

**Proceedings of Three-day Kalatattvakosa Samgosthi  
(26<sup>th</sup> to 28<sup>th</sup> December, 2007) held at  
Bharat Kala Bhavan, B.H.U.**

**Jointly organized by: Bharat Kala Bhavan, B.H.U. and IGNCA, Eastern  
Regional Centre, Varanasi.**

---

With a view to analyse the Kalatattvakosa past and future volumes, very recently a three-day Kalatattvakosa Samgosthi was held jointly by Indira Gandhi National Centre for the Arts, Eastern Regional Centre, Varanasi and Bharat Kala Bhavan, Banaras Hindu University, under the joint auspices of Bharat Kala Bhavan from 26<sup>th</sup> to 28<sup>th</sup> December, 2007.

The inaugural session was chaired by well-reputed art-critic Prof. Rai Ananda Krishna. Prof. Srikant Lele, Rector, B.H.U. was chief guest of the programme while Prof. Pramod Chandra, Harvard University, U.S.A. adorned the chair of guest-of-honour.

The following members were present:

1. Dr. Kalyan Kumar Chakravarty, Member Secretary, IGNCA, New Delhi
2. Prof. G.C. Tripathi, H.O.D., Kalakosha, IGNCA, New Delhi
3. Dr. P. Jha, Director, Multi-media, IGNCA, New Delhi.
4. Dr. Advaitavadini Kaul, Delhi
5. Pt. Satkari Mukhopadhyay, Delhi
6. Dr. Sudha Gopalakrishnan, Delhi
7. Dr. Dipti Tripathi, Delhi
8. Dr. Bharat Gupta, Delhi
9. Dr. Anvita Sharma, Delhi
10. Prof. S.D. Trivedi, Lucknow
11. Prof. Navjivan Rastogi, Lucknow
12. Prof. Ram Nath Mishra, Lucknow
13. Prof. R. Nagaswamy, Chennai
14. Prof. Bhavani Prasad Bhattacharya, Kolkata
15. Prof. Bhaskar Nath Bhattacharya, Kolkata
16. Prof. Maan Singh, Roorkie
17. Prof. Oscar Pujol, Delhi
18. Prof. Radhavallabh Tripathi, Sagar
19. Prof. Acyutananda Dash, Sagar
20. Dr. N.C. Panda, Hoshiarpur
21. Dr. D.P. Sharma, Director, Bharat Kala Bhavan, B.H.U.
22. Prof. Kamalesh Datta Tripathi, Hony. Coordinator, IGNCA, Varanasi.
23. Dr. Sukumar Chattopadhyaya, IGNCA, Varanasi
24. Dr. Pranati Ghosal, IGNCA, Varanasi
25. Dr. Parvati Banerjee, IGNCA, Varanasi.
26. Dr. Rama Dubey, IGNCA, Varanasi
27. Prof. Yugal Kishore Mishra, Varanasi
28. Prof. Bettina Baumer, Varanasi
29. Prof. Mark Dysczkowski, Varanasi

30. Prof. Manjula Chaturvedi, Varanasi
31. Prof. Ritwik Sanyal, Varanasi.
32. Prof. Ranjana Srivastava, Varanasi
33. Prof. Srikant Bahulkar, Varanasi
34. Prof. Bishwanath Bhattacharya, Varanasi
35. Prof. Pradyot Kumar Mukhopadhyaya, Varanasi
36. Prof. Kamal Giri, Varanasi
37. Prof. M.N.P. Tiwari, Varanasi
38. Prof. Gopabandhu Mishra, Varanasi
39. Prof. Gangadhar Panda, Varanasi.
40. Prof. Krishna Kant Sharma, Varanasi
41. Dr. Svarvandana Sharma, Varanasi
42. Dr. N.P. Joshi, Varanasi
43. Dr. Kamalesh Jain, Varanasi.
44. Dr. Shitala Prasad Upadhyaya, Varanasi
45. Dr. Shitala Prasad Pandey, Varanasi
46. Dr. Rajaram Shukla, Varanasi
47. Dr. Ramniwas Tiwari, Varanasi
48. Dr. Amalhari Singh, Varanasi
49. Dr. Rama Ghosh, Varanasi
50. Dr. Kamalesh Jha, Varanasi
51. Dr. Upendra Pandey, Varanasi
52. Prof. Rai Nawal Krishna, Varanasi
53. Prof. Rai Kalyan Krishna, Varanasi
54. Dr. Vishwanath Pandey
55. Prof. Amarnath Pandey, Varanasi
56. Smt. Bimla Poddar and all other staff of IGNCA, Varanasi.

Inaugural session of the three-day Kalatattvakosa Samgosthi was opened with (i) Vedic chanting by traditional scholars of Pattabhirama Shastri Vedavidya Kendra, (ii) a beautiful prayer to Goddess Tripurasundari presented by Dr. Smt. Svaravandana Sharma and (iii) recital of *kulagita* by the students of Performing Arts, B.H.U. In the holy atmosphere sanctified by the resonance of benediction, Prof. K.D. Tripathi, Hony. Coordinator, IGNCA, Varanasi rendered welcome address to the assembled scholars and guests. In that brief note Prof. Tripathi gave an Introductory outline of the entire scheme of Kalatattvakosa.

Dr. Bettina Baumer, former Coordinator, IGNCA, Varanasi in her Introductory Remarks reviewed Kalatattvakosa's past volumes and highlighted the pertinence and scope of future volumes also. "It is the experience of a mother to find her baby grown-up before her eyes"—so remarked Dr. Bettina Baumer, the editor of Kalatattvakosa (first three volumes) and with reference to this context she mentioned some problems of preparing such an enormous lexicon.

Prof. Pramod Chandra, the Guest of Honour, expressed his satisfaction in his opening address over the activities of IGNCA, Varanasi and expected that such activities would be more strong and vigorous in the academic atmosphere of Varanasi.

The keynote address was delivered by well-known anthropologist, Dr. Kalyan Kumar Chakravarty, M.S., IGNCA, New Delhi. The Member Secretary

in his brief lecture told that main purport of preparing Kalatattvakosa is lying inherent in tracing out a way to realize Indian art and treasures and make (it) others realize where classical texts and folk traditions are carried together hand to hand. In order to accomplish this task, an apt methodology should be developed.

The chief guest Prof. Srikant Lele, Rector, B.H.U. expressed his satisfaction over the activities of IGNCA, Varanasi and discussed the pertinence of holding such seminars. On behalf of University administration, he assured IGNCA authorities to provide all the required support on such occasions in future.

Prof. Rai Anand Krishna in his Presidential address told that all the arts have been delineated picturesquely in Indian classical Literature. The rhythm of classical Indian texts can be felt only with the aid of light focused by Kalidasa over the nature of art, its creativity and savour. Indian classics are not only the texts of codification but at the same time these comprise a rich practical aspect.

The entire programme was inaugurated by lighting of lamps and opening of an exhibition on the Ajanta Paintings by Prof. Srikant Lele, Rector, B.H.U. (by courtesy of Kaladarshana, IGNCA, New Delhi). Prof. K.D. Tripathi, Hony. Coordinator, IGNCA, Varanasi articulated the whole programme which ended with vote of thanks extended by Dr. D.P. Sharma, Director, Bharat Kala Bhavan, B.H.U.

In the evening Dr.P. Jha gave an illustrated presentation on the micro-filmed Mss. of IGNCA, New Delhi. Later on, Prof. R. Nagaswamy from Chennai delivered an illustrated lecture on “Art and Sanskrit in Cambodia” in which he discussed on 1200 Sanskrit Mss lying in Cambodia written in Grantha and Pallavan scripts.

The morning session of 27.12.07 was dedicated to the concept of Substratum/abode—‘*ayatana*’ which was chaired by Pt. Satkari Mukhopadhyaya and coordinated by Dr. S. Chattopadhyaya. In this session main speakers were Prof. R.N. Misra, Dr. Parvati Banerjee, Dr. Pranati Ghosal, Dr. Advaitavadini Kaul and Pt. S. Mukhopadhyay.

The session opened with the chanting of a benedictory verse by Sri Vasantananda. In a brief introductory note Dr. Chattopadhyaya presented a report on the exact position of the articles of *Ayatana* volume (KTK Vol. VII) assigned to various scholars.

Dr. Bettina Baumer suggested to incorporate the term ‘*guha*’ in the Vol. VII. Dr. Parvati Banerjee gave a brief report of her own assignment in Kalatattvakosa Vol. VII, i.e. on *kona/asra/vrta*, in which she discussed on the derivation and etymology of the term and expressed her plan how to treat this term in coming days.

Prof. R.N. Misra was scheduled to speak on *citi/caitya*, but as because materials of his article is yet to be reached to him, he gave some general suggestions for the improvement of Kalatattvakosa. In his opinion, main objective of Kalatattvakosa, which was planned at the outset, has got lost in the crowd of entries. He felt necessity of redefining this objective. He also suggested to interconnect each of the concept (taken in KTK vols.) with *Kalatattva* at the time of treatment.

Next speaker was Pranati Ghosal who spoke some salient points of her own assignment *tirtha*. She mainly presented different layers of meaning and

classification of *tirtha* found in different texts in course of her study. However, it is remarkable that she has completed her assignment and likes to submit shortly.

Dr. Advaitavadini Kaul told about the progress of her own assignment on *pitha*, which is under process. In this context, she highlighted some facets of *pitha* traced in different Agamic texts especially in the **Svacchanda Bhairava**.

Second session of the day was a continued session on *ayatana* chaired by Prof. Yugal Kishore Misra and coordinated by Dr. A. Kaul. In this session scheduled speakers were Prof. Y.K. Mishra, Prof. B.P. Bhattacharya, Prof. G.C. Tripathi, Dr. S. Chattopadhyay, etc.

First speaker Prof. Y.K. Mishra told on *kunda*. He started his discourse by giving an etymology of *kunda* and linked it with two other related terms *vedi/vedika* and *sthandila*. In course of his speech he gave every details on *kunda* viz. (i) its different meanings, (ii) varieties, (iii) their difference, (iv) shape, (v) size and (vi) measurement according to the planet, caste and desire of the sacrificer, (vii) component parts, (viii) process of their construction and (ix) required care and caution at the time of preparing *kunda*, failure of which may cause harm to the sacrificer. He also mentioned names of different texts (Brahmana and Sutra texts mainly Sulbasutras, Vasistha Samhita, Saradatilaka, Visvakarma Prakasa, Kundapradipa, Kundamartanda, Kundamandapasiddhi, etc.) in which all these things are discussed with minute details.

He also discussed on some other terms like *sthana/ayatana*, *yupa*, its material, size, shape and consecration (*samskara* of *yupa*) etc. discussed in the Sutra texts (mainly in the Katyayana and Baudhayana Srauta and Sulba texts). Prof. Misra suggested to incorporate the term *ukha* in the volume on *ayatana*.

Prof. Navajivan Rastogi suggested him to cover other facets of meaning of *kunda* traceable in other disciplines like Dharmasastras, Puranas, Schools of Philosophy and Literature. Prof. R.N. Misra suggested to cover the discussion on *kunda* from the angle of Architecture.

Prof. R. Nagaswamy commented on *citi/caitya/stupa*. In course of his speech he told on varieties of *citi* (*kanka-citi*, *prauga-citi*, *syena-citi*) discussed in the Brahmanas and Sutra Literature which may be connected with the concept of *kunda*. He also mentioned names of different *kundas* used for the worship of different deities.

Dr. Mark Dyszkowski, as an observer commented some points on *sthana/ayatana*. He highlighted on the scope of treating *sthana/ayatana* from different aspects. He mentioned different *sthanas* (divine dwellings) within one's own body, which are discussed in different mystic texts (various schools of Tantra).

As an observer, Prof. G.C. Tripathi remarked earth is the greatest *ayatana* (*bhumir ayatana mahat*), but best of all the *ayatanas* is human body.

Last speaker of the session was Prof. Bhavani Prasad Bhattacharya who expressed his concern on *stambha/skambha* assigned to him for KTK vol. VII. He expressed satisfaction over the materials which he received for writing on *stambha* but at the same time mentioned the scantiness of cards on *skambha* and he wanted some information regarding *skambha*. Prof. B. Baumer says *skambha* is nothing other than the Vedic term for Sanskrit *stambha*. Prof. G.C. Tripathi enlightened on *skambha* from the AV and also shown the difference in the derivative meaning of *stambha* and *skambha* being derived from two different

roots  $\sqrt{\text{stanbh}}$  and  $\sqrt{\text{skabh}}$  and their evolution as *khambha* in Hindi, *thava* in Prakrit and *thama* in Bengali.

Third Session on Symbols and Motifs—*pratika-abhipraya* was chaired by Dr. N.P. Joshi and coordinated by Prof. Kamal Giri. Speakers were Prof. S.D. Trivedi and Dr. N.P. Joshi. On the basis of list of terms provided by IGNCA, Coordinator, Prof. Kamal Giri gave a brief report on the position of work of this volume. Three articles on *pratika*, *svastika* and *makara-mina* are complete and submitted by the contributors viz. Prof. P.K. Agrawala, Dr. A.L. Srivastava and Prof. S.D. Trivedi. Most of the articles are under process.

Prof. S.D. Trivedi completed his article on *makara/mina*. In brief he discussed the salient points of his article. *Makara/mina*, as an art-motif is traceable as early as the time of Harappan Culture. Both the *makara* and *mina* are found in the classical Sanskrit texts as well in the texts of Painting, Sculpture and Architecture as a descent (*avatara*) of Lord Visnu, vehicle of deity (*makara* as vehicle of Ganga), as a symbol (*pratika*) used in the banner of God of Love, as a Zodiac sign etc. Prof. Trivedi is supposed to write on *vyala/ihamrga* also.

Dr. N.P. Joshi in his Presidential Address told that in order to give comprehensive treatment on the symbols and motifs, both the texts of Literature and Arts should be studied with equal stress; because each has its own importance. In course of his lecture he discussed on various motifs viz. *cakra*, *mina*, *mithuna*, *svastika*, *savatsa dhenu*, *triratna*, different *mudras*—*gajalaksmi*, her *abhiseka* etc. occurring in the Puranas and other classical texts. In due course he focused on their importance also. Some of them are found since the time of Indus Culture and Civilization. These symbols and motifs may be classified as auspicious and dreadful. *Maladhara gandharva*, *vidyadhara*, *gajalaksmi savatsa dhenu* these are auspicious motifs where as *kankala murti* on the forehead of deity, or Goddess Camunda tearing her own cheek or swallowing a serpent or Bhairava—are dreadful motifs. In his lecture Dr. Joshi discussed on Jaina motifs like *triratna*, *svastika*, *srivatsa*, *nandyavarta* appearing in Jaina *ayagapatta*—all of which throw light on the importance of motifs in our arts and culture.

Fourth session dedicated to the Fine Arts & Crafts—*kala abhipraya* was chaired by Prof. R.N. Misra and coordinated by Prof. Manjula Chaturvedi and speakers were Prof. R.N. Misra, Prof. Manjula Chaturvedi, Prof. Maan Singh, Prof. A.N. Pandey and Prof. Navajivan Rastogi.

First speaker Prof. Manjula Chaturvedi reported her progress of work on *citra* assigned to her. In course of her brief speech Prof. Chaturvedi discussed different meanings of *citra* and scope of its discussion traced in different discipline (including Veda, Philosophical Schools, Literature and texts of Fine Arts).

Prof. Navajivan Rastogi and Prof. G.C. Tripathi gave their expert opinion over the term *citra* which may supplement the discussion of Prof. Chaturvedi. Prof. A.N. Pandey remarked on the connotation of *citrakavya* as an inferior class of poetry, where meaning of *citra* which originally means bright, beautiful, wonderful, becomes just reverse.

Prof. Maan Singh reported his position of work on *alankara* assigned to him for KTK Vol. IX.

Prof. R.N. Misra gave his presidential address over the session. In his short discourse Prof. Misra focused on various aspects of *kala*, *silpa*, *rupa*, *bhava*, *nyasa* etc. In course of his lecture he described how *bhava* is communicated in creating *rupa*; sometimes this *bhava* becomes a type of *nyasa*. He felt the necessity of introducing a new *Silpasastra* to give a clear exposition on *kala*. At the same time, it is necessary to define all the technical terms occurring in *Silpasastra* which has not been evolved and developed like other *sastras*. In order to reach this goal at first it is necessary to determine whether the norms/definitions given to codify Silpasastra be called as *sastra* or *vidya* or *vijnana* or merely a scripture laid down for apprentices/trainees. The solution of this question will help to apprehend easily the theories on creation of art and its relishment.

The morning session of 28.12.07 was dedicated to *natya*, chaired by Prof. Radhavallabh Tripathi and coordinated by Prof. K.D. Tripathi and speakers were Prof. G.C. Tripathi, Prof. K.D. Tripathi, Prof. Navajivan Rastogi, Dr. Bettina Baumer, Dr. Sudha Gopalakrishnan, Dr. Bharat Gupta and Prof. R.V. Tripathi.

After chanting a beautiful benedictory verse Prof. K.D. Tripathi introduced the theme of *natya* and in course of his exhortation he mentioned that in Indian art different types of postures like *ujjrmabhana*, *salabhanjika* etc. are considered as important motifs esp. in the context of *natya*. With reference to this context he referred to Late Prof. V.N. Misra's work, in which at least ten types of such motifs better-to-say body postures are discussed, which are seen in the temples of India, especially in the Khajuraho.

Prof. G.C. Tripathi in order to answer a question (raised in the previous day's session) whether Kalatattvakosa is a lexicon of Arts or a lexicon of language, reminded the learned audience that Kalatattvakosa is not a lexicon of only art-motifs, but a lexicon of Indological fundamental concepts. It has a perspective ontology. At the time of starting the project of Kalatattvakosa, basic thrust was to find out the core and basic fundamental terms of Indological thoughts used in different branches of learning and art. Therefore (i) it starts from language, (ii) wants to investigate it through different disciplines, and (iii) its aim is to reach the goal of arts. Hence, terms or concepts for KTK have been chosen from language and not from the texts of art.

Dr. Bettina Baumer justified the reason of incorporating terms of fundamental concepts of Indological thought and art in the Kalatattvakosa.

Prof. Navajivan Rastogi remarked that theme of KTK Vol. XII is *vak* which may be given in prior position and the concepts of *saundarya*, *pratibha*, *vak* etc. may be discussed in earlier volumes. In his short discourse Prof. Rastogi discussed on *kalana*, *nada* and *vak* which are strung together and required for relishing the art experience (*kalanubhuti*) because *nada* is related to *sangita* and *vak* is to *sabdasashtra*.

Dr. Sudha Gopalakrishnan expressed her opinion on *natya* and she justified the journey of Kalatattvakosa which starts from conceptual thoughts and is gradually proceeding towards the practical concepts. Therefore, at the time of treatment of various concepts along with seminal classical texts, leading practices across the country should be taken into consideration. Hence, terms pertaining to both the aspects and traceable in different branches of learning and traditional practices prevalent across the country should be selected for Kalatattvakosa.

Dr. Bharat Gupta in his brief note defined aesthetics. In his opinion perception through arts is aesthetics. He reminded the scholars about importance of our rich thought and tradition. But unfortunately, recently thoughts of Indology are not being studied in India; such type of works are carried out in the countries abroad; and practice of which may be again revived in India through the project of this Kalatattvakosa.

Prof. K.D. Tripathi remarked that *natya* in a nutshell may be described as a theme comprising four elements: (1) *pathya* i.e. texts relating to the Rgveda, (2) *gita* involving *vadya*, *atodya* related to the Samaveda, (3) *abhinaya*, i.e. rituals relating to the Yajurveda and (4) *rasa* i.e. *anubhava* related to the Atharvaveda. If one wants to illustrate it elaborately he should have to deal with eleven components of *natya* described in the NS, viz. *rasa*, *bhava*, *abhinaya*, *dharmin vrtti*, *pravrtti*, *siddhi*, *svara*, *atodya*, *gana* and *purvaranga*.

Prof. Radhavallabh Tripathi in his presidential address remarked that Kalatattvakosa has to be a lexicon, different to others and unique in a sense because it brings out a comprehensive thought and has holistic approach to all.

He discussed on *silpa* according to the definition given in Brahmana texts e.g. *atmasamskritir vava silpam* or *chandamsi vai silpam*, *nrttam gitam vaditram iti trividhaiva silpam iti*. With a quotation from the NS he mentioned names of eleven components of *natya*, which are related to each other and cannot be isolated, all of which should be incorporated in the list of terms for KTK, Vol. X. *Bhasa-vidhana* also should be inserted.

Session on *sangita* started with a *mangalacarana* by Dr. Smt. Svaravandana Sharma. This session was chaired by Prof. K.K. Sharma and coordinated by Prof. Ranjana Srivastava and speakers were Dr. Svaravandana Sharma, Prof. Ranjana Srivastava, Prof. Ritwik Sanyal, Dr. Kalyan Kumar Chakrabarty, etc.

At the beginning, Dr. K.K. Chakrabarty remarked some points on last two days' proceedings. He felt a need for changing direction and a revision of perspective. Pace of work should be faster. Arbitrariness in the selection of words may be avoided. Therefore those terms should be selected which are involved both in the performance of various rituals and discussed in the schools of philosophy as well as in the Architecture. At the time of treatment of the terms along with texts of classical Sanskrit Disciplines, folk-tradition and practices should be combined and assimilated. In course of his exhortation he mentioned that temple itself is a theatrical auditorium and he compared each part of temple with theatrical space. Referring to Dr. Kapila Vatsyayan's work Dr. Chakrabarty told every form of dance is related to square and circles; "*Bhartnatyam* gives rise to a series of triangles in space, *Kathakali* a square, *Manipuri* a spiral or an intertwined serpent, and *Katthak* an axis. *Odissi* especially *Kucipudi* evolves its basic motif *tribhanga*";... (Vatsyayan, *Squares and Circles of Indian Art*, ch. IV, p. 57).

Dr. Smt. Svaravandana Sharma spoke on *raga-anuraga-ragini*. This *raga* is defined in the **Brhadhesi**. In course of her lecture Dr. Sharma discussed on various meanings of *raga* viz. *varna*, *ranjana*, *ranga*, *sanga*, *asakti*, *krodha*, *svaragrama* etc. She also mentioned three aspects of *raga* namely *yaugika*, *yogarudhi* and *rudhi*. In her opinion, female form of *raga* is *ragini*. According to the abovesaid meanings *raga* may be classified accordingly. She suggested names

of some texts e.g. **Brhaddesi, Sangitaratnakara, Dattilam** etc. in which all these are treated in details.

Prof. Ranjana Srivastava told on the concept of *karana-angahara* which according to the NS are 108 in number but practically very few are seen in the dance-performances prevalent in India, whereas in Russian Ballet so many *karanas* are traceable. She told that *natya* includes many other terms like *nrtta*, *nrtya*, *natya*, *ranga*, *purvaranga* etc. all of which should be discussed in KTK vol. on *sangita*.

Prof. Ritwik Sanyal told on *gana/gita/sangita* and *raga*. In course of his lecture on *sangita* he discussed on *vak*, *nada* and *dhvani* because *vak* gives the linguistic aspect, *nada* provides musical aspect and *dhvani* relates to time. In his lecture Prof. Sanyal gave an idea of historical evolution and scheme of music and combined it with axiology. In due course he mentioned some sets of trinities (*trika*) which are names of different matrices; those are as follows:

- (1) *sabda*, *kala* and *vak*—these are components of sound matrix, i.e. *nada*
- (2) *svara*, *tala* and *pada*—these are components of melody matrix i.e. *raga*
- (3) *dhvani*, *chanda* and *artha*—these are parts of beauty matrix, i.e. *rasa*.

But most of the terms are not exclusively musical, they have some other aspects also, like linguistic, philosophic, ritual etc. Later on, he mentioned names of some couples (e.g. *parusa* & *lalita*, *ojas* & *madhurya*, *uddhata* & *sukumara*, etc.)—which are actually various contents of aesthetics.

In his detailed discourse Prof. Sanyal discussed on six facets of *kaku*, which is pregnant with meaning. In fact *kaku* is quality of *pathya*. *Avadhana* is another important and subjective component of music. In fact, it is a sort of *dhyana*, but it is to be noted here that *avadhana* is not psychological concentration but it is aesthetic attention. Some scholars define it as prehension. In Abhinavagupta's language *avadhanam yogarupam*. With reference to this context he discussed on *gamaka*, *sthaya*, *alapti*, *varna*, *alankara* etc. In his opinion *alankara* is *visistavarnasandarbhya*. In other way it may be defined as sound-motif. *Sthaya* is also a sound-motif which may be of 96 varieties.

In order to supplement Prof. Sanyal's statement on *desakaku*, Prof. Ranjana Srivastava told how *desakaku* may be represented through dance-posture. In this context she told three categories of Kathak dance, viz. *abhinaya*, *gat* and *tukda* or *bandisa*. Through demonstration, she told how *abhinaya* is connected with dance.

At last Prof. Krishnakant Sharma summed up all the lectures of the session and later on commented on three aspects of *raga* i.e. *yaugika*, *yogarudha* and *rudha* discussed in different schools of Philosophy (esp. Yoga system), Literature, Music and Painting. In his brief note, Prof. Sharma focused on four types of *abhinaya* also.

Session on Aesthetics—*rasa saundarya* was chaired by Prof. G.C. Tripathi and coordinated by Prof. A.N. Pandey while speakers were mainly Prof. K.D. Tripathi, Prof. G.C. Tripathi, Dr. Dipti Tripathi, Prof. Subha Rao and Prof. Navajivan Rastogi, etc.

Prof. K.D. Tripathi while introducing the theme of aesthetics remarked that according to European scholars, aesthetics is exclusively a European concept and

they find absence of aesthetics in Indological thought and discipline. As a counter-example Prof. Tripathi mentioned the name of **Abhinavabharati** which is an entire *Kalasastra* on its own. However, scholars are controversial in their opinion regarding this point.

Prof. G.C. Tripathi spoke on *rasa*. In course of his short discourse he told that theory of *rasa* is mainly based on Saivite Philosophy of Kashmir. Later on theory of *dhvani* joined with it. *Rasa* is the paramount theory that Indian Aesthetics produced, in course of time it gave rise to the emergence of *alankara*, *riti* and *camatkara* schools. He placed a vital question before the scholars regarding exact nature of such pleasure and its relishing (*asvadana*). It is not only the work of art. Aesthetic pleasure imbibes both the creation of nature and human being as well. The question is “whether the pleasure (*ahlada*) derived from painting, music, drama are the same? Do all these create same type of harmonization (*sadharanikarana* / *sahrdayata*)? Is it possible to codify a uniform theory of aesthetics for all form of arts?”

To answer this question, Prof. Dipti Tripathi told it is a matter of further and deeper research, but the scholar should have to maintain purely Indological vision. This pleasure has been termed as divine feeling (*daivi anubhuti*). **Sahityadarpanakara** has described it as *brahmasvadasahodara*; and elixir/savour of this pleasure is traceable in our Literature, music, dance and architectural forms. All the Indian art-concepts/motifs has a rich practical aspect; in which at the same time philosophical, linguistic and cultural contents are lying inherent. In course of her speech, Prof. Dipti Tripathi mentioned some terminologies of our vocabulary, viz. *sahrdaya*, *bhavaka*, *sadharanikarana* which are difficult to translate in other languages. In her opinion *rasa*, *saundarya*, *sahrdayata*—these are separate concepts which cannot be felt from the same level. To find out its matrix or course of development is more difficult; whether one is matrix of other; or developed form of another—is very difficult to determine. It is a subject which is yet to be traced out through deeper research.

Prof. Navajivan Rastogi in his enlightening lecture on aesthetics established that Indian aesthetics has its root in the Philosophy from which it cannot be separated. It is traceable in the mines of Kashmir Saivite Philosophy, Acintyabhedabheda School and Suddhadvaita School of Vedanta Philosophy, etc. In course of his lecture he discussed the philosophical background of *saundaryasastra* and in this context he focused on the importance of some other terms like *pratibha*, *vimarsa*, *sahrdaya*, etc.

Prof. G.C. Tripathi in his Presidential address remarked *kala* is one of the means of relishing the savour (*rasa*) to remove the pains and misery felt in the course of our life.

The Valedictory session was chaired by Prof. Ashok Kumar Kalia, Vice-Chancellor, Sampurnanand Sanskrit University; Prof. Pramod Chandra adorned the chair of chief guest. The session started with vedic chanting by the students of Pattabhirama Shastri Vedavidya Kendra and a recital of prayer to Universal Mother by Dr. Gyanesh Pandey.

Prof. K.D. Tripathi, Hony. Coordinator, IGNCA, Varanasi rendered welcome address to the guests and audience. He submitted a survey of all the lectures of the entire programme before the Sectional President, Prof. Kalia. In

due course he explained the background of selecting terms for Kalatattvakosa and the method of work which is being carried now to prepare this lexicon.

Prof. Pramod Chandra in his chief-guest's address expressed his happiness and satisfaction over the success of entire programme and gave some vital suggestions for the betterment of Kalatattvakosa. His illuminating directions would be meaningful for the entire course of work in the days to come.

Prof. A.K. Kalia in his Presidential Address expressed happiness over the activities of IGNCA, Varanasi and wished its success in coming days.

The programme ended with vote of thanks extended by the Hony. Coordinator, IGNCA, Varanasi.

(K.D. Tripathi)  
Hony. Coordinator