponsored by Shri. Moropant Pingale and led by Dr. Wakankar, who along with his untiring colleagues and several voluntary organizations actively participated in this movement.



Dr. G. B. Deglurkar being felicitated by Member Secretary, IGNCA

The speaker on the occasion, Dr. G. B. Deglurkar, Former President, Deccan College, Deemed University, Pune delivered the first Dr. V. S. Wakankar Memorial Lecture on ‘Vishnu Shridhar Wakankar: A Versatile Genius’. Dr. Deglurkar elaborated on the personality and achievements of Dr. Wakankar; how he discovered the rock shelters of Bhimbetka, and thereafter dedicated a lifetime in discovering and research of the rock art, the

Dr. Deglurkar mentioned that besides the above mentioned achievements, the insatiable urge for finding our ancient roots led Dr. Wakankar to excavate major archaeological sites like Maheshvara, 1954, Indragadh, 1950; Manorti 1960; Awara 1960; Bhimbetka 1972-78; Mandasore 1974 and Kayatha in 1966. He also participated in the excavations in England and France.



Dr. Sachchidanand Joshi delivering the welcome address.



Dr. Mani during his address



A view of the audience



Dr. B L Malla, Director, Adi Drishya Department

Dr. B.R. Mani in his address remarked on the major achievements of Dr. Wakankar and his contribution to rock art studies and Indian Archaeology. Especially, how

he discovered the Bhimbetka rock art site (a UNESCO World Heritage Site) and later dedicated the next 15 years in surveying and study of rock art sites across India.

Release of IGNCA publications on the occasion



Release of IGNCA's publications on Rock Art by the Hon'ble Chief Guest Sh. Ram Bahadur Rai, President, IGNCA Trust.

NATIONAL SEMINAR ON THEORETICAL AND COGNITIVE ASPECTS OF ROCK ART

Dr B. L. Malla

IGNCA conceived a major academic programme, which relates to exploring artistic manifestations emanating from man's primary sense perceptions. Amongst the senses that lead to aesthetic experience are vision (*Drishya*) and hearing (*Shravya*). The rock art forms a crucial component of the *Adi Drishya* programme. It is concerned with man's creativity across time, space and civilizations and cultures through the perception of the sight. Interestingly, the art forms created by the prehistoric people are conceptually equivalent to those created in recent times indicating that human cognition and symbolising activity, as well as anatomy, were modern even then.

Rock Art is a collection of diverse categories of representations covering symbolic, artistic, magico-religious and socio-economic components of human culture from the prehistoric to modern age. It is a form of historical record that helps us understand the development of artistic and cultural traditions and belief systems in various ecological niches at various chronological contexts. It cannot be studied in isolation; it has been related to its cultural, ecological and chronological contexts to understand its meaning and significance. Rock art of India can be better understood through studies focusing on theoretical perspectives. It represents the development of cognition and also reflects variations in the cognition of different phenomena.

There is no universal method for interpretation of Rock Art. Rock Art Studies are always subjective leading to speculative identifications and interpretations. Logical interpretations of the message intended to be conveyed by the authors of rock art need to be done quite precisely without any preconceived ideas or bias. Rock art, an important cultural heritage and universal phenomenon, has survived a long period of human history and forms an invaluable source for understanding the human mind and its evolution through the course of time. To understand the Rock Art in context

scientific and systematic documentation, description as well as theoretical and cognitive approaches are necessary.

IGNCA has been organising both national and international seminars under its *Adi Drishya* programme to address different aspects related to rock art documentation, its conservation, dating and its interpretation in order to remain updated with recent trends of researches in these fields. The deliberations during this seminar addressed important issues related to theoretical as well as cultural resources associated with rock art worldwide including evolution of perspective and relative sizes in rock art. The papers addressed technical aspects and recent methodologies adopted towards rock art interpretations such as choice of colours, association with recovered tools and technological evidences like smelting, etc. The former addressed the jurisdiction and interpretation of rock art. The latter included neuroscience data, cognitive mapping and evolution of complexity in rock art. Largely we account for a comprehensive understanding of the occurrence of rock art as a universal phenomenon. The regional studies on rock art are important to understand them as part of a cultural landscape. Rock Art studies require a healthy questioning of theoretical frameworks that have until now formed unquestioned base for its study. In this context, the following are some questions that were raised for consideration:

1. What are the definitions, concepts and terms of Rock Art? Is the approach qualitative or quantitative, is Palaeo-art a better word than Rock Art?
2. What are the new and old methodologies, is there a system behind stylistic approaches from current ideas about art and subjective? Are these text-free interpretations of distant past? What do these pictorial texts and images represent since there is a wide variety of material, such as technology, economics,

sustenance, myths, astronomy etc?

3. When seeking parallels from Asia, Australia and Africa, since it is largely Eurocentric until recently-how reliable is ethnographic analogy, especially when evolutionary chronologies are concerned?
4. The epistemological issues need to be taken into account since is not science itself subjective in many ways, are we following Newtonian approaches in our concepts or recent ones?
5. Is the ethnographic record itself correct in giving interpretative explanations?
6. What are the broad anthropological perspectives by which Rock Art traditions are defined?
7. How are we to understand cognitive symbolic representations, methodologies?
8. What is our notion of indigenous people, are these static like prehistoric ones, and less intelligent than us, ignoring the fact that especially in art human intelligence is the same for all Homo sapiens? Did not these groups have better extrasensory and even sensory perceptions which we have lost in the idea of technological progress?

The main focus of the presentations was on the following themes- (i) Technical Aspects of Rock Art: Meaning and Jurisdiction; (ii) Theory and Method: Form, Content and Function; (iii) Cognitive Neuroscience and Rock Art; (iv) Relevance of Rock Art and Local Cultural Traditions (v) Regional Variations in Rock Art and its Contextual Significance.

The National Seminar

The two-day national seminar was significant as scholars from various parts of India participated and presented papers on rock art and its allied disciplines. Students from various colleges and institutions from Delhi and other states along with rock art enthusiasts participated actively in the seminar.

The seminar was inaugurated by Dr. G. B. Deglurkar, Former President, Deccan College, Pune who was the Chief Guest on the occasion and Dr. Sachchidanand Joshi, Member Secretary, IGNCA was the chairperson.

After the inauguration, the first session chaired by Sh. B. M. Pande saw presentation of papers by eminent scholars including Prof. V.H. Sonawane, Dr. S.C. Malik and Dr. Parth Chauhan. The first paper 'Explaining Regional Patterns of South Asian Symbolic Behaviour: Global Context' was presented by Parth R. Chauhan,

Asst. Professor, IISER, Mohali. The paper highlighted several issues related to technologies, cultures, world views and associated practices of symbolic behaviour in relation to rock art studies. Prof. V. H. Sonawane in his paper 'Decoding Rock Art' observed that it is imperative to consider the backdrop of the site, area, region or countries in order to look for a meaningful interpretation of rock art. In 'Re-contextualising Rock Art' Prof. S. C. Malik emphasized on moving beyond the mechanistic, analytical and evolutionary methods to the direction of intuitive-aesthetic approach for rock art interpretation.

The afternoon session was chaired by Prof. S. C. Malik. In this session, the Cognition and Rock Art was the major topic and several scholars presented their papers including: "Cognition: Some Aspects of Symbolism with reference to Rock paintings of Central India" by Maheshwar P. Joshi, "Cognitive Aspects of Rock Art with Special Reference to Mahadeo Hills, Pachmari, Central India" by Ruman Banerjee & Somnath Chakraverty, "Symbols and Material Culture in Cognitive Representation With Reference to Iron Age- Early Historic South India" by V. Selvakumar, "A Behavioural Exercise to Comprehend Rock Art Tradition through Ethno-archaeological Perspective" by Kanti Kumar Pawar, "Some Recent Discoveries of Petroglyphs in the Western Trans-Himalayan Region" by O. C. Handa and "Rajasthan ki Shail Chitrakala" by Murari Lal Sharma.

Dr. Maheshwar P. Joshi, Historian and Archaeologist brought to light the significance of symbolism in the rock paintings of Central Himalaya. Dr. V. Selvakumar, Dept. Of Epigraphy and Archaeology, Tamil University, Thanjavur, highlighted the nature of the visual representations and their relationship with art, traditions, identity, material culture and language based on archaeological and textual sources; while understanding of socio-behavioural pattern among the Gond community of central India with emphasis on rock paintings has been the primary focus in the paper presented by Dr. Kanti kumar Pawar, Deccan College, Pune. Dr. O. C. Handa reflected on some of the recent discoveries of rock art sites primarily petroglyphs on boulders in the regions along the Western Himalayan zones of the country.

The session concluded with "Rajasthan ki Shail Chitrakala" by Dr. Murari Lal Sharma. The paper elaborated on the types of rock art found in Rajasthan, the environment of these rock art sites, colours used for its preparation and techniques applied along with probable chronology of these paintings etc.

The second day's session (05th April, 2017) was devoted to presentation of papers by scholars on recent research and discovery of rock art across the country. The morning

session was chaired by Dr. O. C. Handa, four papers were presented in this session by Archaeologist, Anthropologist and independent researchers. Tracing Cultural Continuum from Present to Past: Rock Art, Mortuary Rites and Burial Practices in India by Somnath Chakraverty, Understanding the Rock Art of North East India: Issues and Context by Dwipen Bezbaruah, Continuity of Art through Ages and Some Regional Variations at Gawilgarh Hills, Madhya Pradesh by Nandini Bhattacharya Sahu and Prabash Sahu and Animals in Indian Rock Art: An Appraisal for Relative Chronology and Deductive Methodology by Ruman Banerjee.

Dr. Somnath Chakraverty observed that almost all over India particularly in Peninsular India, rock art has been the manifestation of burial art that developed during the megalithic period. Dr. Dwipen Bezbaruah elaborated on key aspects in relation to rock arts of Brahmaputra valley in order to understand the rock art forms of northeast India which is comparatively a recent area of research. Whereas the paper by Dr. Nandini Sahu and Dr. Prabash Sahu highlighted the recent findings of a rock art treasure trove at Gawilgarh Hills and its significant variations in relation to the usual rock art patterns of Central India. The presentation by Ruman Banerjee elucidated on the importance of animals as time markers in Indian context where animals are represented in a multitude of styles and colour compositions.

In all the academic sessions there was an elaborate and fruitful discussion after each presentation.

At the end of the second day's session, an open session on Technical Aspects of Rock Art: Meaning and Jurisdiction chaired by Prof. V. H. Sonawane was held. Scholars, students and observers participated actively in the session discussing various aspects of rock art and at the end gave their suggestions/ observations and recommendations.

Following were some of the recommendations presented in the session and agreed upon by all the scholars and participants unanimously:

1. Seminar/workshops should be held in town/cities near rock art sites. Academic sessions should be followed by a visit to at least one rock art site.
2. Serious and earnest efforts should be made for its preservation in tandem with scientific means and methodologies. It is imperative to spread awareness about the precious heritage of Rock Art amongst the general public and encourage students and researchers to study its significance.
3. More and more publications on rock arts should be published in Hindi and other regional languages.

Efforts should be made to include Rock art in the syllabus at school, college and University levels in order to create awareness about this precious heritage among the younger generation.

4. Steps to protect rock art sites need to be taken in consultation with various Central and State agencies like Archaeological Survey of India, Forest Departments and other State Govt. agencies.
5. Digital documentation of rock art sites & cultural traditions, views and interpretations of the local people and natives are important. They have to be documented without any delay as we are losing this precious art form rapidly due to both human and natural factors.
6. Impetus to be given to the lesser known facts of Rock Art and its Interpretation to be more emphasized.
7. An online database of Indian rock art is needed (both English and Hindi) and dating of rock arts found across the country needs to be a top priority.
8. As this is the first attempt to study "Theoretical and Cognitive Aspects of Rock Art" in a structured manner, the proceedings of the seminar should be published at the earliest.

At the Valedictory session Dr. G. B. Deglurkar was the Chairperson on the occasion and Dr. B. R. Mani, Director General, National Museum, New Delhi delivered the valedictory address. All the session's rapporteurs/ chairpersons presented a summary of the papers presented by scholars at the seminar.

Dr. B. R. Mani observed that there emerged some issues which needed immediate attention, namely; systematic documentation of unexplored as well as existing rock art sites by all means and methods across the country; Conservation/ preservation of rock art sites all over the country in consultation/ collaboration with various Central /State Govt. agencies.

Dr. Mani appreciated the task undertaken by IGNCA for initiating a national multi-disciplinary project for documentation of rock art and it's allied subjects state-wise in a standard format. He stressed on the need to explore and document more such rock art sites in every part of the country before this precious heritage vanishes at the hands of natural hazards and human vandalism. While suggesting introduction of rock art as a subject at school and college levels in the country, he emphasized on involving students and scholars in various programmes/initiatives etc. at college and University levels. He elaborated upon the Theoretical and Cognatic Aspects of Rhythmic Figures in Rock Art of India.



Dr. B.R. Mani and Dr. G. B. Deglurkar at the Valedictory Session.



Dr. G. B. Deglurkar, in his address appreciated the fruitful participation of scholars / experts during the seminar on Rock Art. He further stressed that such seminars will be very useful for researchers on rock art and also in highlighting

the Rock Art treasures of India within the country as well as to the world on a grand scale. Dr. Deglurkar appreciated the work undertaken by IGNC in the field of rock art studies in India.

Glimpses of the National Seminar



**Dr. Sachchidanand Joshi,
Hon'ble Member Secretary,
IGNC during the
Inaugural Session.**



**Scholars and
participants at the
Seminar.**



Team Rock Art

Adi Drishya Department
Indira Gandhi National Centre for the
Arts | 11 Mansingh Road, New Delhi

Kala Drishti: New Permanent Gallery at IGNCA

Ms Renu Bali

Kala Nidhi celebrated its 28th Annual Day on 1 February. The Annual Day, held on Basant Panchmi every year, started with a lighting of the lamp and recitation of slokas invoking Goddess Saraswati. After a brief welcome by Dr. D.R. Gupta, Sr. Reprography Officer, the annual report was

presented by Dr. P.R. Goswami, Director (L&I). The Chief Guest Dr. Baldev Bhai Sharma, Chairman, National Book Trust in his address spoke about the relevance and the worship of Goddess Saraswati. Member Secretary, IGNCA in his speech further elaborated on the significance of Basant Panchami. He congratulated the Kalanidhi staff for organising the gallery Kala Drishti. The inaugural address was followed the performances by Padma Vibhushan Yamani Krishnamurti's disciples.

IGNCA was founded in 1987 and Kala Drishti presents a panorama of IGNCA's activities. The inaugural event was a symbolic presentation of concepts, and intellectual and artistic goals of the institution. Water from five rivers of country was brought. Similarly, five rocks representative of Indian terrain were collected and five varieties of trees were planted. Simultaneously five lamps were set afloat in the water to the tune of music from the Himalayas. Through all its programmes, the IGNCA has made attempts to understand and study the holistic nature of Indian Civilization and Culture as shown in the artistic expression of the country.

From the beginning, IGNCA has worked on documentation, research field studies and projects which are interdisciplinary, multi-disciplinary and in the last three decades, several lectures, seminars, exhibitions and workshops have been organised in IGNCA. In the making of the institution, its set many milestones, be it



Chief Guest, Dr Baldev Bhai Sharma inaugurates the gallery in the presence of the Member Secretary and IGNCA staff.

the conferences, seminars, exhibitions or festivals. Over the years, the Documentation Unit of Kalanidhi has been collecting the publicity and publication material related to the activities of IGNCA. Kala Drishti gallery, set up under the direction of Member Secretary, IGNCA and Director (L&I) and the team comprising of Smt. Renu Bali and Smt. Sushma Gambhir, will be a window to explore IGNCA and its activities in the dissemination of diverse forms of art. Efforts have been made to create a common database from the relevant collected material. Different kinds of invitation cards, leaflets, posters, brochures of thematic exhibitions, proceedings of seminars, annual reports of Kala Nidhi Division, Kala Kosas Division, Annual reports of IGNCA, latest publications of IGNCA etc. have been kept in gallery. International seminars and exhibitions organised on 'Panch Mahabhuta'. Proceedings of 'Prakriti, Kala, Kham are displayed in gallery. The Foundation Day invitation card on hand-made paper is also displayed. Photographs of former Prime Ministers Sh. Rajiv Gandhi and Sh. P.V. Narasimha Rao with Dr. Kapila Vatsyayan (Founder of IGNCA) are also displayed. IGNCA'S publications are also kept for the general public.

Efforts have been made to present an overview of IGNCA's activities and achievements. Since the gallery is situated near the library, it will also act as an orientation centre for the visitors to IGNCA.

Women and Buddhism: Perspectives on Gender, Culture and Empowerment

Gargi Goswami

The position of women in any society is a true index of its cultural and spiritual level. Indian tradition has always respected womanhood. Certain cultures even view God as the androgynous Ardhanarisvara. Buddhism, while accepting the biological and physical differences between the two genders, does consider men and women to be equally useful to the society. Women are the missionaries of civilization. With their immense zeal and capacity they are the unquestioned leaders. Rabindranath Tagore characterized modern civilization as a “civilization of power” dominated by men, and yearned for the development, through the efforts of women, of a “civilization of the spirit” based on compassion. Buddha delivered discourses for the benefit of both the genders and the moral code prescribed by him was to be observed by both. The celebration of Women’s History Month at IGNCA this year was concluded by organizing a three-day International Conference on Women and Buddhism: Perspectives on Gender, Culture and Empowerment. The conference was held at from 27th March to 29th March, 2017.

The international conference was inaugurated by Dr. (Mrs.) Pankaj Mittal, Joint Secretary, University Grants Commission, Vice-Chancellor, Bhagat Phool Singh Mahila Vishwavidyalaya. Venerable Karma Lekshe Tsomo, Co-Founder of the Sakyadhita International Association of Buddhist Women delivered the keynote address. There were 60 participants from across the country and abroad. Eminent scholars like Prof. Agata Bareja-Starzynska from Poland, Prof. Neela Bhattacharya Saxena and Prof. Hudaya Kandahjaya from USA, Venerable Dhammananda Bhikkhuni from Thailand, Prof. Ratna Basu, Prof. Madhu Khanna, IGNCA trustees Dr. Nirmala Sharma, Dr. Sonal Mansingh were present at the conference. The scholars shared their erudite knowledge on various themes selected for the conference including the Ideal and position of women during the time of Buddha, Buddha’s attitude towards women, Gender equality and the empowerment of women in Mahayana Buddhism, Buddhist nuns and Contemporary Society, Women in the transmission and transformation of Buddhism, Feminine symbolism in Buddhist Art etc. Prof. Lokesh Chandra,

President, ICCR delivered the Valedictory address. The three-day conference was attended by the area experts and young scholars.

The exhibition on Guanshiyin/ Avalokitesvara: Feminine symbolism in Buddhist Art was inaugurated on 27th May, by President, IGNCA Trust, Shri Ram Bahadur Rai, in the presence of the IGNCA trustees and distinguished scholars.

Avalokitesvara is referred to as a Bodhisattva mahasattva (great being) because he is a guide to other aspiring Bodhisattvas. He is said to possess great compassion (mahakaruna), loving-kindness (mahamaitri), and is endowed with the 32 marks of the cosmic person (mahapurusha). He preaches the truth of the dharma, and selflessly takes on the suffering of all.

Avalokitesvara is an emanation of Amitabha. Amitabha is a Buddha of boundless light and infinite qualities. Amitabha introduced an easy way of salvation - he advocated that the recitation of his name could save the devotees from the bondage of birth and death. One who recites his name even once before his death goes to his paradise called the Sukhavati where there is no mental or physical affliction. Avalokitesvara is the best exponent of Amitabha’s doctrine of grace. The name Avalokitesvara is a combination of two words: Avalokita and Isvara. Avalokita in Sanskrit means: seen, viewed, observed, etc. It can be used across the genders spectrum, masculine, feminine and neuter. Isvara means lord or master. So the word Avalokitesvara should mean the lord of all that is seen, comparable to Siva’s epithet drishtiguru. Avalokitesvara is generally regarded as the god who, like Buddha, surveys the distress of all beings. Tibetan Buddhists look upon Avalokitesvara as one with “glancing eyes of sympathy”. In China Avalokitesvara is known as Guan-yin (yin means voice). Therefore the last part of the name of the deity may be Svara and not Isvara. So Guanyin should be rendered into Sanskrit as Avalokitesvara, meaning one who hears or listens to the cries of the sufferers. The early Buddhist monk Sanghavaraman translated the name Avalokitesvara as Kuan-shi-yin, i.e., the one who heeds cries (for help). Sanghavarman’s translation is corroborated by a fragment of manuscript of

the Saddharma Pundarika discovered in Central Asia by Count Otani. The learned Buddhist monk Kumarajiva (400 A.D.) has also treated Avalokitesvara as Guan-shi-yin. However, the name of Avalokitesvara is also used in China as indicated by the Chinese term “Kuan-tzu-tsai”. “Tzu-tsai” or “Isvara” is the habitual Buddhist way of referring to the self-existent god Siva. Guan-yin is commonly known as the “Goddess of Mercy” in English. When worship of Avalokitesvara spread to China, he was first worshiped in the male form, but the representation changed over time. Avalokitesvara is considered to be the personification of compassion and kindness, and these traits are associated with the Chinese concept of Yin (the feminine aspect of creation). Due to influence of Daoism, the representation of Avalokitesvara in China metamorphosed to an all-female form around the twelfth century.

However peculiar or intriguing the name, ‘Avalokitesvara’ may be, his functions are well defined. There are three distinct stages in his growth. At first or originally, he was a member of the trinity, consisting of Amitayus, Avalokitesvara and Mahasthamaprapta. As Edward Conze has explained, this trinity has many counterparts in Iranian religion, i.e. in the Mithra cult, and in Zervanism, a Persian religion which recognized Infinite Time (Zervan Akarana-Amita-Ayus) as the fundamental of this, Avalokitesvara gained an image as one who had great miraculous powers to help devotees overcome dangers and difficulties. This shows the second stage of development in the character of Avalokitesvara. In the third or final stage, he attained the status of an independent deity with many cosmic features and functions. He is said to hold the world in his hand. In each pore of his skin is concealed a world system. His essence pervades the whole world.

The earliest conception of the Bodhisattva Avalokitesvara is to be found in the Mahavastu Avadana (2nd century B.C.) where the deity is described as the ‘Bhagavan’ who takes the form of Bodhisattva. Avalokitesvara took concrete

shape in the 24th chapter of the Saddharma Pundarika (c. 2nd century A.D.), the nucleus of which goes back to the 1st century A.D. This is supported also by the fact that Nagarjuna, a contemporary of Kanishka (2nd century) and the author of Madhyamika aphorisms, in one of his works, mentions Amitabha and Avalokita. Thus it appears that the worship of Avalokitesvara was on the rise in 2nd - 3rd century A.D. This is corroborated by the Kushan art showing Avalokitesvara from Gandhara. The Saddharma Pundarika is a unique text, which was popular in India, Tibet, Central Asia, China and Japan. The work is said to have been first translated into Chinese in 223 A.D. The IGNCA exhibition explored many of these forms of Avalokitesvara. It had on display 70 panels and 6 hangings of Avalokitesvara. The photographs that were part of the display from the personal collection of Dr. Radha Banerjee Sarkar who collected them during her visits to different countries like China, Japan, USA, Korea, England etc. Few photographs have also been selected from IGNCA’s Archive. The Iconographic evidence of Avalokitesvara are from Ajanta, Himachal Pradesh, Tabo, Ladakh, Tibet, China, and Central Asia, Japan and the mainland of South East Asia.

The exhibition received overwhelming response from different visitors. The exhibition was closed on 30th of April; 2017.IGNCA has planned to make it a mobile exhibition. Many institutes have already sent requested to hold the exhibition in their premises.

Gargi Goswami is working as a Research Assistant in East Asia Programme Unit, Kalakosa. She has completed her Mphil. in Chinese Studies from the University of Delhi. She was awarded the Huayu Scholarship by the Taiwan Government in 2014. She is a professional Sattriya dancer and trainer, and has performed in many prestigious festivals in India and abroad.



Participating scholars and IGNC Kalakosa Members.



Viewing the exhibition Guanshiyin/Avalokitesvara: Feminine symbolism in Buddhist Art.

HANUMAN: IMAGES BEYOND IMAGINATION

Ms Kritika Mudgal

Ramayana and all its characters have numerous and constantly lent themselves to popular interpretations and representations. The character of Hanuman however seems to hold a singular place in our collective imagination.

Charuvi Agarwal's project on The Hanuman Chalisa consists of artworks based on an award-winning short film Shri Hanuman Chalisa. The highlight of the exhibition was the largest piece- a 25 feet installation of Hanuman 26,000



26,000 Bells of Light

IGNCA, to mark the occasion of Hanuman Jayanti showcased Charuvi Agarwal's exhibition *Hanuman: Images Beyond Imagination*, accompanied by Shyam Sharma's exhibition of 18 paintings based on the *Ramcharitmanas*. The exhibition was on display till 30 April.



In the exhibition gallery

Bells of Light. Said to be inspired by "Hanuman's ceaseless magnificence, valour and beauty" this installation stood for devotion and sanctity. Enabling each devotee/spectator to touch the *Khadau* and hear the bells ringing the installation stood on the cusp between art and the sacred.

Charuvi Agarwal in this exhibition combines her knowledge of storytelling, animation and design with technology and human sensorial experience producing a multimedia exhibition that proudly presents our mythology to the modern day viewer.

Other highlights of her exhibition were artworks *Divine Vibrations*, *8 Feet Storybook*, the book, the film *Shri Hanuman Chalisa*, and the paintings.

The *8 feet long storybook*, in its life sized wooden form inspired by the Cabinet of Curiosity, ropes in elements from Rajasthani folk art highlighting intercultural links within the country.

The Book presents a series of visual metaphors that are a tribute to the Shri Hanuman Chalisa on 100% eco-friendly paper and is an example of responsible art in this time of depleting resources.



Smt Krishna Raj Hon'ble MoS Women and Child Welfare with the artist Mr Shyam Sharma

The exhibition also showcased 25 figurines inspired from the Valmiki Ramayana, and the first hand painted rendition of the now critically acclaimed film *Shri Hanuman Chalisa*.

The 12-minute-long film *Shri Hanuman Chalisa* is a 3D stereoscopic movie which creates a unique animated experience combining mythology, history and contemporary art.

This visual translation of the prayer has been selected in more than 30 international film festivals winning many awards.

The accompanying exhibition of paintings by Mr Shyam Sharma presented his oil paintings depicting major



Shri Murli Manohar Joshi in conversation with the artist Ms Charuvi Agarwal

couplets from each *kand* (section) of *Ramcharitmanas*. Sharma's unpretentious paintings with their analogous colour palette are representative of the uncomplicated verse form of Tulsidas's Ramayana, both making the epic accessible to all.

The idea behind this exhibition, as the one that fuels the work of both artists is to preserve mythological icons in the present day collective memory. The exhibition was inaugurated by Smt Krishna Raj Hon'ble MoS for Women and Child Development on 10 April. Shri Murli Manohar Joshi also visited the exhibition and appreciated the artists and their work, commending IGNCA for showcasing the exhibition.



Kaavad by Ms Charuvi Agarwal

IGNCA Weaves Network with Academic Institutions

Memorandums of Understanding have been signed with:

(i) Indira Gandhi National Tribal University, Amarkantak, M.P.

The MoU signed on 28 March for three years brings together both organisations in a symbiotic way, thereby enriching the resources of both institutions. IGNCA and IGNTU have come together with the common objective of promoting higher education and research in various aspects of the arts and tribal communities. There is to be educational exchange through faculty research, collaborative research projects, student programmes etc. IGNCA will also share its Library and Archival resources with IGNTU and both institutions will work towards increasing collective outreach, along with the development of courses, workshops etc. suited to the mandates of both.

(ii) Doordarshan Prasar Bharati

The MoU signed between IGNCA and Doordarshan on 28 April will enable IGNCA video programmes and documentation on art, culture, literature, history, tourism and other related fields to be shown on Prasar Bharti. The wide viewership of the channel will ensure wide dissemination of IGNCA's research to interested viewer's thereby encouraging future research and work in relevant fields.

(iii) Indian Institute of Tourism and Travel Management, Gwalior, M.P.

The MoU signed on 15 May joins IGNCA and IITM, M.P. in a collaborative relationship for 3 years. IITM, M.P. is an autonomous institution under the Ministry of Tourism established for purposes of focused education, training, research and consultancy in sustainable management in the field of Tourism. Both organisations have entered into this mutually beneficial exchange allowing each other to share ideas as well as academic and human resources. IGNCA looks forward to a practical and extensive use of its expansive research through this collaboration with the Tourism sector



At the MoU signing between IGNCA and Prasar Bharati



At the MoU signing between IGNCA and IITM, M.P.

EVENTS



Smt Nandini Bedekar, Kishori Amonkar's disciple, performs at IGNCA's Musical Tribute to Kishori Amonkar



The IGNCA film Samayara Chhaire or In the Shadow of Time won the National Film Award 2016 in the category of Best Arts/Cultural Film. The IGNCA team seen here with the Filmmaker Mr Shankhajeet De



Lok Sabha Speaker Smt Sumitra Mahajan peruses IGNCA's rare book collection



Jagadguru Shri Ramaneshacharya Maharaj and President, IGNCA Shri Ram Bahadur Rai at the lecture "Vartamaan Sandarbhb mein Bharatiya Shastriya Parampara."



Koha Library Management System Training for IGNCA staff.



Ms Sudhamahi Reghunathan at her lecture on "The Colours of Desire on the Canvas of Restraint: The Jaina Way"



Shehnai recital by Shri Sanjeev and Shri Ashwani Shankar as part of IGNCA's Bhinna Shadj Series in collaboration with Spic Macay

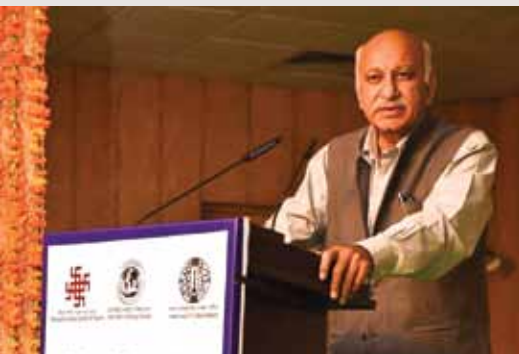


Anekanta Solo Bharatanatayam Performance by Padma Shri Geeta Chandran



Mr Deoprakash Sharma reads from his book Art of Sindhu Saraswati at a Book Reading Session

AT IGNCA



Hon'ble MoS for External Affairs, Shri M.J. Akbar addresses the audience at the Centenary Event on the Abolition of Indentureship



Smt. Meera Prasad's Sitar recital at IGNCA's Swagat Parv ushering in 2074 in the Vikram Samvat



Pandit Sugato Bhaduri's Mandolin Recital at IGNCA's Swagat Parv



Padma Vibhushan Shri Murli Manohar Joshi visits the exhibition Hanuman: Images Beyond Imagination



Ms Himani Pande interacts with the students of the History Department, Gargi College on their visit to the Cultural Archives



Hon'ble MoS Ministry of Women and Child Development inaugurates the exhibition Hanuman: Images Beyond Imagination



Sarod Maestro Ustad Amjad Ali Khan interacts with the audience at IGNCA's Musical Tribute to Kishori Amonkar



Mr Yashvender Dhaka delivering a Lecture on "Religious Archaeology and Architecture: Jainism at Kankali Tila"



Dr G.B. Deglurkar delivers the First Vishnu Shridhar Memorial Lecture

Aryan Valley Museum -An effort to safeguarding heritage of Aryan Dards of Ladakh

Mr. Virendra Bangroo

There is a small village area of the tribal community of Aryans spread on both the banks of river Indus in between Leh and Kargil districts of J&K state. These villages are famous all over the world. A lot has been written about the uniqueness of the tribes of this region- among the threatened tribes of the world. The natives of these areas are considered to be the descendents of Alexander. However, whatever their ethnicity, it is an established fact that they are different from the communities inhabiting the cold desert of Ladakh. There are four such villages namely Dah, Hanu, Garkhun and Darchiks at an altitude of 2200 mt. above mean sea level. These villages are surrounded by rich vegetation contrary to otherwise cold and arid areas of this zone. The women generally work in the fields while the men are part of the army.

Dah, Hanu, Garkhun and Darchiks, the villages of tribe of Dards, is spread on both the banks of river Indus. The inhabitants of these villages are known as the Aryans. The nomenclature 'Aryan' has been given by foreigners on account of their features with North- Indian of the plains, their deities and common traits in their language which constitute a majority of Sanskrit words. There isn't any written manual or documentation by these inhabitants but an ocean of folklore which narrates their ordeals and their calendar of festivals. It is an established fact that they have migrated from neighboring lands and finally established themselves in Dah village and later on spread and made their dwellings in the nearby villages. The main occupation of this tribe was sheep and goat rearing. Even to this date, the Ladakhis call them 'Bopkas' which means 'shepherds'.

In the tribal communities, we see that their entire history is orally transmitted from generation to generation. Also, the migrations initially by compulsions have been there since times immemorial. As result of racial interactions, their origins are mystified. The Dards living in these areas are confined to few villages and their unique life style and features are also subjected to all sorts of speculations. There has not been any serious scientific study to discover



their origin and also affinity with the other neighboring communities/ places or to document these.

The following are the unique features which make them distinctive in their outlook and character: Both men and women wear exquisite dresses and ornaments. The headdresses are peculiarly adorned with flowers; they abhor rearing of cow and poultry farming; the consuming of beef and chicken is also prohibited; they consume only the milk of goat and sheep; the Dards were used to rear horses which they use for transporting goods; More than 50% words in their language have got Sanskrit origin; in every house, in the kitchen they worship 'Sabdak', a form of Linga, their first offering of food etc. is offered to the Sabdak every day, the stone Sabdak is triangular in shape and there is a ritual for identifying and selecting it for worship and public passionate kissing is also popular among the tribe.

The Aryan villages of Dah, Hanu, Gorkhun and Darchik are about 160 km. North-West of Leh. The villages located on right side of Indus and some on left side, are mostly Buddhists. The conversion from animist to Buddhism has taken place only 150 years back. The Dards marry within their own community and with the result; they are able to preserve their distinctive character. It is only in the recent past that they have started mingling with neighboring communities of Ladakh. In the village of Dha is an ancient

settlement – it was revealed that around 40 families used to live under one roof. The rubble of walls of the households can still be seen in the Dha village. Near this old settlement was also a small fort which was used as a watch-tower in ancient days to defend against advancing army forces. The road connectivity from Leh to Kargil is via Khlasi, there is a diversion which links their villages. After the Kargil war the government authorities have endeavoured to develop this region. Some of the areas of the Aryan valley are restricted for outsiders, since it borders Pakistan occupied Kashmir (POK) and Indian forces are stationed to keep a watch in this region. One has to get an Inner Line Permit (ILP) from the District Commissioner to visit these villages.

Now there is road connectivity in all the villages of this region alongwith the availability of public amenities. There are also two small guesthouses in Dah village. The changing paradigms of cultural traits and religious practices have resulted in a lot of threats making this community vulnerable. Buddhism is followed in most villages except a few Muslim villages. Even though they practice Buddhism, they find themselves distanced from their old age traditions and dependent on the monks for day-to-day rituals.

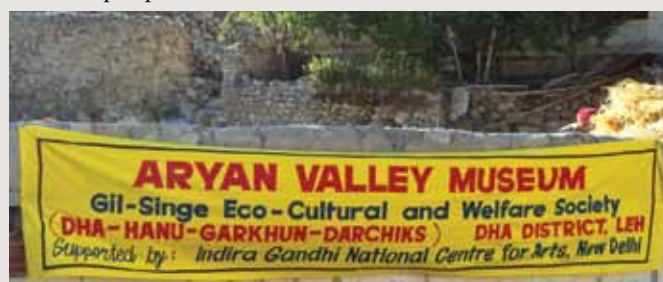
Aryan Valley Museum

During one of the visits to this region I met Shri Landup Dorjee, resident of Dah village- someone very keen to do something for his community. Later Landup Dorjee visited me in Delhi to explore ways and means to safeguard their heritage which is on the verge of extinction. He felt proud of his heritage which relates him to the Aryan class but his apprehensions were that with the growing urbanization and other influences the community is going to lose its heritage in terms of language, customs and traditions. A lot of tourists do visit this village but there has not been any effort to highlight the local culture and habitat. What has been done over the years is limited to taking cultural troops from this village for performances them in various cultural shows in India and abroad. This, as a matter of fact, has created less awareness and more curiosity about this lively community. The meeting with Landup Dorjee and Dr. Ajay Bhaumik, and telephonic conversations that followed led us to ponder over what was the first step towards the promotion and propagation of their rich heritage. All this led to having an interaction with the villagers and the second thought was to set up a space which will ignite the passion among the villagers to come forward and to take pride in their culture which turned out to be a useful exercise, a mile stone for the said 'Aryans'.

It was decided to have a small museum, the space for which was offered by Landup Dorjee. The team went door-to-door to collect old artifacts which include ritualistic, decorative and utilitarian utensils and these were displayed

in the room. Hand-written labels were made for each item. The traditional kitchen which also houses 'Sabdak', the deity which is worshipped daily, and offered the first served food, is also the centre of attraction. The museum was inaugurated in July last year; the inaugural days also saw a workshop which was attended by the counselor of the area, and the Sarpanch and Panch of the Aryan villages. Everybody expressed a great desire about preserving their culture and traditions. They also expressed their inability to cope with the external pressures. The promotion of regulated tourism in this region is also on their agenda. The role of this workshop was catalytic in the promotion of this culture. It was emphasized that the villagers should actively participate and also show solidarity in taking pride for conserving their cultural heritage. The setting-up of the museum as a cultural symbol was also discussed. After the workshop, the museum was inaugurated and all the villagers were left spell-bound, seeing their age old heritage being displayed and appreciated. All of them expressed their desire and concern to have such museums in every Aryan village. The local inhabitants realized the importance of this centre as a tourist attraction and also a great potential for attracting youngsters in their community to take pride in their heritage. Increase in the number of visitors in these valleys may generate more employment. There are few guest houses and it is foreseen that many more will be needed in the years to come; this, together with the setting up of many more community museums in this region, will amount to a movement toward conserving their heritage.

A glimpse of the vocabulary/ local dialects used by the locals and having association with Hindi and Sanskrit words is given as an illustration to understand the co-relationship of these people with the rest of the communities:



Virendra Bangroo, Assistant Professor and officer in charge, Centre for Museum Studies, IGNC, New Delhi has extensively travelled in Indian Himalayas and actively working for safe guarding the eco-cultural heritage of the region. He is associated with work on Dards of Ladakh and worked with Landup Dorjee of village Dah to set up a museum.

Virendra Bangroo and Landup Dorjee gave a presentation on Aryan Dard's of Ladakh-conflict between tradition and modernity and the role of museum on 10 Feb,2017 in IGNC.

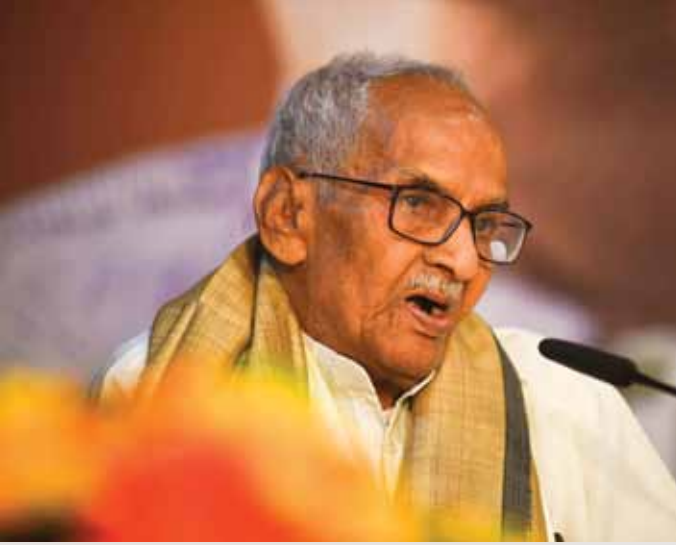
S.No.	English	Dard Dialects (Shina)	Sanskrit	Hindi
1	Boat	Nao	Nau	Nao, Kishti, Bera
2	Buffalo	Mahes	Mahesa	Bhains
3	Camel	Unth	Ushtra	Unth
4	Cotton	Kayas	Karpasa	Kapas, Ruii
5	Cow	Socha-gao	Gau	Gai
6	Day	Des	Din	Din
7	Elephant	Hasto	Hasti	Hathi, Kunjar
8	Fire	Ag, Ingar	Agni	Ag
9	Flower	Pusho	Pushpa	Phul
10	Fruit	Phalamul	Phal	Phal
11	Gold	Son	Suvarna, Swarna	Sona
12	Hand	Hast, Husht	Hasta, Kai	Hath
13	Head	Shis	Sir	Sar, Mund
14	Horse	P.Ashp	Aswa	Ghora
15	Leaf	S. Patta	Patra	Patti, Patta
16	Mother	Ma	Mata	Ma, Ama, Mata
17	Name	Noma	Nama	Nam
18	Nose	Noto	Nasika	Nak
19	Oil	Teli	Tel	Tel
20	Salt	Lona	Lavana	Lon
21	100	Shal	Sat	Sao
22	1,000	S.Sas	Sahasra	Hajar
23	2nd	Dogono	Dwitiya	Dusra
24	4th	Charyono	Chaturtha	Chautha
25	Blue	Nila	Nila	Nila
26	Dry	Sukho	Sushka	Sukha
27	Hard	Koro	Kathar, Kathin	Karha
28	Hot	Tatto	Tapta, Ushna	Tatta
29	Old	Prono	Purana	Purana
30	Ripe	Pakko	Pakwa	Pakka
31	Square	Charkuta	Chaturkona	Chaokona, Charkuta
32	Sit thon	Betha		Baith
33	Snow	S. Hin	Hima	Him
34	Star	S. Taro	Tara	Tara
35	Sun	S.Suri	Surya	Suraj
36	Star	S. Taro	Tara	Tara
37	Sun	S. Suri	Surya	Suraj
38	Right	Dachin	Dakshin	Dahina
39	1	Ek	Eka	Ek
40	2	Do	Dwo	Do
41	4	Chod	Chatur	Chhar
42	7	Sut	Saptan	Sat
43	8	Asht	Ashtan	Ath
44	9	No	Navan	Nao

संस्कृति संवाद श्रृंखला ४: निमित्त देवेन्द्र स्वरूप



भारतीय राजनीतिज्ञ और सांसद डॉ॰ मुरली मनोहर जोशी व प्रो॰ देवेन्द्र स्वरूप

इन्दिरा गांधी राष्ट्रीय कला केन्द्र की संस्कृति संवाद श्रृंखला भारतीय जीवन को प्रभावित करने वाले विचारों की विभिन्न धाराओं का पता लगाने की एक पहल है। यह कार्यक्रम किसी व्यक्ति विशेष और उस क्षेत्र में उनके महत्वपूर्ण योगदान पर प्रकाश डालता है जिसमें उस क्षेत्र से संबंधित विचारों का आदान-प्रदान और विचार-विमर्श शामिल हैं।



श्री देवेन्द्र स्वरूप

पहला अध्याय नामवर सिंह पर, दूसरा अध्याय रामनुजाचार्य पर, तीसरा अध्याय सुश्री डॉ० एमएस सुब्बुलक्ष्मी और चौथा अध्याय प्रो० देवेन्द्र स्वरूप पर आयोजित किया गया।

दिनांक 30 मार्च, 2017 को चौथे अध्याय का आयोजन किया गया। इस अध्याय का शीर्षक निमित्त देवेन्द्र स्वरूप था। सेमिनार का उद्घाटन विख्यात भारतीय राजनीतिज्ञ और सांसद डॉ० मुरली मनोहर जोशी द्वारा किया गया। प्रसिद्ध विचारक डॉ० कृष्ण गोपाल इस अवसर पर विशेष अतिथि थे। सेमिनार का आयोजन तीन सत्रों में किया गया। प्रथम सत्र संस्कृति के बदलते आयाम और जीवन दर्शन पर आधारित था तथा दूसरा सत्र राष्ट्रीयता के प्रश्न पर आयोजित किया

गया। डॉ० देवेन्द्र स्वरूप के जीवन और उपलब्धियों पर वृत्तचित्र दिखाया गया तथा प्रो० स्वरूप के चुनिन्दा लेखों और उनकी संक्षिप्त जीवनी से संबंधित पुस्तक का भी विमोचन किया गया।

देवेन्द्र स्वरूप के 92वें जन्म दिन पर इस विशेष कार्यक्रम का आयोजन किया गया। इस अवसर पर राष्ट्रीय स्वयंसेवक संघ के सह संस्थापक डॉ० कृष्ण गोपाल मुख्यवक्ता थे। उन्होंने कहा देश व समाज को दृष्टि देने का कार्य अभी अधूरा है, जरूरी है देश के महान विचार व दर्शन तथा संविधान की दिशा की एक ही धारा हो। समारोह के उत्सव पुरुष देवेन्द्र स्वरूप ने कहा कि मेरा जन्म उस समय हुआ जब स्वतंत्रता के नायक गांधी थे, वे हमारे प्रेरणापुरुष थे। प्रयाग विश्व विद्यालय की अपनी पुरानी यादों को ताजा करते हुए उन्होंने कहा कि गंगानाथ झा हॉस्टल में शोधार्थी डॉ० जोशी का कमरा हमारा अड्डा था जहां लगातार चाय की चुस्कियों के साथ राष्ट्र पर चर्चा-परिचर्चा होती थी।

समारोह के मुख्य अतिथि डॉ० मुरली मनोहर जोशी ने कहा कि आज एक श्रेष्ठ विचारक का अभिनंदन गौरव का विषय है, शायद यह इंदिरा गांधी राष्ट्रीय कला केन्द्र के ही भाग्य में लिखा था। अर्ग्युमेण्टेड स्वयंसेवक यदि देखना हो तो वह देवेन्द्र जी में देखा जा सकता है, अपनी स्थापनाओं के लिए आवश्यक पृष्ठभूमि और साक्ष्य जुटाना सुधी जनों को विस्मित करता है। डॉ० जोशी ने कहा कि केन्द्र द्वारा शुरू की गई संस्कृति संवाद शृंखला एक अच्छी पहल है। इससे ठोस विमर्श व सुपात्र व्यक्तियों की पहचान सामने आएगी।

इस अवसर पर इंदिरा गांधी राष्ट्रीय कला केन्द्र के अध्यक्ष वरिष्ठ पत्रकार डॉ० रामबहादुर राय व केन्द्र के सदस्य सचिव डॉ० सच्चिदानंद जोशी ने भी अपने विचार रखे। द्वितीय सत्र में 'संस्कृति के बदलते आयाम' पर राष्ट्रीय स्वयंसेवक संघ के उत्तर क्षेत्र संचालक शीर्ष अर्थचिंतक डॉ० बजरंज लाल गुप्ता की अध्यक्षता में एक गोष्ठी आयोजित की गई जिसमें वरिष्ठ पत्रकार डॉ० वेदप्रताप वैदिक, नेशनल बुक ट्रस्ट के चेयरमैन बलदेव भाई शर्मा, वरिष्ठ पत्रकार बनवारी, पूर्व सांसद डॉ० महेश चन्द्र शर्मा, सांसद आर० के० सिन्हा ने भी अपने विचार व्यक्त किये।

तृतीय व समापन सत्र में प्रो० देवेन्द्र स्वरूप के जीवन पर एक वृत्तचित्र प्रस्तुत किया गया। इस अवसर पर अनेक गणमान्य लोगों के साथ संघ के राष्ट्रीय कार्यकारिणी के सदस्य अशोक बेरी, दिल्ली प्रांत के सहसंघचालक आलोक कुमार, पांचजन्य के संपादक हितेश शंकर उपस्थित थे। समारोह का संचालन जितेन्द्र तिवारी व अशोक श्रीवास्तव ने किया।

प्रो देवेन्द्र स्वरूप से संवाद: त्रयी विद्या पंच महायज्ञ और गीता का महात्म्य

- प्रस्तुति जितेन्द्र निवारी

इंदिरा गांधी राष्ट्रीय कला केन्द्र ने शुरुआत से समुह में वरिष्ठ चिंतक, इतिहासकार, लेखक व कलाकारों से बातचीत की एक परम्परा बनाई है। इसमें श्री बलराज साहनी, मुल्कराज आनंद, श्रीमती ज़ोहरा सहगल आदि शामिल हैं। इस श्रृंखला में वरिष्ठ इतिहासकार एवं स्तंभकार श्री देवेन्द्र स्वरूप से एक संवाद हुआ।

इंदिरा गांधी राष्ट्रीय कला केन्द्र के अध्यक्ष व वरिष्ठ पत्रकार श्री रामबहादुर राय के आग्रह पर यह संवाद इ० गा० राष्ट्रीय कला केंद्र के ऑडिटोरियम में दिनांक 8 व 9 मार्च, 2017 को संपन्न हुआ। इस संवाद में वरिष्ठ चिंतक श्री बनवारी, एकात्म मानव दर्शन अनुसंधान एवं विकास प्रतिष्ठान के अध्यक्ष डॉ० महेश चंद्र शर्मा, खादी ग्रामोद्योग आयोग के पूर्व अध्यक्ष श्री महेश शर्मा शामिल हुए। पहले दिन स्वतंत्रता आंदोलन की प्रेरणा और जवाहरलाल नेहरू के मूल्यांकन पर विमर्श हुआ। दूसरे दिन त्रयी विद्या और पंच महायज्ञ पर देवेन्द्र स्वरूप ने अपना चिंतन प्रस्तुत किया। यहाँ प्रस्तुत है त्रयी विद्या, पंच महायज्ञ और गीता के महात्म्य पर व्यक्त देवेन्द्र स्वरूप के विचार।

रामबहादुर राय- भारतीय ज्ञान-परंपरा आपका प्रिय विषय रहा है। इसका आपने काफी अध्ययन किया है। भारत की ज्ञान-परंपरा क्या है और उसका महत्त्व क्या है?

देवेन्द्र स्वरूप- कौटिल्य अर्थशास्त्र में विद्या समुद्देश्य एक अध्याय है। उस अध्याय में चार विधाओं का वर्णन है आनविशकी, त्रयी, वार्ता और दंडनीति। कौटिल्य ने इसके अगले अध्याय में त्रयी स्थापना दी है। इसमें बताया गया है कि त्रयी स्थापना यानि तीन वेदेंऋग्वेद, यजुर्वेद और सामवेद। ये तीन वेद ही एक समय में भारतीय समाज की जीवन-रचना के वाहक थे।

त्रयी धर्मम् अनुप्रपन्नाः। ये शब्द प्रयोग हुए हैं श्रीमद्भगवद्गीता में। अर्थात् त्रयी धर्म का पालन करने वाले हैं। प्रश्न यह है कि यह त्रयी धर्म क्या है। भारत की ज्ञानयात्रा का एक महत्त्वपूर्ण सोपान है यह त्रयी धर्म। लेकिन वर्तमान काल में भारत की ज्ञानयात्रा की

जितनी चर्चा हो रही है, उसमें इस त्रयी विद्या का कहीं कोई उल्लेख नहीं आता। उसे अलग, विस्मृत कर दिया गया है। गीता में एक जगह पर आता है-त्रैविद्या मां सोमपाः पूतपापा यज्ञैरिष्ट्वा स्वर्गतिं प्रार्थयन्ते। अर्थात् त्रैविद्य लोग सोम पान करते हैं। यज्ञ करते हैं और यज्ञ करके स्वर्ग प्राप्ति की कामना करते हैं। अर्थात् त्रयी विद्या का अंतिम लक्ष्य था स्वर्ग की प्राप्ति।

लेकिन बाद में भारत और उसके चिंतन ने लक्ष्य को पार किया और योग की स्थापना की। आज योग पूरे विश्व में स्वीकार्य है। संयुक्त राष्ट्र संघ ने 21 जून को अंतरराष्ट्रीय योग दिवस मनाने का निर्णय लिया। वस्तुतः योग विश्व को भारत की देन है। भारत इस योग तक कैसे पहुँचा, इसे समझने के लिए भारत की ज्ञानयात्रा को समझना होगा।

रामबहादुर राय- योग तक कैसे पहुँचे?

देवेन्द्र स्वरूप- यह त्रयी विद्या से ही आया है। गीता में एक स्थान पर आता है त्रैगुण्यविषया वेदा निस्त्रैगुण्यो भवार्जुन।

अर्थात् जो वेद है वह त्रिगुणात्मक है, इसलिए हे अर्जुन! तुम्हें इन तीनों गुणों से आगे जाने का प्रयास करना चाहिए। त्रिगुण का अर्थ है सत, रज और तम। इसी प्रकार यह जो पूरी प्रेति है, यह त्रिगुणात्मक है। उससे परे जाना अर्थात् प्रेति से परे जाना ही योग है।

हमारे यहाँ पर जो दर्शन परंपरा है, उसमें सांख्य दर्शन पुरुष और प्रकृति का अंतर करता है। सांख्य के बाद योग आता है। सांख्य योग उसी से बना है। इसमें सांख्य का अर्थ ज्ञान है, योग का अर्थ अनुशासन है।

यह अनुशासन ही आपको त्रिगुणात्मक प्रकृति से परे ले जाता है। इस दृष्टि से भारत की ज्ञान यात्रा को समझना आवश्यक है। आज जो भारत की ज्ञानयात्रा पर अध्ययन और लेखन हो रहा है, उसमें त्रयी विद्या की चर्चा लगभग नहीं है।

रामबहादुर राय- योग को जिस तरह पूरी दुनिया ने मान लिया है, अपना लिया है, उससे क्या भारत की ज्ञान-परंपरा का भी नए सिरे से उदय हो रहा है?

देवेन्द्र स्वरूप- अभी पश्चिम ने या कहे कि पूरी दुनिया ने योग को आसन और प्राणायाम के रूप में ही देखा और स्वीकार किया है। यह योग के दो आयाम भर है। हमारे अष्टांग योग के आयाम हैं यम, नियम, आसन, प्राणायाम, प्रत्याहार, ध्यान, धारणा, समाधि। इन आठों को लेकर ही योग पूर्ण होता है। आधुनिक और पश्चिम दुनिया अभी योग में आसन को ही देख रहा है। योग का जो दार्शनिक पक्ष है, वह अभी पूरी तरह से चर्चित नहीं है।

भारत में भी योग के अनेक प्रकार सामने आ रहे हैं। श्री श्री रविशंकर का योग मार्ग अलग है। बाबा रामदेव का योग मार्ग अलग है। वह मुख्यतः आसनों तक सीमित है। पर हाँ, यह बात सही है कि योग के प्रति जागृति आई है, उसका प्रचार-प्रसार हो रहा है। जानकारी मिली है कि योग का चिकित्सा शास्त्र में प्रयोग किया जा रहा है, रोग निदान के लिए प्रयोग हो रहा है, एम्स की जानकारी आपने दी। इस सबके साथ यह भी देखना होगा कि आसन-प्राणायाम से आगे बढ़कर संपूर्ण योग की दृष्टि से कहाँ-कहाँ पर प्रामाणिक प्रयास हो रहे हैं।

रामबहादुर राय- योग का जो आध्यात्मिक पक्ष है, उसे देने में भारत अभी तैयार दिखता है या नहीं?

देवेन्द्र स्वरूप - इसीलिए मैं कह रहा हूँ कि योग के लिए प्रामाणिक रूप से काम करने वाले योगियों को खोजना चाहिए। योग का एक प्रचारात्मक पक्ष है। इस दृष्टि से संपूर्ण विश्व की दृष्टि उस ओर गई है। भारत से योगा चैक्सपोर्टज किया जा रहा है। पर योग के पीछे जो साधना है, वह एकांत में की जाती है। इस साधना में प्रचार पक्ष नहीं होता है।

रामबहादुर राय- योग से अलग हटकर अब हम पंच महायज्ञ पर आते हैं। पंच महायज्ञ के पीछे क्या विचार है?

देवेन्द्र स्वरूप- भारत की सबसे बड़ी विशेषता यह है कि हमने ज्ञान यात्रा और दर्शन को दैनिक जीवन में उतारने का प्रयास किया। पंच महायज्ञ भी वस्तुतः नित्यप्रति करने का विषय है। पंच महायज्ञ में पहला सोपान है माता-पिता की वंदना, दूसरा-पूरे मानव समाज के प्रति एकात्मता का भाव रखना, तीसरा-मानव समाज की सेवा करने वाला जो भूत वर्ग है, जिसमें पशु-पक्षी और वनस्पति आते हैं, उनका पोषण करना, चौथा-सृष्टि के चक्र को चलाने वाले देव तत्वों को यज्ञ के द्वारा बढ़ाने, उन्हें शक्तिमान करने का प्रयत्न करना, पाँचवाँ यज्ञ है ऋषि यज्ञ। इस क्रम में ऋषि यज्ञ को सबसे ऊपर रखा गया है। ये ऋषि ब्रह्म का साक्षात्कार करते हैं। ब्रह्म साक्षात्कार ही ऋषियों का सबसे बड़ा योगदान है।

रामबहादुर राय- ब्रह्म साक्षात्कार और आत्म-साक्षात्कार में क्या कोई अंतर है?

देवेन्द्र स्वरूप- नहीं, क्योंकि आत्मा ब्रह्म रूप ही है। आत्मा ब्रह्म का ही अंश है। यदि हम गीता को ध्यान से पढ़ें तो उसमें ये सब बातें बहुत स्पष्ट हैं। उसमें एक स्थान पर आता है यावानर्थ उदपाने अर्थात् जब चारों तरफ जल प्लावन हो तो कुँ का कोई महत्त्व नहीं रहता। अर्थात् जब ब्रह्म का साक्षात्कार हो जाए तो फिर कर्मकांड का कोई महत्त्व नहीं रहता।

रामबहादुर राय- क्या पंच महायज्ञ कर्मकांड है?

देवेन्द्र स्वरूप- नहीं, पंच महायज्ञ तो दैनिक जीवन का हिस्सा है। पितृ यज्ञ में हम सीखते हैं कि सुबह उठकर माता-पिता के चरण स्पर्श करना। इसलिए जीवनभर उनका वंदन करना है। इसी में अतिथि-सत्कार, जीव रक्षण आता है। चींटी को आटा डालना, बिल्ली-कुत्ते को न मारना, गाय की तो हमने पूजा ही की, वनस्पति की रक्षा के लिए हम बताते रहे कि शाम के बाद पेड़-पौधों को मत छेड़ो, पत्ते मत तोड़ो। अर्थात् मनुष्य जीव और प्रेति की पूजा हमारे जीवन का बहुत सहज भाग था।

इसके बाद देवयज्ञ आता है। अर्थात् अग्निहोत्र करना,

पूजन करना। अंत में ऋषि ऋण को चुकाने का उपाय है स्वाध्याय। भारतीय ज्ञान परंपरा से अपने को जोड़ना। भारत में बहुत सहज ढंग से उस पूरे दार्शनिक चिंतन को व्यावहारिक धरातल पर उतारने का प्रयास हुआ है।

रामबहादुर राय- आपने अनेक बार श्रीमद्भगवद्गीता को उद्धृत किया। भारतीय चिंतन व दर्शन को समझने में इस ग्रंथ का क्या महत्त्व है?

देवेन्द्र स्वरूप- भारतीय ज्ञान परंपरा की खोज के पथ पर चलते हुए संस्कृत में मेरा प्रवेश हुआ। भारत और उसकी समृद्ध ज्ञान परंपरा को समझना है तो उसे संस्कृत के माध्यम से ही समझा जा सकता है। शुरु में मैंने गीता को उसके भाष्य से समझने का प्रयत्न किया। जैसे शंकर भाष्य, रामानुजाचार्य भाष्य, तिलक का गीता रहस्य, बिनोवा द्वारा गीता पर दिए गए प्रवचन पढ़े, गांधीजी ने भी गीता माता पर कई लेख लिखे हैं। मैं समझता हूँ कि भारत का कोई भी मनीषी ऐसा नहीं है, जिसने गीता की अनदेखी की हो।

गीता वास्तव में ज्ञान, कर्म और भक्ति का प्रतिपादन करती है। इन तीनों में से जिसे जो चाहिए, वह उसे प्रदानता दे सकता है। गीता में से जिसे ज्ञान चाहिए था, उसने उस ज्ञान योग को प्रचारित-विस्तारित किया। इसी प्रकार कर्म योग और भक्ति मार्ग वालों ने किया। इससे संपूर्ण गीता के प्रवाह पर अंतर नहीं आया।

रामबहादुर राय- गीता का माहात्म्य क्या है?

देवेन्द्र स्वरूप - गीता ब्रह्मविद्या है। गीता के नीचे दी गई कंडिका में ही यह लिखा है कि सब उपनिषदों को दोहन करके यह ब्रह्मविद्या प्राप्त की गई है। गीता स्वयं को ब्रह्मविद्या के रूप में ही देखती है।

रामबहादुर राय- दुनिया में और जितने भी ग्रंथ हैं, उनमें क्या कोई गीता जैसा है?

देवेन्द्र स्वरूप- गीता के अनेक रूपों की ही एक लंबी सूची है। महाभारत में ही गीता तीन स्थानों पर मिलती है। अवधूत गीता है। गीता प्रेस (गोरखपुर) ने गीता संग्रह छापा है, जिसमें विविध गीताओं के 24 संग्रह हैं। यही इसकी विशालता और वैशिष्ट्य है। जिसे जो अच्छा लगे, वह इसमें से ले सकता है। इस दृष्टि से गीता अतुलनीय ग्रंथ है।

रामबहादुर राय- आप इतिहास विषय के प्राध्यापक रहे हैं। भारत की इतिहास दृष्टि क्या है?

देवेन्द्र स्वरूप- भारत की ज्ञानयात्रा को जब तक इतिहासकार नहीं समझेंगे तब तक वे इतिहास के विभिन्न चरणों का समुचित आकलन और विश्लेषण नहीं कर पाएँगे। यही आज हो रहा है। आजकल इतिहास को लेकर जिस प्रकार के शोध हो रहे हैं, वे एक कालखंड को दृष्टि में रखकर, एक क्षेत्र विशेष को ध्यान में रखकर या किसी एक प्रश्न तक सीमित हैं। इसमें समग्रता का अभाव है। भारतीय ज्ञान-परंपरा को समझे बिना इतिहास को समझने की समग्र दृष्टि प्राप्त नहीं हो सकती।

रामबहादुर राय- कहा जाता है कि हमारे यहाँ इतिहास दृष्टि का अभाव रहा है?

देवेन्द्र स्वरूप- पश्चिम के इतिहासकार ऐसा इसलिए कहते हैं कि वे इतिहास को तारीखों के चौखट में बाँधकर देखते हैं। हमारे यहाँ भी इतिहास का संधि विच्छेदच्छति है आसज् के रूप में किया जाता है। अर्थात् ऐसा हुआ था। पश्चिम के इतिहासकारों के लिए इतिहास को समझने का एक मानक है ईसा पूर्व-ईसा पश्चात। इतिहास को समझने की उनकी विभाजक रेखा ईसा है। इतिहास को इस विभाजक रेखा या तारीखों के चौखटे में बाँधकर रखना इतिहास को समझने में सबसे बड़ी बाधा है।

रामबहादुर राय- इन्हीं कारणों से इतिहास के पुनर्लेखन की बात की जाती है। उसका संदर्भ क्या है?

देवेन्द्र स्वरूप- इतिहास को नए संदर्भ में देखने और समझने के लिए सबसे आवश्यक है आत्मालोचन। स्वयं को सर्वश्रेष्ठ और प्राचीन सिद्ध करने की दृष्टि उसमें नहीं होनी चाहिए। इतिहास को समझने के लिए आवश्यक है कि हम अपनी विशेषताओं और दुर्बलताओं का ईमानदारी से विश्लेषण करें।

International Conference on “Global Perceptions of Indian Heritage” - A Report

Dr. Sudhir Lall

The Indira Gandhi National Centre for the Arts (IGNCA) organized a three-day international conference Global Perceptions of Indian Heritage from 17 February to 19 February, 2017 in collaboration with Infinity Foundation India's Swadeshi Indology Conference series, under its recently launched long-term academic programme Bharat Vidya Prayojana. This programme is aimed at providing a platform to newer paradigms of viewing Indian traditional thought and looking at the discourse from Indian perspective.

For the past two centuries, the study of India (or Indology) as well as the discourse on India has largely been guided either by Western scholars or by institutions that have applied Western methods of studying Indian civilization. While this has brought several benefits, it has also suppressed our own perception and understanding towards interpreting our culture and civilization. After independence, rather than disrupting this structure and replacing it with indigenous approaches, in many ways things did not improve for betterment. Most Indian scholars have become trained to think like the Western Indologists. As a result, a large part of our intellectual apparatus has remained 'colonized'. In fact, the dominant discourse is not promoting India; it is in many ways subverting it from the roots. The primary goal of the said conference was to produce a targeted and focused impact in a specific topic where our civilization is being undermined in a serious manner. The topics were chosen carefully so as to bring maximum impact where it is needed the most.

On 17 February the conference was inaugurated at the IGNCA auditorium in the gracious presence of Sri Ravi Shankar Prasad, Hon'ble Union Cabinet minister, Law and Justice and Information Technology, Dr. Subramanian



Dr. Subramanian Swamy, BJP (Hon'ble Rajya Sabha MP and former Union Minister) addresses the audience at the conference

Swamy, BJP (Hon'ble Rajya Sabha MP & former Union Minister), (Retd.) General G.D. Bakshi, Sri Rajiv Malhotra, noted Public intellectual and Dr. Sachchidanand Joshi, Member-Secretary, IGNCA.

Dr. Sudhir Lall, Project Director, Bharat Vidya Prayojana, IGNCA welcomed the dignitaries. Sri Rajiv Malhotra briefly presented the concept of the conference, its relevance and importance. He also touched upon how the present conference was different from other conferences. Sri Ravi Shankar Prasad, Hon. Union Cabinet minister, Law and Justice and Information Technology delivered the Inaugural address. He offered his fond regards to his mentor Sri Ram Bahadur Rai, President, IGNCA Trust. He spoke about the richness of Indian heritage and culture quoting from the Rigveda; he showed some pictures from the original copy of the Indian constitution depicting scenes from traditional Indian narratives as preambles to important sections of the constitution, thereby establishing that the vision and scope of the Indian constitution is quite liberal and the great respect that it shows towards Indian traditions.



The panelists of Global perceptions of Indian Heritage

Dr. Subramaniam Swamy in his Keynote address congratulated IGNC for organizing the conference and appreciated the work being done by Sri Rajiv Malhotra. He recounted the great contribution of Pt. Deen Dayal Upadhyaya towards the study of Indology and presented the five stages of development of Indology.

Prof. R. Vaidyanathan, noted economist spoke about Indian history and made a case on the leftist movements creating a negative atmosphere for nurturing the traditional narratives. He also stated as to how the disputes in Indian history were settled by our colonizers and how they tempered our past.

Maj. Gen. (Retd.) G. D. Bakshi approached the topic from a military point of view and while mapping the history of India, he spoke at length about how nearly three centuries of colonization lead to the first war of Indian independence in 1857, which most historians interpret as the 'Sepoy Mutiny'. He also dwelt upon how the British rulers during that era tried to create misconceptions about Indian culture and identity.

Dr. Sachchidanand Joshi presented the formal vote of thanks. He thanked all the chief guests, scholars, special invitees and staff of IGNC for their active involvement in the conference. He also presented a brief about various academic activities being carried out to create and explore new paradigms of study, research and dissemination of Indian perspective under the Bharat Vidya initiative of the IGNC.

The Conference had three parallel tracks and fourteen sessions in which, thirty-nine well-grounded scholars made their presentations. The themes pertained to views and interpretations regarding 'Rasa', 'Philology', 'Chronology of Sanskrit texts', 'Mimamsa', 'Buddhism and its relationship with Vedic traditions', 'De-sacralization of Sanskrit' were discussed through these presentations. Papers

pertaining to themes on 'Śāstra', 'Sanskrit and Nazi ideology', 'Death of Sanskrit', 'Ramayana as a Political Device' etc, were also presented during the Conference. Dr. R. Nagaswamy, Dr. Meenakshi Jain, Dr. Pappu Venugopala Rao and Dr. Lokesh Chandra gave illuminating plenary talks on related themes. Eminent scholars such as, Prof. Shashi Tiwari, Prof. Korada Subrahmanyam, Prof. Pappu Venugopala Rao, Dr. Aravinda Rao, Dr. Amarjiva Lochan, Dr. (Smt.) Sonal Mansingh, Dr. R. Nagaswamy and Dr. Shrinivas Tilak chaired various academic sessions.

The organization of special sessions of Vakyartha Sadas was organized on all the three days. It comprised of an assembly of traditional scholars with an aim to highlight and revive

the traditional oral method of rigorous debate; as part of the conference which helped in showcasing of one of the most authentic forms of Indian knowledge. It was also to encourage the engagement of traditional scholarly community to participate more actively in Indological discourse on the one hand and on the other, to create awareness about the ancient Indian tradition in the modern scholarship. Three traditional scholars of Madras Sanskrit College namely, Vidvan K. S. Maheshwaran, Vidvan C. Hariharan and Vidvan Sowjanya Kumar participated in the Sadas. They have been trained under the able guidance of Brahmasri Mahamahopadhyaya Acarya Mani Dravid Sastrigal of Chennai. These sessions were attended by all the participants with great interest. President, IGNC Trust, Shri Ram Bahadur Rai was also present during these sessions.

A special IGNC panel was also held on the theme Contribution of Indian Indologists, in which scholars made presentations about Indian scholars, who have contributed profoundly to the study and researches on Indology, but whose offerings remain least acknowledged. Dr. Shashi Tiwari, Dr. Radha Banerjee Sarkar, Dr. Sushma Jatoo and Dr. Sudhir Lall made presentations about Sri Aurobindo, Dr. P. C. Baghchi, Sri Ram Chandra Kak and Dr. S. Radhakrishnana, and Dr. R. V. Kane, respectively.

The Valedictory session of the conference was held on 19th February 2017. Prof. K. S. Kannan presented his remarks as the Academic Director of the conference. Dr. Sachchidanand Joshi, Hon'ble Member Secretary, IGNC also gave his impressions on the conference. Sri Rajiv Malhotra gave his closing remarks from IFI. On behalf of IFI Dr. T. S. Mohan presented the closing remarks. Dr. K. Aravinda Rao, hon'ble trustee of IGNC and noted Sanskrit scholar gave the formal vote of thanks.

National Award for Samayara Chhaire

In the Shadow of time

Ms Shatabdi Manna



The Indira Gandhi National Centre for the Arts' documentary film Samayara Chhaire based on Ravana Chhaya the shadow puppet tradition of Odisha has won the Rajat Kamal for Best Film in the Arts and Culture category 2016.

Language : Odiya with subtitles in English

Duration : 90 minutes

Format : High Definition Video

Produced by : India Gandhi National Centre for the Arts (IGNCA), New Delhi

Year : 2016

Film Synopsis:

“Samayara Chhaire” or “In the shadow of time” is a feature length documentary film that explores the journey of Ravana Chhaya, the shadow puppetry form practiced in Odisha. It is popular for its interplay of translucent and dark shadows and the use of lyrical Odiya poetic rendition of Ramayana. The film puts forward a persuasive voice of the present day puppeteers reflecting upon the changes the tradition has undergone in the last over 40 years in the name of keeping it alive.

About the filmmaker:

Shankhajeet De is a documentary filmmaker and researcher based in New Delhi. His interest lies in the subjects of culture, faith, tradition and performing practices. He makes documentary films with an ethnographic lens. “Samayara Chhaire” is his first attempt at making a feature length documentary.

IGNCA is dedicated to the task of documenting, preserving and revitalizing the cultural traditions of the country. Many of these stand on the threshold of extinction today. The IGNCA has several programmes and projects, which undertake safeguarding of cultural heritage at multiple levels. One of these is on documentation of puppet traditions throughout the country. The Cultural Archives of the Centre has a huge puppet collection not only from India but from across the globe. It has held several

puppet workshops, artists' training programmes and audio visual documentation. It also provides a platform for the showcasing of these traditions. The Shadow Puppetry Tradition of India arose from the need to tell the story of Rama and traditionally it only performed narratives and episodes taken from the Ramayana. The Southern Puppetry Tradition uses the Kamban Ramayana while the shadow puppetry in Odisha is based on Biswanath Khuntia's Ramayana. In the year 2013, IGNCA undertook the making of a documentary on Ravana Chhaya under its



Ramabhishek Ravana Chhaya, In the Shadow of Time

project “Living Traditions of Ramkatha”. The 90-minute film Samayara Chhaire produced by IGNCA and directed by Sh. Shankhajeet De explores the long aesthetic journey of Ravana Chhaya as it has meandered in the last 40 years. The puppeteers, the singers, the puppet-makers tell the story of their art and of their journey. There are very few to take up this tradition again; to carve a puppet out of the hide and tell the story afresh. IGNCA through Samayara Chhaire brings these fading notes to the attention of larger public. Someone may pick up the thread some day, somewhere again. IGNCA will continue its efforts at reviving and revitalizing the art of shadow puppet through multiple safeguarding measures. It is proud to have won recognition from the Government of India for its efforts.

萬曆丁亥年

聖母瑪利亞
耶穌基督
大衛王
約瑟夫
聖子
聖父
聖靈
三位一體
天主



IGNCA's Musical Tribute to Kishori Amonkar
by Smt Girija Devi

Back Cover:
Stele of the 'Nine Lotus Bodhisattva', 1587; P R China. Courtesy:
Zhou Shaoliang



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

Printed and Published by
Member Secretary, IGNCA on behalf of
Indira Gandhi National Centre for the Arts,
C.V. Mess Building, Janpath, New Delhi 110 001.