

## A Brief Account of Panel Discussion on Kalātattvakośa Series of IGNCA

At India International Centre, New Delhi on 21.3.2016

Very recently a Panel Discussion programme on Kalātattvakośa Series of Indira Gandhi National Centre for the Arts was organized at the Conference Room of India International Centre, New Delhi on 21st March, 2016. The Session was chaired by Hon'ble Madam Kapila Vatsyayan. At the outset, Sri Chowdhury, Librarian of the Institute introduced the panelist scholars before the audience, viz. Prof. Bettina Baumer, Prof. R.N. Mishra, Prof. K.D. Tripathi and Prof. G.C. Tripathi.

Kalātattvakośa Series of IGNCA needs a brief Introduction. This series relates to the fundamental concepts of Indian art terms. It has endeavoured to evolve an important modern device to grasp the essential thought and knowledge system of the Indian artistic and cultural tradition. Through an indepth investigation into the primary sources of various Indological disciplines, this series aims at facilitating the reader to comprehend the interdisciplinary approach of Indological and art-historical research.

First speaker of the session was Prof. Bettina Baumer, who gave an Introduction of the entire Kalātattvakośa project. In course of her illuminating speech she discussed (1) background history of introducing this unique lexicon, (2) its desired framework, (3) criterion of selecting the concepts/terms (of article) and fixing the list of fundamental texts to be utilised in writing the articles, (4) its multi-disciplinary approach and necessity of showing their interrelationship between various disciplines of Indology.

Next speaker was Prof. R.N. Mishra who explained the importance of Kalātattvakośa articles from the aesthetic standpoint. In course of his speech, Prof. Mishra discussed how to write a model article pervading all the possible disciplines of Indology especially Art-history and Archaeology. In his brief speech, he explained how *śilpa*, *nābhi*, *sūtra*, *prāṇa*, *bīja*, *sādṛśya-sārūpya*, *ākara-ākṛti*, *rūpa-pratirūpa*, *skambha-stambha* are inter-connected. He also explained that while writing an article, how the writer should show the inter-meaning (rather core-meaning) and symbology of the concerned term by explaining their *vācya-vācaka* and *lakṣya-lakṣaṇa sambandha*.

In this series, third speaker was Prof. K.D. Tripathi who discussed the significance of Kalātattvakośa articles from the standpoint of dance and other performing arts with special reference to Nāṭyaśāstra.

According to Prof. Tripathi Kalātattvakośa is not a routine type work, it is different from other lexicons in the sense of its being prepared on the basis of Fundamental Text Books only without utilising any secondary book as its source-material. Further, Kalātattvakośa through its articles provides the reader the essence of evolving and blossoming entire system of Indian knowledge system through different disciplines. Prof. Tripathi explained true connotation of *kalā tattvakośa*. It is not simply a search of etymological, ontological and epistemological development of an art term but historiography and evolution of Indian thought have been presented through its articles. According to Prof. Tripathi Kalātattvakośa should not be read in isolation because it combines Indian Hermeneutics and Western Methodology. He also discussed importance of Nāṭyaśāstra which should be translated for the convenience of scholars' as well as performers' and artists' utilisation. The Nāṭyaśāstra is a unique synthesis of Vedic, Āgamic and Classical thought.

Last speaker of the Session was Prof. G.C. Tripathi who spoke on the impact and utility of Kalātattvakośa in education. In a nutshell he explained *kalā tattva kośa*; *tattva* means 'that-ness', *tanānāt tattvam* which stretches the meaning out. He discussed how the basic concepts of Kalātattvakośa throws light on their core-meanings and 'that-ness' of art-terms and thereby helps the reader realise the true approach of Indian knowledge.

(Pranati Ghosal)