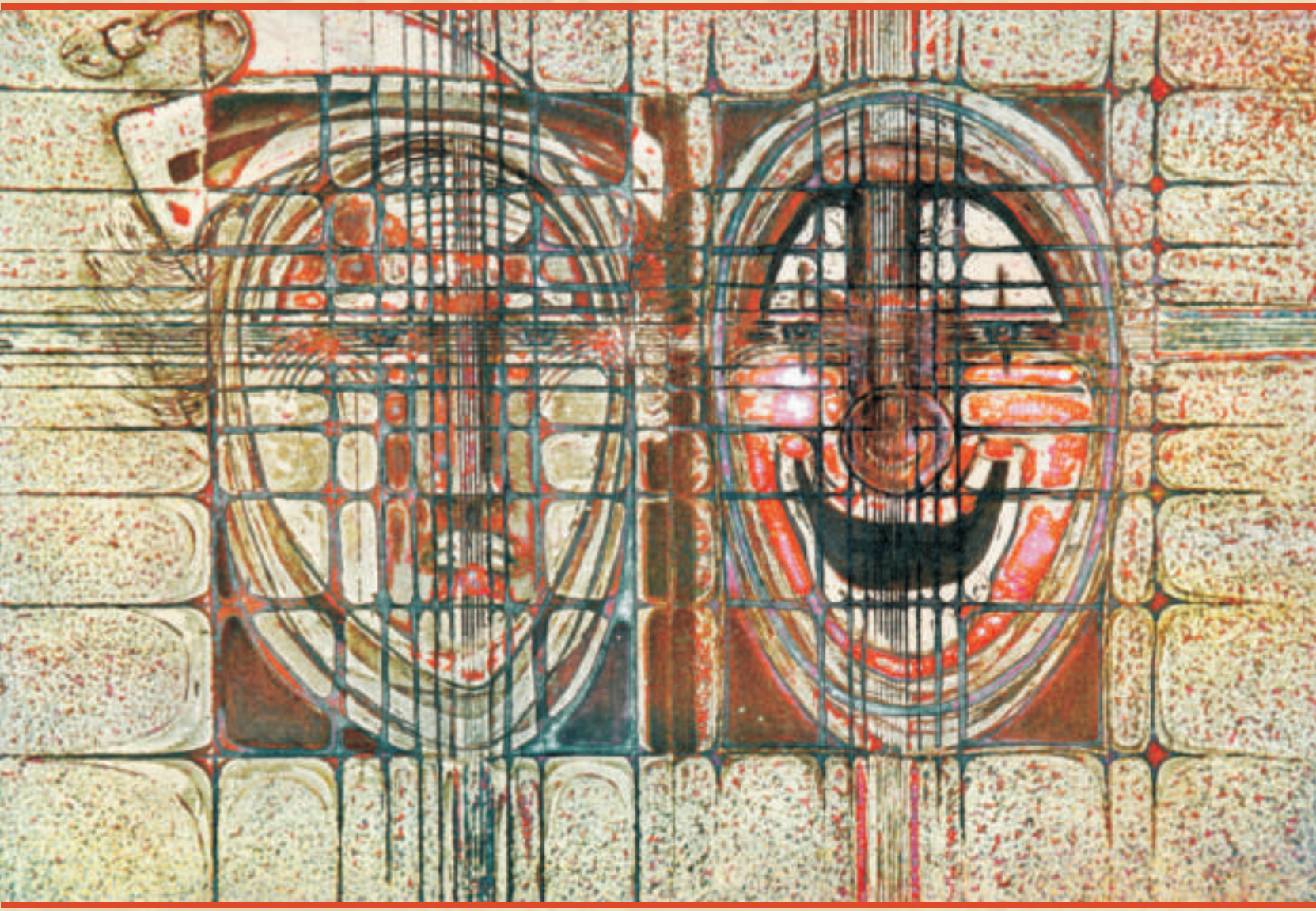
विहंगम

नवम्बर-दिसम्बर २०११ इ.गा.रा.क. केन्द्र की पत्रिका

Vihangama

November-December 2011 The IGNCA Newsletter



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

A view of the gallery with print making machine in view

Krishna Reddy, New York, Wooster Street, 1980s

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मुखय पृष्ठ और पिछला पृष्ठ

श्री कृष्णा रड्डी की कलाकृतियां

Front cover

Clown with Mask

Back cover:

Dawn Worship

Both by Shri Krishna Reddy

Photo Credit :

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मुद्रित
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लेखों में दिए गए मत लेखकों के स्वयं के हैं, इसलिए इ.गा.रा.क. केन्द्र उनके विचारों के लिए उत्तरदायी नहीं है।

The opinions expressed in the articles are those of the authors and the IGNCA does not necessarily subscribe to them.

Contents

The IGNCA hosted an exhibition of select works of Shri Krishna Reddy, the world renowned artist. The exhibition highlighted the nuances of his artistic journey in words, images and pictures and the fact that he worked in several mediums. A note on the exhibition on pages 2-4.

The IGNCA in collaboration with the ASI recreated the now-demolished Bamiyan, in all its cultural glory. A report on the exhibition with photographs on page 5-6

Bastar has a rich tradition of casting images in metal. It is a religious-ritualistic tradition. The IGNCA has in its archives a collection of twenty one sisters cast in metal. An article on the collection in page 7

Synopsis of the IGNCA lecture series and visit of foreign delegates on pages 9-10

Sir William Jones' contribution to India, its culture, literature and heritage is immeasurable. He unveiled the glory of India to the world. The IGNCA has in its rare books collection *The Complete Works of Sir William Jones*. An article based on this is in pages11-12

The Silent Era in Indian Films is still considered a golden period for the sheer magic it weaved and technical grounds it broke. A peep into the bygone era through the recently-acquired collection of material from the doyen of Indian films Shri B D Garga in pages 13-15

मध्यकालीन ऐतिहासिक स्त्रोतों में कुम्भपर्व
पृष्ठ 16-19

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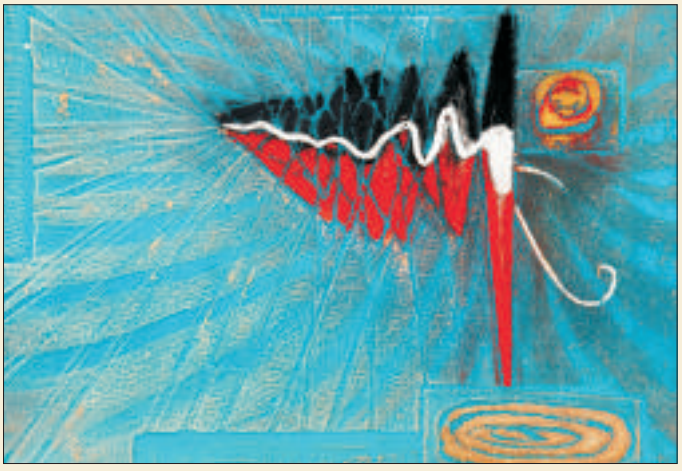
Krishna Reddy – A Retrospective

Prof. Archana Shastri

Printmaking is a medium given to magical generation and transformation of image. Unlike the stroke of a pencil or brush on paper or the mark of chisel on stone that is immediately made visible to the eye, printmaking is process-intensive. It anticipates and pre-empts an image through an intimate understanding and synchronization of tools, materials and techniques. Unlike a drawing, the printmaking process arrives at the finality of the image in successive phases.

In traditional societies, the word and the image were both repeated and replicated by hand. Before the advent of photography, mechanical replications printed from the master image or source gave an impetus to mass production and circulation. Treated independently, two genres emerged from the mechanical reproduction of images — one given to commercial expression and production and the other tapped for its innate creative potential .

With the Europeans establishing themselves in India, the early descriptions and images provided a window to the East, vetting the curiosity and resulting in an influx of travelers, traders and scholars to India. Images of people, customs, monuments and scenic sites and artifacts were peddled avidly across the shores.



Fish, 1952 (Colour Etching)

The first printing press was introduced by the Portuguese Jesuits in 1556. By 1591, nine books were printed in Goa with images and decorative initials, emblems etc. As traced by Nirmalendu Das who has researched extensively on the subject, the first

Bengal Famine, 1950 (Ink on Paper)

illustrated cover was printed in 1568. These were printed using the relief-process of wood-engravings. The earliest copper plate engraving in the intaglio process in India has been identified as early as in1761 by Nirmalendu Das and the earliest image by an Indian Printmaker in 1816.

With the East India Company settling down in India, the Presidency cities were the earliest to usher in waves of change. With Calcutta being the administrative centre, the Bengal Presidency was the first to be impacted with the industrial and technological growth in addition to socio-cultural permeations.

While printing technology was actively utilized by the Britishers for copying maps, the arrival of many amateur and professional painters in India by late 18th century accelerated the craft of printmaking in India. The largest group of practicing artisans associated with the craft of printmaking in India was then residing in Calcutta.

The prints made by the Europeans provided a visual documentation of people and places in a picturesque manner. Many of the publications carried the sketches of amateur artists which were then converted into engravings, etchings or aquatints.

Hon'ble Vice President of India Shri M. Hamid Ansari, Hon'ble Minister of Culture and Minister of Housing and Urban Poverty Alleviation Kumari Selja, IGNCA President Shri Chinmaya R. Gharekhan and Shri Krishna Reddy at the inauguration of the exhibition.

The exhibition 'The Embodied Images: Krishna Reddy – A Retrospective' was inaugurated by the Hon'ble Vice President of India Shri M. Hamid Ansari on 19 November 2011, the Founding Day of the IGNCA. Hon'ble Minister of Culture and Minister of Housing and Urban Poverty Alleviation Kumari Selja was the Guest of Honour. Gracing the occasion was Shri Chinmaya R. Gharekhan, President IGNCA. The artist, Shri. Krishna Reddy was present on the occasion.

Painted aquatint engravings which could mirror a close replication of water-color paintings through subtleties of tones and textures were particularly favored.

This active engagement with the medium filtered down to producing two distinct set of craftsmen and artists locally — one who were adept at

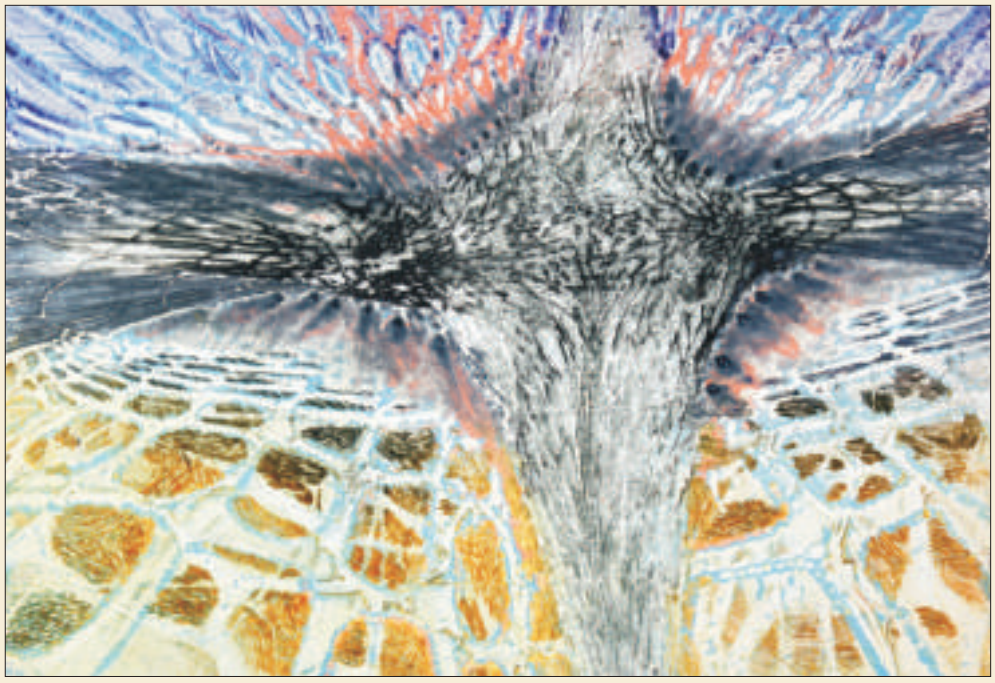
Untitled Bronze

drawing or copying the image on to the plate and the other who specialized in the process of transforming the image on to the paper.

The potential for creative expression of printmaking was explored and pursued in the idyllic surroundings of Santiniketan at a time when it was witness to a two-prong thrust on modernity and tradition and ideological discourse on art versus craft.

Socially and politically this was a period of great transition. A nation was in the making. The dialogue between the East and West had already ensued. The oriental and occidental origins and moorings were realized. Manifested in the art of this time was the crisis of identity and the polarizing vacillation between the traditionalist and the progressive.

Negotiating and steering this precarious path were many iconic figures and ideological discourses. The oriental and cultural rootedness of Coomaraswamy and Havell, the world-view and vision of Tagore, the sustainable and the swadeshi ideology of Gandhi and the progressive movements of Universal Brotherhood were all aimed at revitalizing the Indian society through education. In response to nationalism and the encounter with modernity, both Santiniketan and Sewagram offered alternative education through creativity that aimed at self reliance and empowerment, service and communitarian ownership.



Flower, 1961 (Colour Etching)

The Bauhaus exhibition held in 1922 had also left its impact. The engrained principle of aesthetics and functionality were expressed as two wheels of a cart by Devi Prasad in his book 'Art: The Basis of Education' with reference to the educational models proposed by Tagore and Gandhi. The schism between the artist and the craftsman and the corresponding shift from the tradition to modernity was thus simultaneously addressed.

Nurtured under Nandalal Bose at Santiniketan, N. Krishna Reddy was truly an exemplary product of his times. His empathy and communion with nature formed the core of his creative journey and endeavour.

Nandalal Bose along with Ram Kinker Baij amongst others, were continuously given to exploring with different and varied materials. Thus Krishna Reddy's smooth transition, understanding and adaptation of materials, methods and tools from one medium to another was effortless.

His tutelage under Henry Moore, Ossip Zadkine and Marino Marini and his fortuitous association with William Hayter coincided at a time when Europe and America were undergoing a paradigm shift in the very nature of image making. However, Krishna Reddy's measured equilibrium between the exploration of the image and the engagement with the innate potential of the material, tools and the processes remained undisturbed.

Printmaking in Europe gave way to venting out the angst of the war-ravaged experience in which emoted violence, automatism and the kinesthetic played a major role in image making. Krishna Reddy, true to the Indian spirit of restraint and non-violence, assiduously tamed, cajoled and innovated with materials, tools and techniques to arrive at an image that was equally instant and instinctive. In Krishna Reddy's own words 'Techniques (by themselves) are frozen formulas' and 'Material cannot be separated from conception'. Printmaking for Krishna was an intimate act of unraveling and exploring, layer by layer, the essence, a fruitful culmination between the embedded and embodied image.

On view at Indira Gandhi National Centre for the Arts were original works by N. Krishna Reddy that trace and highlight his creative endeavor, transition and innovation over six decades. The retrospective entitled 'The Embodied Image' and curated by Ms. Roobina Karode is in quick succession to the exhibition 'Oriental Scenery' that exhibited 73 painted aquatints by Thomas and William Daniell. Both in the image as well as the use of camera obscura they anticipated the photographic medium as corresponded by the juxtaposed photographs by Antonio Martinelli of the same sites 200 years later.

Shared and successively showcased by both exhibitions is the historiography of Printmaking as a medium of constant development and innovation, marking a turning point and a paradigm shift in the very language and perception of image making. With the emerging frontiers of digital technology, the exhibition paves way for the next historical step.

This is the Preface to the Catalogue of the exhibition, by Prof. Archana Shastri, HoD, Kaladarsana, IGNCA

shastri.archana@gmail.com

BAMIYAN - WITNESS TO A BYGONE-ERA

The IGNCA organised an exhibition on Bamiyan in collaboration with the Archaeological Survey of India at Mati Ghar from 1 to 7 November, 2011. The photographs at the exhibition recreated the fantastic cultural heritage of Asia, which was blown off a few years ago. The exhibition was part of the international conference 'Asian Encounters: Networks of Cultural Interaction' organised under the aegis of Asia Project of India International Centre, New Delhi.

Bamiyan, situated about 250 km north west of Kabul between mountain passes of Hindu-Kush and Koh-i-Baba linking Kabul with Silk-route at Balkh, is one of the important historical sites in Afghanistan. Buddhism was introduced to the region first by Emperor Asoka, later by Kushans and in the third century AD the city of Bamiyan became an administrative centre, halting place for caravans and the location of a great monastery. Bamiyan was conceived of as the glory of classical Afghanistan, sanctified emporium, splendour shared by her ruler and her people, stabilization and prosperity of the state in a common cultural syndrome with neighbouring kingdoms, in the majesty of the colossi.

Chest of Small Buddha after conservation 2

Big Buddha image at Bamiyan

The site seems to have fallen into desuetude from 9th century AD onwards when earthquake took its toll, dislodging the statues and the stone walls. The paintings on the walls suffered considerably from both physical and chemical weathering and the faces of the images were mutilated. The ceilings and the walls were blackened with smoke and soot caused by burning of firewood.

The world's largest (then) Buddha statues at Bamiyan, towering at a height of 55 m (Big Buddha) and 38 m (small Buddha), were carved out of the steep cliffs between that third and fourth centuries. The honey-comb of rock-cut sanctuaries in the steep rock face and the colossal images of the Buddhas have been spoken of by the Chinese pilgrim, Fa-hien and later by Huen-tsang. The figures were blown off in 2001.

Chest of Small Buddha after conservation 2

The Archaeological Survey of India had joined hands with Government of Afghanistan to preserve this great cultural heritage of mankind. The work was started on 10th July, 1969 and continued for the next seven years.

At the exhibition, around a hundred photographs were displayed showing achievements of restoration work of ASI's at Bamiyan. The commendable work done includes a drainage system on the rock-roof of the niche to discharge snow-waste, the buttress wall, trimmed and treated to match the profile of the rock surface, to reduce natural wear and tear and the restoration of the stairs. The images were protected from further disintegration and the missing portions were reproduced. In carrying the conservation of the giant statues the policy laid out in Venice Charter was followed. The exhibition was appreciated by a large number of people.

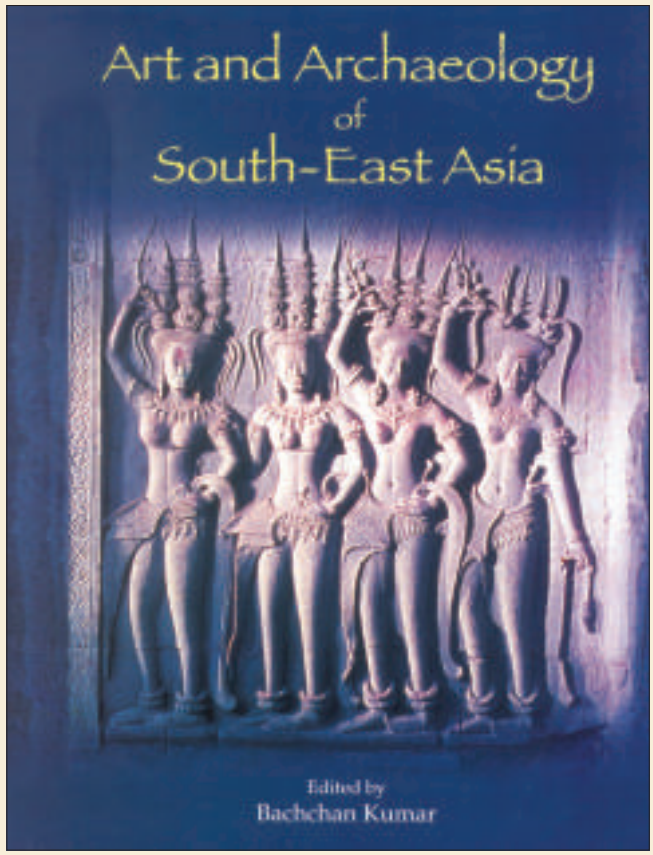
Report by Dr. Bachchan Kumar,
in charge, SEAS

Art and Archaeology of South-East Asia is an outcome of two consecutive seminars organised by the Indira Gandhi National Centre for the Arts. New Delhi. It has eleven selected studies on South-East Asia by eminent scholars of the subject.

Cultural contacts between India and South-East Asia began much before the appearance of Sanskrit inscriptions in the middle of the first millennium AD. This book contains a wealth of information on sculptural, architectural and monumental art forms of South-East Asia and its contemporaneous art forms in India. In its stride it explores the common narratives and the aesthetic and iconographic links between India and South-East Asia.

Art and Archaeology of South-East Asia

Edited by Bachchan Kumar, HB, pp 116, Illus : col 29, b/w 17, Price Rs. 1100/-



Ikkis Behene: The Twenty-one Folk Deities of Bastar

Dr. Kr. Sanjay Jha

Kaladarshan division of the Indira Gandhi National Centre for the Arts has acquired some of the rarest artifacts of the Gond tribe in Central India. These belong mainly to the Gond Pradhan, Jhara, etc, the subgroups of Gond.

Gonds, who call themselves Koytoria, is the largest tribal group in Central India in terms of population. The name Gond is extracted from the Telugu word Konda which means hill. More than twenty per cent of the Gonds in Chhattisgarh are in Bastar district. The language of the Gond tribe is Gondi and the tribes are spread over the states of Madhya Pradesh, eastern Maharashtra, Chhattisgarh, northern Andhra Pradesh, and western Orissa. The Gond and their subgroups are classified into several co-groups such as Maria (Abujmaria, Bison Horn Maria), Halba, Muria and Dorla. Halbi, the language of Halba, is considered the lingua franca of Baster. The tribal artists are spread over the villages Kondagoan, Nektal, Chilkuthi, Besoli, Baniagoan, Khorkosha, Sihawa, Sonaber, Narayanpur, Gidam, Sirmur, Hirakut, Narpur, Nangonar and Mandar in Bastar district.

The collection under discussion here is a group of female deities. Among the craftsmen of Bastar, there is no hard and fast rule to give a particular icon of particular deity. The Gonds are nature worshipers and practice animalism. Ancestor worship is common. Gond mythology is prolific and tells about the origin of their tribes, their migration etc. Sakti is more or less the principal theme of all the sculptures. Mata is a figure of woman who holds in one hand a plate and in another a flower like object. This is the most common icon and sometimes a sword held in hand replaces the flower. D.P. Ghosh, in the introduction of the book *Folk metal Craft of Eastern India* by Meera Mukherji, mentions the botanical stamp marked over the image of Danteshwari. Many folklores and narratives

consolidate the presence of the botanical as well as zoological origin of several plants and animals. And myths establish a cosmic linkage.

The cultural archives houses precious tribal antiquities -- wood, iron, bronze, terracotta, wrought iron and belmetal, sculptures, paintings, madiakhamba. It also has the work of famous painters like Belgur, Nandkusia Syam, Durgabai, Harsingh Bhaddu, Bhuri Bai, Manki Bai. Ekkis behane (the twenty one sisters) is the most prominent in the collection. These mythological characters are well contextualised to their social life. The Gond have myths of their own, which are manifested in two or three dimensional forms. Myth consolidates human history in general and the aboriginals in totality. We find the origin of the sun and earth, human beings and the nature. We find the cosmic relation interwoven into them. In one of the folk narrative of the Raja Pemal Shah in Gondwani, there is an interesting story of the origin of the Brahman, Kshatriya and Gond.

The Gond have myths of their own, which are manifested in two or three dimensional forms. Myth consolidates human history in general and the aboriginals in totality. We find the origin of the sun and earth, human beings and the nature. We find the cosmic relation interwoven into them. In one of the folk narrative of the Raja Pemal Shah in Gondwani, there is an interesting story of the origin of the Brahman, Kshatriya and Gond.

Each goddess has a distinct perspective and holds weapons and rides animals. The twenty one sisters were created by a group of tribal artist, led by Shankarlal Jhara and Ambalal Jhara. The name of the deities of the collection are: Buddi Dei, Chote Dei, Dhuki Mata, Rapen Devi, Darshani Mata, Charguni Mata, Guptaburhi Dei, Kurthia Mata, Senduri Dei, Semalia Mata, Guni Devi, Khagi Mata, Mangla Mata, Samvaleshwari Devi, Mankesari Devi, Chamunda Devi, Padmasani Devi, Ghanteshwari Devi, Danteshwari devi, Chandi Devi and Punji-pathera. This art is known as Dhokra/Jhara Art. To understand the meaning and unique character of these bronze sculptures, some field research about the socio-cultural, ritual, and religious context of their use and worship have to be done. The Jharas believe in brahmanical institution like clan/gotra. Among most of the Gonds certain gotra are paternal cousins and the rest are their maternal cousins. A man must marry only in the maternal cousin's family. Some of their main gotra are Baz, Imne (Fish like snake), Bagh (Tiger), Baikar, Meen Induwar.

The artist applies the lost wax technique (cire perdue method) and uses natural wax for the casting of the bronze images. The woman, wife or daughter, helps them in bringing clay and other related items. It is also important to observe that they can't participate in the process of casting the sculpture. Before casting the sculpture, they perform some rituals, including animal sacrifice. Danteshwari Devi is the presiding deity of the Bastar region. Niranjan Mahavar in one of his article, writes about the myths of Ekkis behena and among them Sitlamata is the eldest and controls over twenty other sisters. All these goddess are meant to be deities controlling diseases like small pox, rinderpest and leprosy. Some of the deities are enshrined in temple at the different places such as the Danteshwari at Dantewara (the king of Varangal, Andhra Pradesh brought this deity), Chandraseni of Chandrapur, Samvaleshwari of Sambhalpur. These goddesses have their own bodyguards who are mostly depicted as (male) riders. The IGNCA has several hours of audio-video recordings on the making of these idols.

The author is Assistant Archivist,
Kaladarsana Division

ksanjay_68@rediffmail.com

Worship of Duryodhana in Kerala

Mahabharata has been a major point of reference in the co-existence of plural cultures and identities in India. The varied practices and beliefs, forms of worship, ritual performances and community relations weaved around Mahabharata stories and characters in different places

Duryodhana Temple, Kerala

and at different times are testimonies of a complex diversity within. Duryodhana, the anti-hero of the war of Kurukshetra appears in certain regional contexts, not as a villainous character with negative attributes but as a loyal and valorous king with many virtues. In a lecture on 17 October 2011 'Beyond Good and Evil: Worship of Duryodhana in Kerala,' Dr Sreekala Sivasankaran elaborated on how the defeated and demolished spirit of Duryodhana, often the accursed enemy of 'dharma' in the classical traditions and also believed to be an incarnation of the demonic Kali, re-emerges time and again in theatre, literature and various performances in newer ways. Duryodhana is worshiped in places like Uttarakhand, Tamil Nadu and Kerala. These point to the ruptures in the boundaries of good and evil, success and failure and so on in the Indian traditions. Dr. Sreekala Sivasankaran, based on her fieldwork in Kerala, delivered a lecture on the worship of Duryodhana at Malanada. Unraveling the many layers of Duryodhana worship, Dr. Sreekala explained how the epic character informed the lives of the local people and how certain caste roles were reversed at the Malanada complex.

Input from Dr Sreekala Sivasankaran

sreekalasiv@gmail.com

Aravan Cult of Tamil Nadu

In contemporary usage, "transgender" has become an umbrella term that is used to describe a wide range of identities and experiences, including pre-operative, post-operative and non-operative transsexual people, male and female 'cross-dressers' and men and women, regardless of sexual orientation, whose appearance or characteristics are perceived to be gender atypical. Transgender communities face a variety of social security issues like exclusion from social and cultural participation, exclusion from family and society, lack of protection from violence, restricted access to education, health services and public space, exclusion from economy, employment and livelihood opportunities, politics and citizen participation. Transgender community is marginalized and they are often

Members of Aravan Community doing a floral design

misunderstood, hated, and even persecuted across the modern world. Dr. Simon John in a lecture on 15 November 2011 on 'Living Traditions of Transgender Community with special reference to Aravan Cult of Tamil Nadu' described the social structure and rituals of the transgender community and their participation in the cult of Aravan in Tamil Nadu. The documentary film, "Under the Full Moon: The Aravan Fest", directed by the scholar was screened on the occasion.

Input from Dr Simon John

simonjohn19@gmail.com

Bhuyan's contribution to Assamese history

Sh. Surya Kumar Bhuyan played a major role in developing historiography as a scientific discipline in Assam in the early part of the twentieth century. He

attempted to resuscitate the chronicles called *buranjis* and formulate a distinct 'past' for Assam, both in reactions to and against its inclusion within the framework of the Indian nation-state. Dhurjjati Sarma, Research fellow at the Janapada Sampada Division of the IGNCA in a lecture on 'Buranjis and the (re)construction of medieval Assamese history/historiography' on 15 December 2011 explained that Bhuyan began his historical research by collecting a large number of manuscripts from old families and institutions, in order to edit them into a readable format. With the establishment of the Department of Historical and Antiquarian Studies (DHAS) in 1928, his efforts earned an institutionalized space. He was appointed the assistant director of DHAS and in this capacity, he conducted extensive correspondences and fieldwork in order to procure the manuscripts of the *buranjis.* Based on his readings of secondary sources, Sh. Dhurjjati Sarma discussed the methodology formulated by him to compile, collate, and edit a significant number of *buranjis.*

Input from Shri Durjati Sarma

dhurjjati_sarma@rediffmail.com

Delegation from Tajikistan at IGNCA

A three-member delegation of the Republic of Tajikistan visited the IGNCA on 25 November, 2011 to explore the possibility of academic collaboration between our Centre and the National University of Tajikistan. The delegation was led by Dr. Saymiddinov Dodikhudo, Chairman, Committee of Language and Terminology, Academy of Science of the Republic of Tajikistan. Other members of the delegations were H.E. Mr. Saidbeg Saidov, the Ambassador of Tajikistan to India and Prof. Nazarzoda Sayfiddin, Dean, Faculty for Asian and European Languages, National State University of Tajikistan. Prof. Mansura Haider, Consultant of Central Asian Studies, IGNCA, welcomed the delegation and introduced them to the academics of IGNCA.

Visiting delegates with IGNCA scholars

Introducing the members of delegation, His Excellency Mr. S. B. Saidov, the Ambassador of Tajikistan to India, mentioned the grand cultural heritage of Tajikistan and their linkages with India. Besides, he also threw light on the importance of archaeological sites, its artifacts related to Buddhism and grand storage of Persian and other Manuscripts in the libraries of Tajikistan. Mentioning the various areas of establishing collaborative programs, he also stressed on translation of manuscripts.

Prof. Mansura Haider explained to the delegation the ongoing projects of the IGNCA. She also referred to National Mission for Manuscripts and its achievements. Emphasizing on the need of exchange of publications between the two institutions, she informed the delegates of the huge collection of manuscripts in digital form and microfilms.

Prof. Dodikhudo Saymiddinov, explained his government's rules and regulations and the possibility of cultural relation between the IGNCA and the institutions of Tajikistan. Prof. Suifilion Nozorzodu, enlightened the academics of the IGNCA on the subjects and importance of Persian manuscripts.

Dr. N.D. Sharma, Associate Professor, Kalakosa, enquired about the Sanskrit and other manuscripts available in Tajikistan and possibility of getting that precious material through exchange programs. Dr. Bachchan, Kumar, Research Officer, in-charge, SEAS, IGNCA asked about the availability of books and research materials on South East Asian countries. Dr. Kumar also highlighted the scopes for cultural exchange and public outreach programmes for the dissemination of knowledge resources. Dr. Sujata Reddy sought to know the scope for undertaking research projects and exchange of scholars between the institutions.

His Excellency Mr. Saidov highlighted the greatness of Indian culture with special emphasis on Punjabi and Kashmiri music. His Excellency also presented some of the publications and digital resources for the IGNCA archives. The delegates visited the reference library of IGNCA.

Reported by Dr. Bachchan Kumar

bachchan_kumar@yahoo.com

Sir William Jones 200 Years Later

Ms Seema Chopra

The distinguished Sir William Jones unveiled to the world the literature, sciences, geography and arts of ancient and medieval India. He translated major Sanskrit works into English and wrote essays. This article traverses the literary journey of Sir William Jones through *The Complete Works of Sir William Jones* in six volumes, which are part of the rare books collection of the IGNCA. Sir William Jones already knew twelve languages when he started learning Sanskrit.

Sir William Jones

Sir William Jones came to India on appointment as judge in the Supreme Court of Bengal in March 1783. He was entranced by the Indian culture and was soon mired in reading, and learning. He realized that India had a vast cultural treasure that needed to be explored -- a task which he could not accomplish on his own and had be a united effort. This thought was the basis of the formation of the Asiatic Society. Then he made a list of the names of other members of the Society who were equally proficient in Oriental studies. The then Governor-General of India Warren Hastings was the patron of the society located at Calcatta and he wanted Sir William Jones to head it.

Sir William Jones wrote on Indian mythology and beliefs and made a comparative study with that of East Asia, West Asia and Greco-Roman civilizations. He was overwhelmed by the richness of Indian literary heritage and remarked that the East held the secrets of early history and civilization of man.

The first volume begins with the initial discourses of the Asiatic Society in 1785. A touching Preface by Lady Jones is a befitting tribute to her husband who passed away at the age of 48. She says, that "The best monument that can be erected to a man of literary talents is good edition of his work."

He spontaneously wrote on different cultures like Hindus, Chinese, Persian and Arabic highlighting the Hindu literature. In the essay on 'Gods and Goddesses of Greece, Italy and India' he comments that there was some connection amongst all of them. In another essay 'The Chronology of the Hindus' he gives a chronological table of the kings and dynasties of ancient India since the time of Manu.

In what is an introduction of India to the West, in 'Literature of the Hindus' Sir Jones gives a short account about the 18 vidyas. The Indian Zodiac system, Indian music, the devotional literature, Indian plants, animals and diseases are all addressed by him in separate essays which are compiled in this volume. He attributes the game of chess to India, which was imported by the Persians, quoting literary sources.

The second volume is rich with information on the botanical plants of India whose knowledge is unknown to the European botanists. He made Sanskrit catalogues of the plants from A to Y, classified them according to seasons, gave their description and uses. The latter part deals with the 'rich, melodious and elegant Persian language.' The essay 'Grammar of Persian Language' became one of his prominent works.

Sir Jones wrote to the then Governor-General of India Lord Cornwallis, seeking permission to translate Manusmriti into English, which would ensure better administration. This is part of the third volume. He also wrote about the Dharmashastra or sacred code of Hindus that consists of eighteen books. There is a statue of Sir William Jones at St. Paul's Cathedral in London where he holds the Manusmriti in his hand, the translation of which into English is one of his valuable contribution to the legal system of British-India and independent India. The second half of Volume Three is about the Arabic-English translation of the Mohammedan Laws of succession to the Property of Intestates in Arabic law of Inheritance.

Bust of Sir William Jones

The fourth volume of *The Complete Works of Sir William Jones* contains the translation of the famously won courtroom cases and speeches of the fourth century-Greek scholar Isaeus who had minute knowledge about the laws of inheritance and wills. He writes that the students of law 'will reap fruit' from the general knowledge of the ancient laws as he sees striking uniformity among all nations, whatever seas and mountains separate them. The second half of this volume consists of about hundred pages titled Moallakat which is an Arabic- English translation of seven unique Arabian poems and the lives of the seven poets, tracing their genealogy.

The bigger part of the fifth volume is dedicated to the Persian - French translation of *The History of Nadir Shah* that he undertook for the Monarch of Denmark. The highlights of both these chapters are the works of the renowned poet Milton eulogizing the ancient cities of Asia.

The sixth volume carries important English translations of the very old Sanskrit texts – Hitopadesh, The Hymns, The Bhusunda Ramayan and again, extracts from the Vedas.

Here Sir Jones brings to light the poetry of Kalidas which won him great acclaim, then and even now. Kalidas's *Abhigyana Shakuntalam* was translated as Sacontala or The Fatal Ring and is one of his best works. He writes that at the time when the Britons were 'unpolished and unlettered' in the 5th century, *Abhigyana Shakuntalam* was written by Kalidas who was a gem in the court of the King Vikramaditya.

An additional highlight of this volume is the translations of the popular hymns of Hinduism, honouring the divinities. The Vedas are invaluable and so are the Vedic Hymns, the oldest Hindu scriptures- this is what drew the interest of William Jones and inspired him to undertake the daunting task of translating them.

This last volume ends with the extracts from Vedas, and Sanskrit to English translation of one more poem, by Kalidas- the *Ritu Samhara.* The six volumes of The Complete Works of Sir William Jones were printed in 1799, few years after his death. He died in Calcutta on the 27 April 1794.

A memorial was built in Calcutta inside the Asiatic society building complex for him. His monumental works were compiled into six volumes and two supplemental volumes by the Directors of the East India Company. Also, published in his memory was the *Memoirs of the Life Writings and Correspondence of Sir William Jones* by his friend Lord Teignmouth at the request of Lady Jones.

The author is a researcher and freelance writer

seema.chopra1@gmail.com

Creativity in Silent Era Indian Cinema

Dr.Gautam Chatterjee

The IGNCA has acquired a huge collection of rare still photographs, still negatives, rare literature, pamphlets and books on Indian Cinema from Shri. B.D. Garga. Shri. Garga, writer and renowned cinema historian, documentary film maker had collected substantial contemporary material on Indian cinema which can work as primary source to reconstruct history and help comprehend the social and cultural movement of the Indian cinema right from the silent era films.

A scene from *Alam Ara* -1931

The acquired items (4614) and donated items (1195) of the rare archival material are being listed, accessioned, treated.

The collection starts from photographs of Raja Harishchandra which was directed and produced by Dada Saheb Phalke in 1913. There are 51 films, whose 150 still photographs, literature and ad material form the part of the collection. Some of the films are: *Anarkali* (1928), *Bidrohee* (1933), *Chandrasena* (1931), *Dhruva Chaitra* (1921), *Father India* (1930), *Magic Flute* (1929), *Sati Savitri* (1931), *Diamond Queen* (1940).

Tracing the history of Indian films, Shri. Garga wrote in *Filmfare* (March 8, 1963) "So it was that when Luminere's cinematography was first exhibited in India in 1896, the Easterner took due delight in an achievement which owed as much to his ancestors as to inventors of the West. And it was no mere accident that Dhandiraj Gobind Phalke (1870-1944) produced the first Indian feature film *Raja Harischandra,* to tell a puranic story almost at the same time as Louis Mercanton in his *Queen Elizabeth* starring Sarah Bernhardt. Though Phalke could boast of no Bernhardt in his *Raja Harischandra* (in fact, he had no females in the cast, Taramati was played by a male artist) he no less drew a large crowd which sat spell bound through its unprecedented length (five reels; *Queen Elizabeth* was only four) and cheered at the end. Most of it shot according to accepted stage technique (from a fixed point of view in mid-shots), Phalke's ingenuity and resourcefulness were nevertheless stamped all over the film.

With his initial success, Phalke was quick to grasp the possibilities of this exciting new medium. Hindu mythology provided him the necessary raw material for his irrepressible enthusiasm and inventive genius. Gods rode in chariots borne on clouds; Apsaras visited the Devaloka; Krishna appeared and vanished at will; cruel Kamsa's head separated and joined alternately; fire and flood, deluge and destruction – with Phalke all was possible, like Siva's third eye.

A scene from *Raja Harishchandra*

Phalke followed his initial success with two more films, Bhasmasur Mohini and Savitri (1914). All three, when shown in London were considered "surprisingly excellent" by the critic of The Bioscope. Cecil Hapworth, the pioneer British producer, offered Phalke to produce Indian films in England, which the latter modestly refused."

Phalke made few notable films like 'Lanka Dahan,' 'Shree Krishna Janma,' 'Kaliya Mardan' despite the huge financial crunch in the war years. He made 100 films in 21 years. Shri. Garga wrote "A man of many parts, the indefatigable Phalke not only wrote his own scripts, but also photographed and directed his films. He was not only the progenitor of the Indian cinema but also its first artist. A scholar and sorcerer, he brought to bear on his work ingenuity, originality and a real creative spirit."

Lalita Pawar in *Lord of Jungle*

Ardeshir Irani editing *Alam Ara*

Soon after the first World War, the profitability of the cinematograph brought rivals in the field. Patankar and Company's The Exile of Shri Krishna, a serial in six parts; Elphinstone Bioscope Company's Harishchandra and Bilvamangal, both photographed stage-plays; Maharashtra Film Company's Sairandhri and Madan Theatres' Nal Damayanti were the most spectacular of the films of that time.

Titles of the films were in English and regional languages. Subtitles were in four languages -- English, Gujarati, Hindi and Urdu. Instead of Hindi, sometimes Bengali/Tamil/Marathi were used.

J.B.H.Wadia elaborated on the music aspect which was worked out of screen accompaniment at the time of screening of silent films. "There was also musical accompaniment, sometimes a solo instrument like the piano and often a semblance of an orchestra with harmonium, tabla and sarangi or violin. One Mr. De. Costa used to play the piano in the Empire theatre, Bombay, showing foreign films; Mr. Patlu and Mr. Pirosha Mistry, both Parsees, played the piano and harmonium respectively in other cinema houses. V.M.Vyas, who was to become a producer-director in his own right for his Sunrise Film Company, had started his career as a tabla player in a cinema in Surat. Stock melodies were availed of to go in harmony with the action on the screen."

"In several centres showing silent films, there were commentators standing near the screen who explained the action and the English sub-titles in the

regional language. Often, the settings of Indian films had painted backdrops as on the legitimate stage to give the effect of depth, e.g., a street scene, the interior of a palace, etc. The artistes were wont to express their emotions by resorting to theatrical leger-de-main."

In 1907, Jamsetji Framji Madan, who was known as "supreme Showman of Indian Cinema," opened the first Bioscope Hall in Calcutta. By 1917 he started producing films and built a chain of halls all over the country. He also acquired the rights of foreign films.

Next to mythology the most favourite theme was adventure. The star's ability to jump from a tree to a waiting horse was more important than acting or beauty. Sharda Films Company (started in 1925 by B.M.Dave) and Krishna Film Company (of Manek B.Patel) particularly specialized in this genre of film making. Among Krishna's popular titles were: *The Victim* and *The Veiled Energy,* both starring Miss Ermeline and Nandram Pahelwan. Another box-office hit was *At the Clang of the Fetters,* featuring Miss Gulab and Nandram Pahelwan. Sharda produced *The Vamp* with Miss Ekbal, *Jan-E-Alam* with Miss Mani and Janibabu, and *Masked Terror* featuring Master Vithal and Miss Kumudini.

During silent era, censorship was not very rigid as nobody dared to produce anti-establishment films, yet governance of censorship was in the hands of the Police Commissioner which followed into the censor code of 1918. District Magistrate was counted as the man on the spot to decide about the censorship of the film.

Alam-Ara was the first full length talking film of India released in 1931. M.L.Mistry & Co. owned the portable sound system with camera that revolutionized the talking films later. Alam-Ara was an epoch-making film and the contemporary exhibitor Abdulally Eusafally recounted that on 14 March 1931, when it was released in Majestic Cinema and people thronged the area since morning and it was very difficult for the operators and owners to enter the place at 9.00 a.m. He also recalled there was no queue system known to the Indian cinemagoers so mob almost became riotous in the booking office and police were called in. "For weeks together tickets were sold out and black market vendors had a field day. Four anna tickets were quoted at Rs.4 and Rs.5". The sound revolution slowly silenced the silent film which ruled for four decades and is considered a Golden era of Indian cinema.

BIOGRAPHICAL NOTE ON MR. BHAGWAN GARGA

Mr. Bhagwan Das Garga (1924-2011)

1944-46	training in film-making from V.Shantaram
1949	first political documentary, Storm Over Kashmir,
1952-1958	worked in various film studios in Europe and Mosfilm Studios, Moscow
	Produced the first film anthology to commemorate Indian Cinema's Golden Jubilee
1967	Member of the UNESCO committee of experts on the History of World Cinema.
1969	Organized the first retrospective of Indian Cinema at Cinematheque Francaise in Paris.

Served as a Member of the Film Advisory Board for a number of years and was founder member of the National Film Archive, Pune. Garga has written, directed and produced over fifty documentary films, many of which have won national and international awards. Among his well known films are Amrita Sher-Gil, Satyajit Ray, Sarojini Naidu, Mamallapuram, Dance of Shiva (on Ananda Coomaraswamy), It's Indian It's Good, A City at Stake-Bombay, Writing Off the Raj and Road to Friendship. He has served on several national and international juries at Festivals, held in India and abroad. He was honoured with the first V. Shantaram Award for Lifetime Achievement in documentary film-making at the Mumbai International Film Festival, February, 1996. Bhagwan Garga passed away on 18th July 2011.

The author is Deputy Controller (Media Centre, IGNCA)

Archival Inputs by Ms Manjit Kumari

मध्यकालीन ऐतिहासिक स्रोतों में कुम्भपर्व

प्रो० मन्सुरा हैदर

यदि मध्य कालीन ऐतिहासिक स्रोतों पर विश्वास किया जाये तो कुम्भ पर्व के स्नान का महत्त्व केवल हिन्दु धर्म तथा संस्कृति तक ही सीमित नहीं। सच पूछिये तो यह भारत जैसे बहुजातीय देश में एकता का उद्घोषक माना गया है। मुगल इतिहासकारों का अध्ययन करने पर अनायास ही यह स्पष्ट हो जाता है कि मुगल सम्राट् अकबर महान् से लेकर बहादुर शाह जफर तक सभी उत्तराधिकारियों ने इस कुम्भपर्व की आस्था और महिमा समझी थी। धार्मिक स्नान के जो विभिन्न वृत्तान्त हमें मध्यकालीन यूरोपियन यात्रियों तथा मुगल कालीन सूत्रों में मिलते हैं वे अपनी पूर्ण रोमाञ्चक घटनाओं सहित उतने ही वास्तविक हैं जितनी किंवदन्तियाँ। आश्चर्यजनक तथ्य तो यह है कि मध्य कालीन अलबेरुनी, इब्नेबतूता, अबुलफ़जल जैसे विवेकी तथा बुद्धि सम्पन्न लेखक भी इससे प्रभावित दीखते हैं तथा बिना सन्देह प्रकट किये इस प्रकार टिप्पणी करते हैं जैसे कोई भी धर्मानुयायी अन्य विश्वासों को धर्म का हिस्सा न समझ कर भी उसे आदरसहित गले लगाता है। यह इस बात का द्योतक है कि मुगल सम्राट् कितने सहिष्णु एवं उदार थे।

मुगल स्रोतों के अनुसार महाकुम्भ के पर्व का महत्त्व उसके सर्वदर्शी तथा सर्वभौतिक रूप में छिपा हुआ है। यही ऐसा समय है, जब जनसाधारण एक मञ्च पर एक साथ इकट्ठा होकर गंगा जल के ठण्डे हलकोरों में झूम कर समानता के गीत गाता है। चाहे वे निर्धन हो या धनवान्, राजा हों या रंक सभी एक ढंग से शीश नवाते हैं। समृद्ध लोग अपनी सालभर की कमाई को जनता जनार्दन के परोपकार के लिए दान में गवाँ देने पर भी किसी प्रकार के दु:ख का अनुभव नहीं करते। सहस्रों की संख्या में लोग एकत्र होते हैं। हार्डविक कहता है कि 1796 के कुम्भ के मेले में ढाई लाख लोग आए थे। रौपर के कथनानुसार 1808 के कुम्भ में 2 लाख व्यक्ति सम्मिलित हुए थे।

अलबेरूनी, इब्नेबतूता, अबुलफ़जल तथा यूरोपियन यात्री लिखते हैं कि भारतीय संस्कृति में स्नान पर्व का अपना महत्त्व है। ये स्नान समय-समय पर आयोजित किये जाते हैं। सभी मुख्य तीर्थ स्थानों, कुंभस्थानों जैसे प्रयाग, हरिद्वार, उज्जैन और नासिक और सभी त्योहारों जैसे महाशिवरात्रि, अमावस्या, नवसंवत्सर, मेष-मकर-आदि संक्रातियाँ, रामनवमी, चन्द्रग्रहण आदि पर स्नान अनिवार्य है। इन मध्यकालीन विवरणों में स्नान के प्रति विभिन्न प्रकार के व्याख्यान मिलते हैं। अलबेरूनी के अनुसार सूर्य तथा चन्द्रग्रहण के खास अवसर पर पृथ्वी की सभी नदियों का पानी इतना पवित्र हो जाता है जितना गंगा का, जिसमें नहाने से पवित्रता प्राप्त होती है। बर्नियर का विचार है कि स्नान की यह परम्परा भारत में यहाँ की गर्म जलवायु के कारण है। मनुच्ची ने भारत के 7 मुख्य स्थानों प्रयाग, हरिद्वार इत्यादि में गंगा में डुबकी लेने को मनोकामनाओं की पूर्ति का साधन बताया है। वह कहता है कि जो व्यक्ति दूसरे जन्म में सम्राट् या धनवान् बनना चाहे या पापी जो पवित्र होना चाहे वह प्रयाग, मथुरा, काशी इत्यादि की नदियों में अथवा पुरी आदि के समुद्र में स्नान करके पुण्य का भागी बन सकता है।

कुम्भ के पर्व का महत्त्व भी इन स्रोतों द्वारा ज्ञात होता है। अलबेरूनी ने लिखा है कि भारतीय खगोलशास्त्रियों ने यूनानियों का अनुकरण करते हुए ग्यारहवीं राशि को बाल्टी या बर्तन बता कर उसे कुम्भ का नाम दिया है। ग्रहण के सन्दर्भ में वह समुद्रमन्थन तथा देवों और दैत्यों के युग का वर्णन करते हुए वराहमिहिर के साहित्य के आधार पर विष्णु द्वारा अमृत बाँटने तथा राहु के द्वारा इस की प्राप्ति का उल्लेख करता है। अलबेरूनी यह भी कहता है कि यद्यपि विष्णु ने उसे पहचान कर चक्र का प्रहार भी किया, परन्तु तब तक वह अमृतपान कर चुका था। असुर न तो मर सकता था, न ही भगवान् विष्णु उसके साथ भेदभाव रखना चाहते थे। इसके साथ ही अलबेरूनी ने संक्रान्ति के अवसर पर तेल तथा गल्ले के दान के महत्त्व पर प्रकाश डाला है। कुम्भ का समय पौष

मास की पूर्णिमा से लेकर माघ मास की पूर्णिमा तक माना गया है और न जाने कब से यह अक्षुण्ण बना हुआ है। कहते हैं जब वृहस्पति कुम्भ राशि में तथा सूर्य तथा चन्द्र मेष राशि में प्रवेश करते है । ग्रह नक्षत्रों का यह सुन्दर योग जब बारह वर्ष में पुन: आता है तो जयन्त द्वारा बारह दिनों में 12 स्थानों पर अमृत कुम्भ रखने की स्मृति में यह पर्व कुम्भ कहलाया। ऐतिहासिक दृष्टि से फारसी सूत्रों के अध्ययन के आधारपर इस सन्दर्भ में कई प्रश्न उठते हैं। कहीं यह पर्व देवगुरु वृहस्पति के कुम्भ राशि में प्रवेश के उपलक्ष्य में तो कुम्भ नहीं कहलाया। कहीं 12 वर्ष का यह चक्र अई गुर संवत् की भाँति तो पूरा नहीं होता। यद्यपि 12 वर्षों के योग में प्रयाग में होने वाले कुम्भ पर्व का उल्लेख तो स्रोतों में मिलता है परन्तु आश्चर्यजनक बात यह है कि इलाहाबाद के कुम्भपर्व की तुलना में मध्यकालीन इतिहासकारों ने हरिद्वार के मेलों तथा स्नान का जिक्र अधिक जोर शोर से किया। संभव है कि मध्यकाल में इस पर्व की महिमा प्रयाग में सीमित रही हो। मध्यकाल में प्रयाग कभी भी महानगर नहीं रहा। यह एक छोटा सा गाँव था। अकबर ने एक नगर इसके पास बनवा कर उसका नाम इलाहवास (abode of God) रखा था जो बाद में हुआ इलाहाबाद। परन्तु गंगा के दाई ओर बसे हुए इस गाँव का अस्तित्व कभी खत्म नहीं हुआ। उसके अवशेष इसी गाँव में आज भी मिलते हैं। प्रश्न उठता है कि क्या मध्यकाल में वास्तव में हरिद्वार का कुम्भ, नासिक, उज्जैन और प्रयाग के कुंभ से भी अधिक महत्त्वपूर्ण था। अपनी आत्मकथा में तैमूर ने हरिद्वार के घेरे के दौरान कितने ही लोगों को सिर, दाढ़ी मुंडवाने, दान में पैसा देने, नदी में पैसा तथा मृतकों की राख फेंकने का वर्णन किया है। 25 जनवरी तथा 5 फरवरी के बीच फादर एकवायवा के यात्रियों ने एक बड़े समूह को देखा जो पवित्र गंगा की ओर जा रहा था। तारीखे यमीनी में भी कुम्भ पर्व का वर्णन है। परन्तु कुम्भ स्नान व मेले का उल्लेख हरिद्वार के सम्बन्ध में है। अर्ध कुम्भ का वर्णन अवश्य ही इलाहाबाद के सन्दर्भ में मिलता है। कुम्भ हरिद्वार का हो या प्रयाग का, मुगलों के लिए वह गंगा स्तुति के समान ही था। पवित्र गंगा नदी के प्रति मुगल सम्राटों का विशेष प्रेम था। अबुलफजल आईने अकबरी में

टैवर्नियर को 400 औरतें और मर्द एक साथ जाते हुए दिखाई दिये जो पालकी पर मूर्तियाँ रखे हुए थे। यह पालकी सोने-चाँदी तथा मखमल सुनहरी रूपहली झालरों से सुसज्जित थी, जिसके ऊपर 5 फिट गोलाई का बड़ा सा मुरछल या पंखा झलता रहता था।

लिखता है कि अकबर गंगा के पानी को आबेहयात यानी अमृत रस कहता था। गंगा नदी के किनारे कुछ विश्वसनीय लोग नियुक्त किये जाते थे जो उसे यह पानी जार में भरकर भेजते रहते थे। जब वह पंजाब में रहता तो हरिद्वार से तथा जब वह आगरा फतेहपुर सीकरी में रहता तो सौरों से गंगाजल उसके पीने के लिये ले जाया जाता । यात्रा में हो या महल में वह केवल गंगाजल ही पीता था, अकबर के उत्तराधिकारी भी गंगाजल के रसिया थे। बर्नियर लिखता है कि उसने देखा कि यात्रा के दौरान लाल कपड़े से बंधी हुई गंगाजल की सुराही औरगंजेब के साथ चलती थी। अबुलफ़जल पूर्ण आस्था से कहता है कि गंगाजल चाहे कितनी लम्बी अवधि तक रखा जाए उसमें कोई परिवर्तन नहीं होता, न ही वह खराब होता है। इब्नेबतूता ने भी गंगा को वैकुण्ठ सरोवर का नाम दिया है तथा संगम एवं गंगा के इन यात्रियों का भी भावभीना उल्लेख किया है। अबुलफ़जल प्रयाग को मन्दिरों का सम्राट् तथा तीर्थराज कहता है। बदायोनी के कथनानुसार 23 सफर 982 का कुम्भ वर्ष महत्वपूर्ण था। 1578 में अकबर ने प्रयाग की यात्रा की थी तथा संगम पर डेरा डाला था। यहाँ पर एक विशाल दुर्ग तो बनवाया परन्तु पेड़ों, मन्दिर तथा अमरूद, बरगद के वृक्ष अक्षयवट को छुआ भी नहीं। राजा बीरबल ने अशोक की लाट पर अपनी प्रयाग यात्रा तथा बलि स्थान की यात्रा अंकित की थी। कुम्भ के मेले के सन्दर्भ में अबुलफजल लिखता है कि मायापुरी अथवा हरिद्वार के निकट गंगा 8 कोस तक एक पवित्र स्थान बनाती

मध्यकाल में प्रयाग कभी भी महानगर नहीं रहा। यह एक छोटा सा गाँव था। अकबर ने एक नगर इसके पास बनवा कर उसका नाम इलाहवास (abode of God) रखा था जो बाद में हुआ इलाहाबाद। परन्तु गंगा के दाई ओर बसे हुए इस गाँव का अस्तित्व कभी खत्म नहीं हुआ। उसके अवशेष इसी गाँव में आज भी मिलते हैं।

है यहाँ चैत मास की दसवीं को एक महान् मेला लगता है, जिसमें दूर-दूर से लोग आते हैं। अबुलफजल लिखता है कि आश्चर्यजनक बात तो यह है कि जब वृहस्पति कुम्भ राशि में प्रवेश करता है तो एक छोटी सी पहाड़ी गंगा में से निकल आती है और कम से कम एक मास तक वहीं रहती है। इसी पहाड़ पर लोग देव पूजा करते हैं। 1598 में दक्षिण यात्रा के समय अबुलफ़जल उज्जैन से गुजरा जिसने अद्भुत् रूप से नदी के पानी को एक विशेष समय पर दूध की लहरें बनते देखा। यह सम्राट् के लिए एक अच्छा शगुन था। हर वर्ग के लोग अपने बर्तनों में वह दूध भर कर ले जाते रहे। अबुलफ़जल के लिए यह भी बहुत आश्चर्यजनक था कि कश्मीर में वृहस्पति के कुम्भ में प्रवेश करते ही कोसनॉग में एक वर्ष तक प्रत्येक वृहस्पति वार को बाढ़ आ जाती थी।

इलाहाबाद के अर्ध कुम्भ का उल्लेख करते हुए मनुच्चनी लिखता है कि गंगा-यमुना के संगम पर दोनों नदियों के अलग-अलग रंग देखकर वह चकित रह गया। मनुच्ची को बहादुर खाँ के हकीम मोमिन खान ने 1667 में इलाहाबाद के दुर्ग में दावत दी थी। मचुच्ची को लोगों ने बताया कि देवताओं के बाणों के द्वारा यह झरना निकला जो नदी बन कर बह रहा था। मनुच्ची लिखता है कि प्रत्येक 5 वर्षों के पश्चात् हिन्दुओं का एक समूह यहाँ स्नान के लिये आता है। इनकी संख्या इतनी अधिक होती है कि कुचल कर तथा दम घुटने से मर जाने की वारदातें होती रहती हैं। मनुच्ची यह देख कर दंग रह गया कि ऐसे समय मरने पर मृतकों के सम्बन्धी शोकग्रस्त होने के बजाए हर्षोल्लास सहित डींगें मारते हैं कि उनके सम्बन्धी एक पवित्र तीर्थ में मरे। उनके लिए तीर्थ का मतलब ही यही था। बर्नियर ने भी कुछ साधुओं को देखा जो हाथ ऊपर किए या पैर टेढ़ा किए एक कष्टदायी मुद्रा में खड़े थे। बदायोनी लिखता है कि पवित्र स्थान पर इनाम की लालसा तथा काल चक्र से मुक्ति के इच्छुक स्वयं को शारीरिक यातनाएँ देते हैं। कुछ अपने सिर को कुल्हाड़ी पर रखते हैं, कुछ जीभ को दो भागों में काट लेते हैं। कुछ स्वयं को नदी की लहरों में ऊँचाई से फेंकते हैं तथा फिर गहराई में डूब जाते हैं। ह्वेनसांग, इब्नेबतूता, अबुलफजल, बदायोनी इत्यादि सभी इतिहासकारों ने अक्षयवट का उल्लेख किया है जहाँ ग्रहण के समय की गई आत्महत्या पाप नहीं मानी जाती।

धार्मिक यात्रा व स्नान का एक रोचक आख्यान हमें टेर्वीनियर के विवरण में मिलता है। वह कहता है कि निर्धन लोग जो 400 से 800 मील की दूरी से आते हैं यदि उनकी अपनी पूरी पूँजी भी इस सफर के लिये कम हो जाती है तो वे दान पर जीते हैं। सभी अपनी हैसियत के अनुसार ही पैदल, घोड़ों पर या पालकी पर चलते हैं। यूरोपियन पर्यटकों के समान ये यात्री एक दो या अलग-अलग नहीं बल्कि समूह बना कर चलते हैं। कभी-कभी पालकी, डोली, बैलगाड़ी, घोड़ों पर अथवा पैदल ही पूरे गाँव के लोग अथवा नगर के नागरिक मीलों की यात्रा तय करते है । माँ बच्चों को संभालती, पिता बर्तनों के भंडारों को संभालते। इस समूह में यदि कोई निर्धन हो तो धनवान् उसकी पूर्ण सहायता करते। कभी-कभी इस जुलूस में वे अपने देवी देवताओं की मूर्तियाँ भी लेकर चलते हैं। टैवर्नियर को 400 औरतें और मर्द एक साथ जाते हुए दिखाई दिये जो पालकी पर मूर्तियाँ रखे हुए थे। यह पालकी सोने-चाँदी तथा मखमल सुनहरी रूपहली झालरों से सुसज्जित थी, जिसके ऊपर 5 फिट गोलाई का बड़ा सा मुरछल या पंखा झलता रहता था। टैवर्नियर आगे लिखता है कि ये लोग अपने साथ खाने पीने का सामान लेकर नहीं चलते, क्योंकि हर कोने में मिठाईयाँ सब्जी

इत्यादि मिल जाती थी। एक बार जब बाढ़ ने रास्ता रोक लिया तो एक साधू ने अपनी तान्त्रिक शक्ति से मनचाहा सामान अपनी चादर से निकाल कर देना शुरु कर दिया। टैवर्नियर आश्चर्यचकित रह गया कि नदी के किनारे तम्बू लगाकर हर प्रकार के कष्ट भोग कर यह परीक्षा देना कितना कठिन है। रशीदुद्दीन ने इन भक्तों को जगह-जगह शीश नवाते देखा। कभी-कभी कुछ को आखिरी मंजिल तक पहुँचने के लिए 2 मील पहले से ही घुटनों के बल चलते देखा। इसमें तलवे जमीन से नहीं मिलते। यह ढंडौती यात्रा का वर्णन है। कुछ सिर पर मूर्ति लेकर चलते थे। हार्डविक कहता है कि सब यात्री अलग-अलग समय पर नहाने आते, कुछ प्रात: आकर सन्ध्या लौटते, कुछ शाम को आकर दूसरे दिन जाते।

जहाँगीर वेगवती गंगा के दर्शन करने के लिए 22 दिसम्बर 1621 को हरिद्वार के कुम्भ का मज़ा लूटने आ पहुँचा। अपनी आत्मकथा तुज़के जहाँगीरी में हरिद्वार की अपनी इस यात्रा का उल्लेख करते हुए लिखता है कि इस प्रसिद्ध तीर्थस्थान पर बहुत से साधु-सन्त ब्राह्मण एकत्र होते हैं। कुछ तो यहीं पर एक कोना चुन कर स्वयं को पूजा पाठ में संलग्न रखते हैं। जहाँगीर को यह स्थान बहुत प्रिय लगा। उसने सम्पत्ति समान तथा धन देकर बहुत दान पुण्य किया। परन्तु वह वहाँ चाहते हुए भी रुक नहीं सका, क्योंकि न केवल जलवायु कुछ प्रतिकूल लगी बल्कि उसे हरिद्वार में कोई भी ऐसा स्थान न मिल पाया जहाँ वह स्थाई रूप से ठहर सके। सहारनपुर जिले का यह स्थान उसे इतना भाया कि वह काँगड़ा में रहा। उसकी प्रिय पत्नी नूरजहाँ भी इस स्थान पर लट्टू थी। वह कुछ दिन गूजरों के गाँव में रही। बाद में उसने वहीं एक गाँव नूर नगर भी बसाया। इसी प्रकार जदरूप गौसाई जैन साधू से मिलकर वापिस होते हुए जहाँगीर जब उज्जैन संगूर पहुँचा तो वहाँ भी उसने कमालपुर में शिवरात्रि का उत्सव धूमधाम से मनाया तथा जोगियों से भेंट की। शाहजहाँ भी हरिद्वार के सौन्दर्यपूर्ण वातावरण का प्रेमी था। कुछ दूर पर सहारनपुर में बादशाह महल उसी ने बनवाया जिससे कि वह वहाँ सुख से ठहर सके।

सहारनपुर गजेटियर में लिखा है कि हरिद्वार का व्यापारिक तथा सामाजिक महत्त्व इस कुम्भ मेले से बहुत बढ जाता था। इस मेले के अवसर पर यहाँ बड़ी संख्या में अमूल्य वस्तुएँ आभूषण और वस्त्रों की दुकानें लग जाती थी। अफगानिस्तान तथा पंजाब से घोड़े बेचने वाले भी यहाँ एकत्र होते थे। लेन-देन क्रिया, पूजा पाठ के इस वातावरण में मेले की रौनक 4 गुनी अधिक हो जाती। 20 से 40 लाख यात्री इस में भाग लेने आते थे। इतने बड़े समूह के लिए सभी प्रकार के सुख साधनों का प्रबन्ध करना, सुरक्षाबलों की नियुक्ति तथा अन्य सुविधाएँ उपलब्ध कराने के लिए मुगल राजाओं को बहुत अधिक धन व्यय करना होता था। यदि अकबर ने धार्मिक करों से मुक्ति दे दी थी तो उसके उत्तराधिकारों में से केवल औरंगजेब प्रत्येक समूह से 6.25 रुपये लिया करता था, क्योंकि उसका खजाना रिक्त था।

स्रोतों के अनुसार विभिन्न अखाड़ों की पारस्परिक होड़ उस समय भी देखने योग्य थी। स्रोतों के अनुसार 1760 के कुम्भ में वैरागियों तथा गोसाइयों के पारस्परिक युद्ध का जिक्र मिलता है। इसमें बैरागी परास्त हुए थे और उनके 1800 लोग मारे गए थे। 1796 में गोसाइयों ने कुम्भ के अवसर पर सशस्त्र सिक्खों पर आक्रमण की ठानी थी। इसमें 500 लोग मारे गये और वैरागी ही परास्त हुए। अंग्रेजों के काल में महान् कुम्भ मेला 1867 में हुआ था।

दूसरा ऐतिहासिक कुम्भ मेला 1906 का बताया जाता है, जब 3 लाख लोगों ने स्नान के लिए प्रयाग में प्रवेश किया। इसी वर्ष यहाँ एक और मन्दिर का पुनर्निर्माण हुआ। कुम्भ के समय घाट पर हुई कई और वारदातों का भी उल्लेख मिलता है। मुख्यत: 1819 में अतकिन्सन कहता है कि गवर्नमेंट ने 60 सीढियाँ तथा 100 फिट चौड़ा घाट यात्रियों की सुविधा के लिए बनवाया था। ऐतिहासिक साक्ष्यों में इस प्रकार के सन्दर्भ भरे पड़े हैं, जो शोधकर्त्ताओं की रुचि और प्रयत्न की प्रतीक्षा कर रहे हैं। इनमें हमारे देश का इतिहास छिपा पड़ा है।

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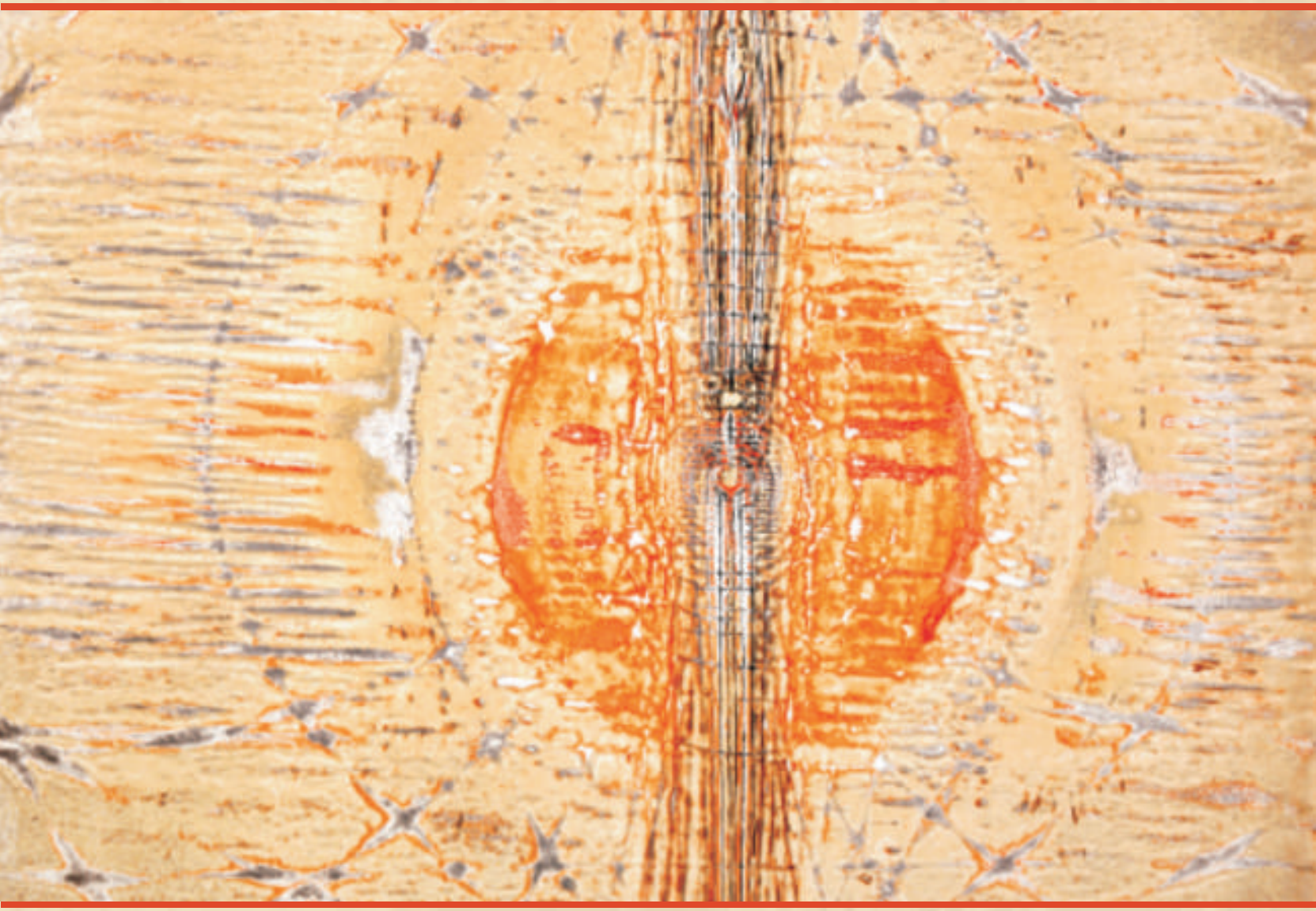

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