

**Indira Gandhi National Centre for the Arts  
Eastern Regional Centre, Varanasi**

**Proceedings of two-day Kalatattvakosa Samgosthi (21-22<sup>nd</sup> October'08)**

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In order to articulate Kalatattvakosa, Volume VII on *ayatana*, a two-day Kalatattvakosa Samgosthi was held at ‘Parispanda’, the new office premises of the Indira Gandhi National Centre for the Arts, Eastern Regional Centre, Varanasi on 21<sup>st</sup> and 22<sup>nd</sup> October, 2008.

The inaugural session was chaired by the Editor of VIIth volume, Prof. G.C. Tripathi, Head (KK Division), IGNCA, New Delhi and renowned art-critic Prof. Rai Ananda Krishna graced the occasion as the Chief Guest. The following members were present:

1. Prof. R.N. Misra (Lucknow)
2. Prof. Yugal Kishore Mishra (Jaipur)
3. Prof. B. Baumer
4. Prof. P.K. Mukhopadhyay
5. Prof. K.D. Tripathi (Advisor, IGNCA, Varanasi)
6. Dr. Madhu Khanna (IGNCA, New Delhi)
7. Dr. Parvati Banerjee
8. Pt. H.N. Chakravarty
9. Prof. Bishwanath Bhattacharya
10. Prof. Shivji Upadhyaya
11. Prof. Reva Prasad Dwivedi
12. Prof. Ram Chandra Pandey
13. Prof. Bhagvat Sharan Shukla
14. Prof. Gopabandhu Mishra
15. Prof. Manjula Chaturvedi
16. Prof. Shitala Prasad Upadhyay
17. Prof. Rajaram Shukla
18. Prof. M.N.P. Tiwari
19. Prof. Upendra Pandey

20. Dr. Mark Dysczkowsky
21. Dr. N.P. Joshi
22. Dr. Bishwanath Pandey
23. Prof. Rajendra Prasad Pandey
24. Dr. Sadashiv Dwivedi
25. Dr. Kamalesh Jha
26. Dr. Urmila Sharma
27. Dr. Sukumar Chattopadhyay
28. Dr. Rama Dubey
29. Dr. Bhaktiputra Rohitam
30. Dr. Shitala Pandey
31. Dr. Patanjali Mishra
32. Dr. (Mrs.) Svarvandana Sharma
33. Dr. Ratna Shankar Pandey
34. Dr. Hari Prakash
35. Shri Rajnikant Tripathi
36. Km. Siddhidatri Bharadwaj
37. Shri Anup Ojha
38. Shri Vikash Lakshman
39. Shri Nisheeth Upadhyay
40. Dr. Pranati Ghosal and all the staff members of IGNCA, Varanasi.

The inaugural session of the two-day seminar opened on 21<sup>st</sup> October, with the Vedic chanting by Dr. Patanjali Mishra and a beautiful prayer to Goddess Tripurasundari by Dr. Svaravandana Sharma. In the holy atmosphere sanctified by the resonance of benediction, Prof. K.D. Tripathi rendered welcome address to the assembled guests. In his speech Prof. Tripathi gave a brief outline of the entire scheme of Kalatattvakosa and introduced the theme of the present Seminar.

Prof. Rai Anand Krishna delivered his address from the seat of Chief Guest. In his precise lecture he discussed the significance and pertinence of

interrelation and interdependence of all the traditional arts of India; and observed that only in-depth study literature, music and all the plastic art of India and art-analysis will become meaningful and perfect. In Europe, all the branches of arts were studied separately, but aim of Indian aesthetics was to cultivate the interdependence of all these subjects. Similarly the harmonization of classical and folk tradition (in every aspect of arts and literature) is very much necessary to get a clear and comprehensive knowledge of the subject.

Prof. G.C. Tripathi in his presidential address discussed the background of the concept of Kalatattvakosa. Later on, with the example of some masterpieces of Indian sculpture, he focused on the inter-relation and interdependence of poetry, music, dance and sculpture. In course of his lecture he mentioned the difference in the style of Western and Indian Art and Literature. He emphasized that actually difference in the philosophy of life determines the style of drama, poetry, sculpture, painting and music. He discussed on different aspects of *rasa*, *kala*, *kalpa* and their manifestation in different disciplines. The session ended with vote of thanks rendered by Prof. K.D. Tripathi.

In the first session, Prof. K.D. Tripathi presented the article on *samskara/sannivesa* written by Prof. R.V. Tripathi who could not arrive from R.S. Samsthan, Delhi, due to some unavoidable circumstances. Prof. P.K. Mukhopadhyaya, Prof. G.C. Tripathi and Prof. K.D. Tripathi himself gave illuminating comments which may supplement the paper. This session was chaired by Prof. G.C. Tripathi.

Second session was chaired by Prof. P.K. Mukhopadhyaya and Pt. H.N. Chakravarty and main participants of this session were Prof. G.C. Tripathi, Prof. Y.K. Mishra, Dr. Madhu Khanna and Dr. Sukumar Chattopadhyay.

Dr. Madhu Khanna, the first speaker spoke on her article *yantra*. In her short discourse, Dr. Khanna discussed etymology, various nomenclatures, meanings, varieties, purpose and dimensions of *yantra*. The word *yantra*, derived from the root –*yam* and followed by the suffix *stran* means mechanical contrivance. But in the religious literature esp. in the Saiva, Sakta and

Pancaratra texts meaning becomes different, i.e. symbol of deity. In Kashmir Saivism especially in the Srividya Literature it is a geometrical configuration which becomes enlightened by *mantra*, which is an essential part of *yantra*. In order to discuss on numerous versions of Sriyantra, Dr. Khanna referred to the Paramananda Tantra. In course of her lecture she mentioned varieties of *yantra* (at least 84 types) are described in the Saundarya Lahari. Besides the *yantra* as a symbol of deity, it (*yantra*) has an extraordinary power in healing various diseases. It is interesting to note here that use of *yantra* is prevalent in both the Hindu and Muhamdan culture. In continuation of her speech she mentioned the difference of Vedic and Agamic *yantras*. She also focused on the interrelation of *yantra*, *cakra*, *mandala* and *pitha*.

On this excellent paper Pt. H.N. Chakravarty gave some comments and discussed the difference of *cakra* and *yantra*. Prof. P.K. Mukhopadhyay in order to give presidential address discussed some opposites related with *yantra* e.g. *yantra* and *yantri*, *yantra* and *murti* etc. In religious literature *yantra* is a device to derive some specific result that means it becomes an aid to the *sadhana*. In order to show the difference of *yantra* and *murti*, Prof. Mukhopadhyay explained that *murti* is artificially produced for public consumption whereas *yantra* is more esoteric and not meant for public use. However, in some cases *murti* and *yantra* are meant for same object. In this context, he discussed on *yantra puspa* or the flower specifically meant for – *yantra*-worship and mentioned their specific names, e.g. Krsna Aparajita, Raktakarabi, etc.

In continuation of the previous paper Prof. Y.K. Mishra started his discussion with the necessity of *yantra*, *mantra* and *tantra*. With the help of a narrative traced in the Satapatha Brahmana, he said that as the *pranava* or *onkara* is the most precise and condensed form of Vedas, similarly *yantra* is the most precise form of ritualistic performances of the entire *karma-kanda*. The role of Kalpasutras in the context of Srautayaga and that of the lines of diagram (*yantra*) in the context of Agamic rituals are almost same; e.g. in the vedic rituals (i) the routes for the movement of all the priests and the sacrificer

and (ii) process of rituals are fixed and prescribed in the Kalpasutra-s. Most probably lines of diagrams of Agamic *yantra* represent the fixed route and process of Agamic rituals. In this context he mentioned the purpose of these *yantra*-s. By putting on *yantra* on the prescribed limb, the king on sojourn assimilates all the rituals in his own self.

As regards his own contribution on *kunda* he started his discussion with the etymology of *srandila*, a related concept of *kunda*, *tishanti asminniti sstrandilah*, i.e. *srandila* is that in which one places deity or fire. In that case it means both the altar/seat of deity as well as the fire-pit. Prof. Mishra mentioned the purpose and measurement of *srandila*. It is proper for the performance of ordinary *homa*. According to the Saradatilaka, *nitya*, *naimittika* and *kamya-karmas* may be performed in this *srandila* and it should be measured a span of one hand (*hastamatra-parimita*). *Srandila* may be prepared for the performance of *deva-karya* and *pitr-karya*. After preparing besmearing of *srandila* (with water and cow-dung) becomes necessary. The purpose of this besmearing (*upalepana*) is purification of the ground which was defiled with blood, flesh and bones of notorious demons.

As regards *kunda* Prof. Mishra told, *kunda* occurring in neuter gender means water-reservoir, fire pit etc. Being derived from *kudiraksane*, it may be explained as *kudyate raksyate jalam havyadikam yatra* i.e. *kunda* is that in which *homagni* is placed or water is collected. Later on he discussed 8 varieties of *kundas* (viz. *vrutta kunda*, *caturasra-kunda*, *yoni kunda*, *padmakunda*, *astasrakunda* etc.), its placement, measurement and their specific results. The Narada Pancaratra discusses on 4/5 types of *kundas*, which may be of different size and measurement according to different castes, shapes of planet and number of *ahutis*. Obviously their results also are different. Regarding the building/preparation of *kunda* prescribed rules should be followed strictly, violation of which may inflict harms to the sacrificer (*yajamana*).

Next participant was Prof. G.C. Tripathi who spoke on *mandala* and *yupa*. In his short discourse Prof. Tripathi explained the derivation and etymology of

*mandala* and gradually focused on its different layers of meaning. At first he referred to *caturmandala* of the Pancatantra where *mandala* stands for a diplomatic circle concerned with Royal Administration and consisting of four circles: (1) at the centre king himself, (2) immediately after that his close associates (i.e. ministers, body guards) forming the second circle, (3) in the third circle informer officers giving hint of the approaching danger to the inner circle and (4) the scouts/men posted outside to collect information (*simhah*, *simhanuyayinah*, *kakarava* and *kimvrtta-s*). Next he showed its development in the Arthashastra. In course of his speech he told, how *mandala* is related with *yantra*, and in this context he discussed on *vastupurusa mandala*, *ekasitipadmamandala* etc. in which not only deities are invoked but some other things like *papa*, *yaksma* etc. are also involved. In continuation Prof. Tripathi told that *mandala* is related with *mandana* i.e. ornamentation with various colours. Here also along with deities other characteristics of *mandala* in the domain of Arts and in that context he referred to Nepalese *thankas*, where varieties of *mandalas* are delineated. In the Silpasastra *mandala* transcends both time and space.

As regards *yupa* Prof. Tripathi discussed the purpose of erecting *yupa* and the mystery lying behind it. In course of his lecture he focused on the development of *yupa* in the Indradhvaja festival of Nepal and conception of seven *lokas* in it. In this context he discussed how *yupa* is related with *stambha/skambha*. In the AV there is a *skambha-sukta*. Here *skambha* throws light on *Brahman*, the creator and supporter of Universe.

Last speaker of the session was Dr. S. Chattopadhyay who delivered a precise speech on *sthana/ayatana*. Dr. Chattopadhyay told that *sthana* and *ayatana* are related and treated as intertwined concept. Gradually he mentioned the points of difference between *sthana* and *ayatana*, e.g. Varanasi is a *sthana* but temple of Lord Visvanatha may be described as an *ayatana*. In his brief speech, Dr. Chattopadhyay discussed etymology of *sthana-ayatana*, its thirty-six layers of meaning and its various aspects in different disciplines.

On these papers Prof. P.K. Mukhopadhyay and Pt. H.N. Chakravarty offered their illuminating comments. The session ended with vote of thanks by Prof.K.D. Tripathi.

The morning session of 22.10.08 was chaired by Prof.R.N. Mishra and Prof. Bettina Baumer. Prof. K.D. Tripathi started the session by chanting a benedictory hymn. The speakers of this session was Prof. Ram Chandra Pandey, Prof. K.D. Tripathi, Dr. Parvati Banerjee and Dr. Pranati Ghosal. Entire session was coordinated by Prof. K.D. Tripathi.

First speaker of this session was Dr. Parvati Banerjee who spoke on *kona/asra/vrtta/caturasra*. Dr. Banerjee in her lecture discussed the etymology of *kona* etc. their different layers of meaning. In order to show the development of the said concept she focused on different facets of different figures like circle, triangle, square, quadrangle, etc. The transformation of a single line into different figures and then its connotation in different disciplines was the main thrust of her article. In course of her lecture she emphasized on the import of *trikona*, *catuskona*, *satkona*, *astakona*, *caturdasara*, etc. in the geometrical and Agamic texts and their *vinyoga* in the Mathematics as well as in the performance of Tantric rituals.

Prof. R.N. Mishra gave some valuable suggestions on her paper which are required for the betterment of the article. He gave the examples of Dravida, Nagara and Vesara class temples which are named so on the basis of their structural difference. He told that actually these different shapes of temples are the redesigning of Universe. Prof. K.D. Tripathi commented on the import of *bhupura* and different angles (*kona-s*) of *Sriyantra* from the Agamic standpoint. Prof. Bettina Baumer offered some illuminating comments from the viewpoint of Silpa texts.

Next speaker was Pranati Ghosal who submitted her article on *tirtha*. In her paper Dr. Ghosal discussed derivation, etymology and various layers of meaning of *tirtha*. In course of her lecture Dr. Ghosal explained the development of *tirtha* in Veda, Vedanga, Vyakarana, Arthashastra, Tantra and Literature. In continuation she has shown classification of *tirtha* in Puranic

texts. At the end she interacted with the scholars about her difficulties to show the manifestation of *tirtha* in the domain of Arts. Prof. G.C. Tripathi, Prof. R.N. Mishra and Prof. B. Baumer generously offered their comments to remove these difficulties. Prof. Mishra told that influence of a holy personality or glory of a saint gradually develops an ordinary *sthana* into *tapovana* (the grove) and finally evolves into a *tirtha*. Prof. Baumer told that sometimes the important holy sites become the source of inspiration to the poet, sculptor or painter and in this way *tirtha* becomes the source of creating art-pieces.

Prof. Ram Chandra Pandey dialated on *sthana/ayatana* from the angle of astrological texts. In course of his lecture, Prof. Pandey explained some related concepts like *bimba*, *pratibimba*, etc. In the Astrological texts *bimba* i.e. original thing is called *svarupa* and *pratibimba* is considered as *sthana*. He also focused on *grahasthana*, *kalasthana*, *prsthasthana*, *madhyarekha*, *sumeru*, *kumeru*, etc. and their importance in Jyotisa texts. In his short discourse Prof. Pandey discussed every minute details of *sthana* and *kala* and their importance for different activities. The Samarangana Sutradhara defines *ayatana* as residence of king. Here whole enclosure of palace is described as *ayatana*. Along with King's residence, arrangement of harem and site for the residence of other family associates also have been mentioned there in specific language.

Prof. K.D. Tripathi delivered his speech on *mandapa*. At first Prof. Tripathi mentioned the etymology of the concept. It is a temporary construction used for the public consumption (the Amarakosa says *mandapo 'stri janasrayah*)—since ancient times *mandapa* is a popular concept and importance of *mandapas*, erected for the purpose of celebrating family functions, religious activities, cultural programmes (like theatrical performance)—is pertinent even in the present context. With reference to this context he discussed on other two related concepts i.e. *sadas* and *sabha*. The earliest idea of *mandapa* is reflected in the construction of *sabha* referred to in RV and *sadas* in the SB. In continuation he discussed on *yajna mandapa*, *puja mandapa*, *vivaha mandapa* described in the classical literature.

*Mandapa vidhana* (i.e. detailed discussion on *mandapa*, its building process, description, utility etc.) is an important section in the Puranas as well as in the Silpa texts. *Natya mandapa* i.e. theatrical stage was erected for a practical purpose. Actually *mandapa* is a space meant for the performance and the audience (*preksya* and *preksaka*). Prof. Tripathi in course of his speech threw light on varieties of *mandapa* (which were named according to *sapta kula-parvatas*), their *vinyoga*, component parts (i.e. *gavaksa*, *dvara* etc.), their measurements as they are described in the *Manasara* and *Mayamatam*.

Last speaker of the session was Prof. R.N. Mishra who spoke on *citi-caitya-stupa*. Prof. Misra in a nutshell explained the etymology of the terms, their different layers of meaning, purpose of building *caitya/stupa*. In the Vedic literature *citi* stands for sacrificial altar. The Yajurvedic Samhita and Brahmana texts discuss *panca citi*, *sapta citi*, their construction, etc. Further varieties of *citi* viz. *syena citi*, *kanka citi*, *praugā citi* their building process, measurements—all these things have been discussed in details in the Sulba texts.

In continuation he discussed the *caitya/stupas* described in the Jain and Buddhist Literature. Here basically this concept is associated with death. Departed kings, heroes or leaders were worshipped in these *caityas/stupas*. Sometimes *stupas* were erected in the memory of renowned personalities. Somehow it is connected with spirit worship or hero worship. In this context he focused on other dimensions of *caitya/stupa*. *Caitya* could be a tree or a hall or even monastery. Later on he discussed on two varieties of *stupa* which could be built in the open place, sometimes in closed space also. He also thrown light on the *saila vardhaki*, *iksavardhaki*, who were there to build up these *stupas*.

The Buddhist text *Mahavamsa* discusses on the varieties of *stupa*, the plan and design of *stupa*, description of building *mahastupa* in details. The *Dighanikaya* and *Rayopaseniyasutta* also discuss on *stupa* and its construction with all the minute details. The concept of *yaksa* is associated with *stupa*.

From the said texts, it is found each and every ancient town had their own *stupas*, dedicated to a *yaksa*.

This session was coordinated by Prof. K.D. Tripathi.

The valedictory session started in the afternoon of 22<sup>nd</sup> October, 2008 chaired by Prof. R.C. Pandey. Dr. N.P. Joshi adorned the seat of chief guest. In the beginning Prof. K.D. Tripathi, Advisor, IGNCA, Varanasi rendered welcome address and then summed up all the papers of all the sessions before the learned audience.

Chief-guest Dr. N.P. Joshi stated that tradition of Indian Arts can be realized, only when people maintains a wholistic approach towards it. In order to get a clear and comprehensive knowledge people should be acquainted with the other related subjects. To illustrate this point he added that for the study of Arts and Art history acquaintance with Medical and Astrological texts is very much necessary. For example, Kaumarabhrtya Prakarana and Cikitsasthana of Ayurvedic texts throw ample light on the features of mother goddesses like Revati, Suska-Revati, Jataharini, Sasthi etc. images of which are frequently seen in the sculptures of Kusana period. The balagraha vivecana section discusses the reason of associating Karttikeya with images of Mother goddesses. In the Kusana sculptures Skanda is seen with Aghoramukhi Matrka. The Mahabharata Banaparvan also in the context of Karttikeya's birth refers to Karttikeya's foster mother Lohitayani.

Dr. Joshi continued both the Literature and Fine Arts are considered as mirrors of society. A popular convention prevalent in the marriage (even today) has been delineated in Siva's Kalyana Sundara image housed in the Museum of Bharat Kala Bhavan, B.H.U. At the feet of Siva, a small female figure is seen. From the analysis of episode it becomes clear that she is Parvati's associate Malini who obstructs Siva, to fulfil her demand on this auspicious occasion. Hence, in order to have a comprehensive knowledge of Arts, acquaintance with the related disciplines becomes very much necessary.

Next speaker was Prof. G.C. Tripathi who discussed some points which may be set as future guideline for the article writers: harmonization of classical

and folk tradition (in every aspect of Arts and Literature) is necessary to get a comprehensive knowledge of the subject. Some concepts of Folk Art tradition may be incorporated in the list of words. The present volume of Kalatattvakosa may be divided into two parts. According to the requirement translation of texts may be provided by the contributor himself. A board of Editors may be set up to guide the editorial staff.

Prof. R.C. Pandey gave presidential address. The programme ended with vote of thanks rendered by Prof. K.D. Tripathi.

(Dr. Pranati Ghosal)