

**Silver Jubilee Foundation-day Celebration  
of  
Kalākośa Division, IGNCA, E.R.C., Varanasi  
(21st to 23rd July, 2013)**

Very recently Indira Gandhi National Centre for the Arts, Eastern Regional Centre, Varanasi has celebrated Silver Jubilee Foundation-day programme of Kalakośa division from 21st to 23rd July, 2013. Actually, it was an assemblage of three functions. First two-day programmes were arranged in the 'Parispanda' wing of IGNCA office itself and the venue of the third day's programme was lecture hall of Jñāna Pravāha, Varanasi.

On 21st July, 2013 Silver Jubilee Foundation-day Function started at 4.30 p.m with the Vedic chanting by Dr. N.D. Tiwari, lighting of lamp and offering of floral tribute to Sarasvati by elite guests. At the outset Prof. K.D. Tripathi delivered welcome address to the learned guests and felicitated chief guest Prof. Prithvish Nag, Vice-Chancellor, M.G. Kashi Vidyapeetha and Prof. Chittaranjan Jyotishi—the artist of the day. Next, Pranati Ghosal presented before the audience a short survey of IGNCA, Varanasi's last twenty-five years' activities. As the chief guest, Prof. Nag gave a brief speech on the importance and glory of *guru paramparā* in Kāśī since hoary past. In course of his speech Prof. Nag emphasized on the need of appropriate dissemination of *guru paramparā* in the modern educational system. The main attraction of the programme was musical recital of Prof. Chittaranjan Jyotishi, former Vice-Chancellor, Maan Singh Tomar Music University, Gwalior and his associates. In course of his excellent performance Prof. Jyotishi presented *Malhār* from three different dimensions: (1) *Sura Malhār*, (2) *Gauḍa Malhār*, and (3) *Megha Malhār* and next in accordance with the occasion of Gurupūrṇimā he presented two devotional songs. The upsurge of beautiful musical flow made the audience spell-bound for next two hours. The programme ended with vote of thanks by Prof. K.D. Tripathi.

Main attraction of the second day's programme was lecture on *Gurutattva* delivered by Prof. P.K. Mukhopadhyay, former Head, Dept. of Philosophy, Jadavpur University, Kolkata. This day, the programme started at 3.30p.m. with the recital of Dr. Rajanikant Tripathi. After the primary rituals Prof. K.D. Tripathi rendered welcome address. Next to it Prof. P.K. Mukhopadhyay started his illuminating discourse. With a slight variation he talked on "Some Fundamentals of the Cult and Creed of Guru" (*guruvāda*). In his opinion this topic was rather relevant than *gurutattva* because under the influence of Renaissance in early 19th century people were distinctly divided in two groups: (1) *guruvādins*, who were in favour of *gurutattva*, *pūjā*, *dhyāna*, *dīkṣā* etc. and (2) the other party held opposite opinion who did not believe necessity of *guru* or *dīkṣā*. Actually they were modern rationalists who denied these *gurutattva*, *dīkṣā* etc.

Prof. Mukhopadhyay in course of his speech discussed (i) the importance of *guru*, (ii) his role to lead the disciple to the Ultimate Goal, purpose of *dhyāna*, *stava*, *gurupūjana* etc. In this context he stated about the social sources or factors which remain active to make the disciple's faith/belief loosened. Therefore necessity of *gurupūjā* is to

make the disciple's belief and sincerity strong and firm. In this context, Prof. Mukhopadhyay threw ample light on varieties of *dīkṣā* viz. *upanayana*, *śrauta*, *tāntrika dīkṣā* etc. and their importance. He also discussed significance of *guru* in disciple's life to lead him towards achievement of Ultimate Goal.

Prof. K.D. Tripathi as the chairperson, gave some illuminating comments. The programme ended with vote of thanks extended by Dr. N.D. Tiwari.

The venue of third day's (23rd July, 2013) programme was the lecture hall of Jñāna Pravāha, Samneghat, Varanasi. This day programme started at 3.30 p.m. with the utterance of benediction by Dr. Trilochan Pradhan. After the primary rituals, Prof. Kamal Giri, Director of the Institute, delivered the welcome address.

Next to it Prof. M.N.P. Tiwari delivered his detailed learned lecture on "Some Dimensions of Understanding Ancient Indian Sculptures". Prof. Tiwari in his long discourse stated that art pieces (be it sculpture or architecture) can not be viewed in isolation. Close association with Nature provides sculptural pieces meaning and beauty. With a series of slide-show Prof. Tiwari stated that in every case art-piece is closely connected with nature and this connection (or rather association) helps it to exchange dialogue with the spectator. Sometimes it reflects time-frame, or royal/administrative verdicts or sometimes conveys eternal message to the common people. With the example of Lion-Capital of Aśoka, displayed at Sarnath Museum, he stated that the large *dharmacakra* having thirtytwo spokes over the Lion-capital representing Buddha Himself indicates that timeframe when Buddha was worshipped by his devotees through such type of anthropomorphic symbols. Moreover, the four lions representing royal administration conveys that royal command expressed in the inscription should be followed everywhere in the four directions. At the same time it conveys the message that sermon of Buddha should be preached to all the four directions. The inscription on the capital gives the royal verdict that henceforth practice of violence, unnecessary entertainment shows should be prohibited.

Similarly, the figure of Sarnath Buddha in *dharmacakrapravartana mudrā*—here the hand-gesture of Buddha speaks about his Enlightenment and his willingness to convey the message of peace to the common people.

But in order to understand these sculptural pieces the spectator should be well-acquainted with the connotation of symbols. He should have proper knowledge in iconography and iconometry. Further higher study of Myths, Puranic Legends and Classical Sanskrit Literature is required. Only then a spectator can converse with these sculptural pieces. Without the knowledge of symbols and symbolism, the study and analysis of Jain Tirthankara images would be incomplete (better to say, would be impossible).

Dr. N.P. Joshi, Ācārya of Jñāna Pravāha, in his Presidential Address discussed some points which may be called pre-requisites for the study of ancient Indian sculptures.

The programme ended with vote of thanks rendered by Prof. K.D. Tripathi.

(Pranati Ghosal)