

**Institute for Oriental Study, Thane**

*Seminar on*

**KALĀS AND VIDYĀS  
IN  
INDIAN TRADITION**

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**ABSTRACTS OF PAPERS**

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## MEANINGFUL PRESENTATION OF ARTS

**Dr. V. H. Bedekar**

Baroda

We all hope that Today's Seminar on "Kalās and Vidyās in Indian Tradition" will add to our knowledge of their changing nature in the context of the changing needs of the times. In particular, we hope we will reach consensus about the diverse artistic practices, which provide us the evidence of the Indian genius. Those artistic achievements are too many and almost encyclopaedic in range. At no point of time it was easy to refer to all of them in a single documentary text because of the vastness of the distances where the arts were performed. Possibly, whatever is recorded is mostly of those arts, which were patronized by the courts ruled by the enlightened persons of great taste who had both vision and passion for the arts. But the arts also flourished through "Guru-Sishya Parampara" wherever great exponents trained the youth and also in temples and places of pilgrimage where arts were in the form of services to divinities. Because of the axiomatic belief that the arts are interrelated, all cultural centres served as schools for imparting education in various groups of related plastic and performing arts. As the reputations of the exponents travelled outside their native places, there were movements of influences and the inevitable fusion of styles. Geopolitical factors also caused sharp twists and turns. One can visualize the complex nature of those stylistic movements, which fill our Art History textbooks. The dynamics of those developments are too complicated to be summarized here. But it is very much relevant to find out how the variations and variability of our indigenous arts can be explained as well as illustrated for the benefit of the people who should know their unique artistic heritage as a matter of their privilege and responsibility. Do they have any clear idea of their artistic heritage? If not, what are the reasons for their ignorance and indifference? Without starting a "blame game" we may use today's seminar, to understand the affordable methods of the meaningful presentation of arts. Such presentations will be of tangible material and the complementary intangible associations.

Arts are human creations. They cannot be meaningless. Yet they are largely subjective experiences on the part of the creators as well as the perceivers. Hence they can be meaningful, provided their language is understood. Each man can understand the language of arts, as each can understand any of the hundreds of human languages. But most do not because there is no need for them to make efforts in that respect. Yet there is innate capacity to learn any language. But it is only a potentiality.

Education is necessary to make sense of what an artistic objective itself can communicate. Art objects are to be “seen” by eyes but they also need to be “heard”. One can listen their silent voices in order to know their life-stories-- who made them? why? for whom ? When ? Made of what material? how ? etc. etc. Art objects are not only material objects with length, breadth and also weight, which certainly they are. but they have special unique qualities, which provide reasons for their existence. These are called “Gestalts”. The Gestalts are configurations of artistic qualities, which create, in the sympathetic viewers (Sahridaya), special visual experiences. But we ought to know how to introduce the various arts. This can be done meaningfully so that even the uneducated will feel encouraged to see the original works of arts, by using his own senses and not relying on the opinions of others. That is the best way to achieve personal aesthetic experiences.

The lecture will explain with examples how to create interest in arts, at different levels, to facilitate concentration of the viewers on the distinct characteristics of each object and each group of art objects. As a result, they should appreciate the wide range of human creativity. They should see the world and life from the points of views of the artists and the new worlds imagined by them. Artists record their imaginary visions in material media so that others can share their experiences as and when they want. Such presentations can be in-door, or out-door, with interpretation in the form of one-way or two-way communications, personalized, or with the help of electronic sophisticated gadgets or as synchronized with mass media. The contemporary shift in emphasis is from the “Object in itself” to the “Object-in-relation to Man” that too any man and every man. The new paradigm ensures meaningfully organized presentations so necessary for the democratization of the heritage management. Arts will wither away if they do not become part of people’s memory as well as their sense of identity. Hence the Presentation of Arts is an important area of work for the lovers of artistic heritage.

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## KALĀ AND VIDYĀ IN INDIAN TRADITION

**Prof. M. G. Dhadphale**

Pune

The words *Kalās* and *Vidyās* are happily more comprehensive than their respective English equivalents namely Art and Science (or knowledge). For the sake of our discussion we need not restrict ourselves with any traditional enumeration such as the sixty-four *Kalā-s* as spelled out in Vātsyāyana's *Kāmasūtra* or the fourteen *Vidyā-s* in the Vedic tradition. The Buddhist (*Brahmajāla-sutta Dīghanikāya*) and the Jinist traditions have their own lists on these two subjects.

I shall like to emphasise certain less known but quite important *Vidyā-s* such as the *Abhidhānaśāstra* including both lexicology and lexicography. Not a single written text of this subject has come down to us. But by culling together the important observations on this, spread over the discussions on kindred topics, we can prove and demonstrate the existence of the Indian Art and Science of Dictionary-making. Likewise the Niruktic tradition presents not merely the science of etymologies or aetiologies but a more thorough and comprehensive hermeneutics including the art and technique of writing commentaries. More specific books on this unnoticed science are the *Netti* (Guide) and *Peṭakupadesa* (Piṭaka-Discourse) belonging to the Pāli-Buddhist tradition.

The various *Naya-s* detailed in the Jain tradition and the various *Yukti-s* detailed out in a sort of appendix to the *Kauṭīliya-Arthaśāstra* evince a remarkably distinct branch of knowledge. The Methodology of science including the explanation of scientific terminology.

The usual discussion confines itself to the five classical arts viz. *Nṛtya* (Dance), *Saṅgīta* (Singing), *Citra* (Painting), *Śilpa* (Sculpture) and *Sāhitya* (Literature). A lot of ramification of these generic five arts is observable in the Indian tradition. We should never fail to note the Buddhist and the Jinist versions of sculpture and literature. They have also made a significant contribution in these two arts.

Religious fundamentalism is dangerously spreading all over the world. In order to stem its growth it is essential to emphasise the value of a special science that is evolved in Indian tradition. It is *Dharma-mīmāṃsā*, an excellent, ideal, Hermeneutics, which has always proved that Hinduism of which we should be justly proud of is an evolutionary historical religion, exhorting us 'to ring out the old and ring in the new' at the same time adjusting ourselves to the more wholesome ideal of 'ringing out the

false and ringing in the true'. Thus the Holy Gītā exhorts the mankind symbolised by Arjun (*Arjunam nimittīkṛtya* - Śāṅkara-bhāṣyam on BG.II-11 to leave the company of even the *Veda-s* when the *Veda-s* go astray in pursuit of *traiguṇya* (*traiguṇyaviṣayā Vedāḥ nistraiguṇyo bhavārjuna* B.G. II.45.) Yes, there are passages like the one in the Ait Br. I 15 which do evince that Brahmanic Hinduism once saw nothing wrong in Beef-eating and the Dharma Sūtra-s like the Yājñavalkya-smṛti do recommend eating cow-meat and Bhavabhūti's Daṇḍāyana justifies it. But Sāyaṇa well-trained in the Vedic Hermeneutics finds no difficulty in explaining the Aitareya-Brāhmaṇic text. He aptly comments *yugāntara-dharmo draṣṭavyaḥ* (It is to be understood as the religious ethics of a bygone age and the custom is only to be interpreted as historical fact. Hinduism has changed a lot with the passage of time and yet we are pious Hindu-s. Note also the smart statement of Kṛṣṇayajvan who in his Mīmāṃsā-paribhāṣā drew an important distinction between what is *Vedokta* (said in the *veda-s*) and what is *Vedavihita* (recommended by the *Veda-s*). A sinful sacrifice like the Śyena-yāga is *anartha* (not conducive to Good) and therefore, is not a *dharma* (religious injunction). It is not recommended by the *Veda-s*; it is merely referred to in the *Veda-s*.

The Indian *Vidyā-s* and *Kalā-s* are dynamic. They have grown with the advancing time. *Śiṣyād icchet parājayam* (literally 'one should expect a defeat from one's disciple but which really means that the younger generation is expected to add more to what was handed over to it by the elder generation). Our world should be a progressive one. This is the essence of the science so beautifully expressed by the highest rationalist of our culture Śāṅkara, 'the Teacher' (Śāṅkara ācārya). Once for all he said *na hi pūrvajo mūḍha āsīd iti ātmanāpi mūḍhena bhavitavyam iti kiñcidasti pramāṇam* (for ,surely, because our fore -fathers were fools, it should constitute no ground at all why we ourselves should act like fools). (Bhāṣya on Brahma-sūtra-II.1. 11) It is high-time that we bring forth monographs / brochures/pamphlets (in any case) on Indian Rationalism, Indian Scientific attitude, Indian Hermeneutics, Indian Materialism and Indian Artistic perception. This will prove good guidance to the thinker of the world and will win their acceptance.

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## SANSKRIT LITERATURE AND ART

**Dr. Krishna Chakraborty**

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Culture of a Nation is judged by its Literature and Art. And these serve as a mirror of glory of the Nation to which they belong.

Sanskrit Literature is a mine of information for the student of Indian culture. Sanskrit Literature, yields us new and ever new thoughts and explanations for many obscure points still to be clarified in the domain of archaeology and ancient Indian culture. So the golden key as well as the descriptive label for the treasure house of Indian culture in the museum of archaeology is Sanskrit Literature. It is only with the help of this great language which Bhavabhūti rightly calls a divine language,

“ संस्कृतं नाम देवी वाक् अन्वाख्याता महर्षिभिः ” and the great author of the Mahābhāṣya, Patañjali describes as a divine cow :

“ गोर्गीः कामदुधा ” that it is possible to appreciate the different motifs in the several branches of archeology like sculpture, architecture, painting, iconography, numismatics and epigraphy.

We can take for example, the word ‘Śālabhañjikā’ meaning a portrait of statues ‘Ihāmṛga’ occurring in the *Rāmāyaṇa*’ - a magnificent *Pushpaka Palace* of *Rāvaṇa*; swan frieze; Atlantes caryatides; *Stambhaputtalikā* or damsels on pillars; *Chaitya*-windows with human face decoration; Bird-Decoration on Roof line; Lakshmi on Doorway; Elephant caryatid; Meru and Mandara concept of Temples; Torāṇa decoration; Toilet and decoration; ornaments; *phalakahāras*, *ekāvalī* etc. Music and Musical instruments; Folk art, *Terracottas*; *Yamapaṭas*; symbols and symbolism; Expressions in epigraphy etc. etc.

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## CAURYA KALĀ IN INDIAN LITERATURE WITH SPECIAL REFERENCE TO MṚCCHAKAṬIKAM

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Caurya Kalā has a purpose viz. acquiring things not your own, by stealth. It has a well-developed scientific technique behind it. It has its practical aspect and the ethical aspect. It is a creative technique which is fine. What makes it to be termed as Good or Bad is the use that people make of it. [This is so universally. Even science can be good (metro train) and bad (atom bomb) ]

I take up the scene where the character Śarvilaka is entering a house for thieving. Śarvilaka is a freedom fighter. He is helping Āryaka, the leader, who has stood up against the tyrant King Pālaka. But Śarvilaka is also bitten by the Cupid Bug. He is in love with Madanikā, who is an attendant of Vasantasenā, a Courtesan of Ujjain. He needs money to buy her from Vasantasenā. But he has no money. That is when he resorts to thieving.

The Caurya Karma described in the play is not pick-pocketing, train robbery or any such modern technique. It is entering a house stealthily at the dead of the night with an aim for burglary viz. house-breaking.

This aspect of Caurya Kalā in Mṛcchakaṭikam is discussed in this Paper.

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## A STUDY ON MRGAPAKṢIŚĀSTRAM

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The ms of 'Mṛgapakṣiśātram' by Muni Hamsadeva, is an interesting text, containing the study about different birds and animals. The text contains 1711 verses in Sanskrit. Here, each bird and animal is described in a few verses. The speciality of this text is that animals and birds are physically described, their general nature is given and their special characteristics are described. For example, the dogs are described with their sub-species categorised as Śvāna, Kukkura, Śunaka, Mṛgadaṁśaka and Sārameya, out of which, Śvāna, Sāremeya, Śunaka and Kukkura are generally taken as synonyms. Here, their physical characteristics and difference in nature and behavioral patterns are treated in detail. Similar treatment can be seen in the case of deers, which are of sixteen types and the sixteenth type is of five kinds. Lions are described as of six types, with their differentiating characteristics. Thus, the description not only of species, but sub-species is also given with some details.

This text is divided into two parts - the first is devoted to animals and the second deals with birds. So far, no commentary or translation can be obtained on this work. This paper basically endeavours to evaluate this work comparatively with modern description of fauna.

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## BRAHMAVIDYĀS

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Human progress has two dimensions : Preyas i.e. enjoyment of worldly pleasure and Śreyas i.e. liberation from the cycles of birth and death. How to acquire both is a matter of skill and knowledge. Skill is called Kalā and knowledge is called Vidyā by the ancient Ācāryas. The authors of Kāmasūtra, Śṛṅgāraprakāśa listed different Kalās. Sometimes it is seen that Vidyās and Kalās have co-relation. However, the Vidyās depicted in Upaniṣads are only for the achievement of Śreyas. Upaniṣadic Vidyās are also called Vaidic Vidyās or Brahmavidyā.

Brahma vidyās are thirty two in number. Different Upaniṣads preach these Vidyās. Sometimes the same vidyā is preached by two Upaniṣads of different branches. For example, Udgītha Vidyā is preached in Bṛhadāraṇyaka and Chāndogya Upaniṣads. The scholars have different opinions about the one-ness of the Udgītha Vidyā. Some say that in both the Upaniṣads, the vidyā is same; because in both the Upaniṣads the subject is Prāṇavidyā. Some say that the vidyā given in Bṛhadāraṇyaka is different from that of Chāndogya because though Praṇava is Upāsya according to Chāndogya, it is but a part of Udgītha where-as in the Bṛhadāraṇyaka Udgītha with all of its digits is Upāsya with regard to Prāṇavidyā. (Brahma Sūtra, Vedānta Pārijāta Saurabha-Nimbārka Bhāṣya-3.3.1 to 3.3.9)

The study of Brahma vidyās give us a special vision. Pandit Ramanarayana Sastri says in his article : " Vaidic Upāsana yā Vidyā" that " वैदिक विद्याएँ हमें वेदन या दृष्टि देती हैं; अतः उन्हे विद्या या दर्शन कह सकते है । उस विद्याको जीवनमें उतारनेका, उस दृष्टि के अनुसार देखनेका जो निरन्तर प्रयास या अभ्यास है; इसीका नाम 'उपासना' है । " (Kalyan Upasana Anka p.128)

In this paper it is proposed to explain twelve among thirty two Vidyās which are known and practised even today : namely - Udgītha Vidyā, Samavarga Vidyā, Paryāṅka Vidyā, Madhu Vidyā, Pañcāgni Vidyā, Upakosala Vidyā, Vaiśvānara Vidyā, Dahara Vidyā, Bhumā Vidyā, Śāṅḍilya Vidyā, Mantha Vidyā, Bhārgavi Vāruṇi Vidyā.

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## प्राचीन भारतीय संस्कृति में गणित विद्या

सिद्धेश्वर ब. महाराज, एम्. ए. रा. भा. पंडित

(श्रीनाथमंदिर, उमरगा जि. धारशिव, उस्मानाबाद)

गणित एक प्राचीनतम भारतीय शास्त्र है, जिसका सम्बन्ध मूलतः ज्योतिःशास्त्र से है। हमारे तपःपूत पूर्वज संयमी ऋषि थे, वे समाज के निःस्वार्थ हितैषी थे। उन्होंने मानव के हितार्थ कई ऐसी गवेषणाएँ कीं, जिन्हें देखकर परम आश्चर्य होता है। इन्हीं में ज्योतिःशास्त्र भी ऐसी ही एक विद्या है।

गगनस्थ सूर्य चंद्र जैसे तेजोगोल, तारकाएँ, ग्रह देखकर वे इनके अध्ययन में एकाग्रचित्त हो जुट गये। दीर्घकालीन निरीक्षण के उपरांत कुछ तथ्य उनके हाथ लगे, तब उन्होंने उन्हें सिध्दान्त का स्वरूप दिया; यही वह वैदिक ज्योतिःशास्त्र सिध्द हुआ।

इसकी सहायता के लिए उनको गणित का विचार करना पड़ा। सूर्य और चंद्रमा एवं अन्य ज्योतिर्गोल, उनकी गति परस्पर सम्बन्ध, उनमें नियत रूपेण होनेवाले, परिवर्तन ग्रहण जैसे प्रसंग, इनका अध्ययन करते समय उन्हें कुछ अंको का आश्रय लेना पड़ा। फिर संकलन (Addition) विकलन (Substraction) गुणाकार (Multiplication) भागाकार जैसी मूलभूत गणितीय संकल्पनाएँ (Concepts) उजागर हुईं। वस्तुतः ज्योतिःशास्त्र की इस अंगभूत गणितविद्याने, अन्ततोगत्वा गणितशास्त्र का स्वतन्त्र रूप धारण कर लिया।

यह शास्त्र पाश्चात्य मनीषियों की मान्यतानुसार ईसापूर्व ३००० (B.C.) वर्ष पुरातन है। हो सकता है, यह इससे भी प्राचीन हो।

वाजसनेयी संहितानुसार (१७.२) १०<sup>१२</sup> जैसी बहुत भारी संख्या उन्हें विदित थी।

ऋग्वेद में १०५८० मन्त्र, १५३८२६ पद और ४३२००० अक्षर होने का उल्लेख मिलता है। इससे स्पष्ट होता है कि, संख्या परिगणन में वे पारंगत थे।

ऋक्संहिता (१-१६४-११) में सूर्यरथ के बारह अरों (मासों) का उल्लेख है : इसपर ७२० पतिपत्नी आरूढ होने का भी उल्लेख है; जो ७२० दिन रात्रियों के द्योतक हैं।

शुल्बसूत्र तो हमारे ऋषियों की गणित प्रतिभा की उच्चतम उपलब्धि है। यज्ञप्रेमी ऋषियों ने यज्ञकुण्डमण्डप वेदी की रचना के सन्दर्भ में चतुरस्र (Square) कुंड के क्षेत्रफल के समान वर्तुलाकार एवं अर्धवर्तुलाकार यज्ञकुण्ड रचने के हेतु यह सूत्र खोज निकाला; इसके लिए विशिष्ट आकार की इष्टकाएँ (ईंटें) बनानी पडती हैं, इसमें गणित ही का आश्रय लेना पडता है। इसमें  $\sqrt{2}$  का मूल्य पाँच दशमल व स्थानों तक निकालना पड़ा।

बोधायन शुल्बसूत्र के अनुसार  $३^२ + ५^२ = (५^२) : १२^२ + ५^२ = (१३^२)$ ,  $१५^२ + ८^२ = (१७^२)$  आदि संख्याएँ हैं, जिन्हें भ्रमवश पायथागोरियन संख्याएँ कहा जाता है, पर वे वास्तव में बोधायनांक हैं।

इसी भाँति और भी कई गणितीय तथ्य हमारे पूर्वजोंने खोज निकाले । हम इन दिव्य महापुरुषों के उत्तराधिकारी आँखें मूँदे पाश्चात्य गणितियों का अनुकरण कर रहे हैं, यह कहाँ तक उचित है ?

### प्राचीन गणित शास्त्र ॥२॥

वेदवाङ्मय गणितशास्त्र का स्वतन्त्र ग्रंथ तो है नहीं; प्रसंगानुसार कुछ गणितीय तथ्यों का वैदिकों को पता लगा । इन्हीं के आधार पर गणितशास्त्र का आविष्कार हुआ ।

वेदसंहिता, वेदाङ्गसाहित्य, उपनिषद आदियों में गणित प्रमेयों का उल्लेख मिलता है । वेदांग छः हैं, जिनमें कल्पसूत्र हैं, इसी के उपांग के रूपमें शुल्बसूत्र विकसित हुआ । इसमें गणितीय सिद्धांतों का अच्छा विवरण प्रस्तुत है ।

इस परंपरा में आर्यभट (ई.स. ३९८), ब्रह्मगुप्त (ई.५९८) भास्कराचार्य आदि विख्यात गणितज्ञों ने गणितशास्त्रीय ग्रंथ रच डाले । इन में “लीलावती” ग्रंथ भास्कराचार्य की अनूठी रचना है ।

संप्रति प.पू. ब्रह्मलीन स्वामी भारती कृष्ण तीर्थजी (शंकराचार्य, गोवर्धनपीठ, जगन्नाथपुरी) ने वेदों से वैदिक गणित सूत्र खोज निकाले; जिनके आधार से गणितीय समस्याएँ शीघ्रतापूर्वक सरलता से सुलझाई जा सकती हैं ।

इस प्रकार हमें मानने पर विवश होना पडता है, कि अन्यान्य भौतिक शास्त्रों में जैसी प्रगति हासिल की थी उसी भाँति गणितशास्त्र में भी उन्होंने अच्छी खासी उन्नति की थी ।

। इति शम् ।

**संदर्भ :**

१. भारतीय विद्येचे पुनर्दर्शन (ल.वा. गुर्जर)
२. वैदिक साहित्य का इतिहास (मूसलगाँवकर)
३. वैदिक गणित (प.पू. स्वामी भारतीकृष्णतीर्थ)

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## PRASĀDHANA KALĀ IN ANCIENT INDIA

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Since the dawn of civilization, human being has been urging to accomplish charming and attractive personality. Hence he has been adopting various modes of adorning his own body.

The root *Pra + √sādh* means to arrange properly, to adorn or to decorate. So far as Sanskrit literature is concerned one often comes across the words *prasādhana*, *prasādhaka*, *prasādhikā*, *prasādhita*, *prasādhanavidhi* and *prasādhanaviśeṣa*.

The art of *prasādhana* consists of various aspects, viz. massage (*saṁvāhana*), hair-dressing (*keśasammārjana*), bath (*snāna*), applying unguent (*vilepana*), incense (*dhūpana*), painting on cheeks (*patralekhana*), applying collyrium to the eyes (*añjanabhūṣā*), using perfumes (*adhivāsana*) etc.

The Indus civilization shows advanced state of *prasādhana*. Various styles of hair-dressing, ornaments, mirrors and other material useful for toilet and make-up are evident of the fact. The Vedic literature possesses ample references to various aspects of *prasādhana*. The rite of *Samāvartana* includes *tailābhyaṅga*, *vilepana*, *snāna* and *gandhamālyadhāraṇa*. Since then the person is allowed to adorn his body.

*Prasādhana* never implies only outward application of unguents etc. Good health is the basic necessity that favours beauty. The treatises on Āyurveda ponder much on various topics associated with health as well as with beauty, such as diet, exercise, massage etc.

The Rāmāyaṇa, Mahābhārata, Bṛhatsamhitā and other treatises also refer to this art. Classical Sanskrit literature is full of interesting references to cosmetics and perfumes. The word *Śṛṅgāra* is popularly used to denote *prasādhana* and sixteen main aspects of *Śṛṅgāra* are enumerated and described.

*Prasādhana* was practised by both men and women even as it is today. It seems that almost all the features of beauty-therapy prevailing today have their counterpart in ancient beauty treatment. The paper thus throws light on the 'beauty-culture' in ancient India.

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## "ŚUKASĀRIKĀDI-PRALĀPANA" IN CLASSICAL SANSKRIT LITERATURE

**Kum. Bhagyashree Dilip Tarde**  
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Among the sixty-four Kalās mentioned in the Kāmasūtra of Vātsyāyana, "Śukasārikādi-Pralāpāna" is an art of peculiarities which needed great patience and skill. This was one of the Kalās which was used for recreation as well as for communication between Nāyaka (the Hero) and Nāyikā (the Heroine).

The art to teach Śukas (Parrots) and Sārikās (Mynahs) to speak in human voice, had great popularity, especially among the women, in the period of classical literature. So it is an evidence of peaceful and prosperous lifestyle of that period.

In view of the above it is observed that in the Sanskrit Literature this art was used mainly for two reasons -

- 1) When Nāyaka goes far away, Nāyikā, due to the intolerant agony of separation, tries to entertain herself by teaching her pets 'Parrots and Mynahs.'
- 2) These birds were used to send messages of agony of separation between Nāyaka and Nāyikā.

Another use was made of bird's capacity to talk as political strategy, where in the kings used them for spying. Here it is not merely a recreation or entertainment, but it becomes an important feature of political affairs.

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## कर्णपत्रभङ्गी IN CLASSICAL SANSKRIT LITERATURE

**Dr. Mrs. Rajashree Ghanashyam Barve**

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Among the 64 Kalās, enlisted by यशोधर (Critic of कामसूत्र), कर्णपत्रभङ्गी occupies remarkable position, being manifestation of elegance, charm and love for gorgeousness of Indians. Considering various views about the form and scope of this 'कला' by various शास्त्रकारs & scholars, this can be observed to be three fold.

- ✽ Adornment of the ear with leaves, flowers etc.
- ✽ Painting on the ear and surrounding part which is literally called पत्रभङ्गी
- ✽ Ear-ornaments made up of precious metals, gems, also materials like shells, ivory etc.

In the classical literature period, which itself is known for its prosperity, this 'कला' not only flourished but also underwent many changes with the passage of time such as from Greek-influenced simplicity of मौर्यs to heaviness of कुशाणs and also artistic complexity of गुप्तs.

Even after this period, this 'कला' continued development for centuries and is still in fashion in some or the other form.

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## ANVIKSHIKI AS BENEFICIAL FOR PHILOSOPHY

**Dr. Mrs. Gauri Mahulikar**

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Anvikshiki is one of the four lores told by Kautilya. The word is derived from root iks, preceded by anu; which means to see again, observe. Thus observing a thing again after it is known by Sabda or Pratyaksa, is Anviksa; and the lore prompted by such observation is Anviksiki, i.e. logic.

Primarily, Mimamsa used this method to nullify the doubts regarding rituals; Later it was utilized for strengthening the arguments in Philosophy.

There is no philosophy without 'doubt'. Infact 'doubt' is the very starting point of any philosophical enquiry and the Nyaya-Sutra has a long section (II.1.1-7) on the critical examination of 'doubt'. Annihilation of doubt and final ascertainment of the nature of a thing in philosophy, therefore, depends upon the methodology of Nyaya namely, paksa and vipaksa; thesis and antithesis.

All Indian philosophers have used this in the form of open debate, wherein the contradiction of views actually represent clash of ideas of two parties or two persons.

Some arguments of Sankaracarya and Ramanujacarya are discussed in this paper.

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## GANDHAYUKTI

**Smt. Meghana Meghasham Mhaskar**

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Ancient Indians, the worshippers of great religion and philosophy, were discerning judge of beauty and fragrance as well. This can be traced long back when in 'Shodashopachar Puja' (षोडशोपचार पूजा), perfume was considered one of the essential spiritual treatments which is followed even today by burning incense sticks, camphor etc. It can be seen from various written sources that the attraction of ancient Indians towards fragrance in nature led them to enjoyment of such natural aromatic things. In 'Ashtabhoga' (अष्टभोग), 'Sugandhabhoga' is considered as one of the significant bhogas and the branch of science which leads itself to the study of 'Sugandhabhoga' (सुगंधभोग) is known as 'Gandhashastra'. From this 'Gandhayukti' can be taken as an art which studies the preparation of the perfume or aromatic materials.

Mention of this art can be again noticed in Vatsyayana's Kamasutra (in 3rd century) where he has described the sixty four arts. Jayamangala, the critic of Kamasutra has restated the concept of Gandhayukti as an art of making scents and perfumes. But one cannot find noticeable number of books focusing this subject. The Puranic literature can be taken as an exception that describes Gandhayukti in much depths. Puranic literature occupies the major sphere as it includes common people and society. Thus mention of the aesthetic senses of the people is inevitable as far as Puranas are concerned. Agni Purana, Matsya Purana and Brahmavaivarta Purana cover the concept and description of Gandhayukti. Kalika Purana also mentions five types of aromatic oils. In Vishnudharmottara Purana references to such fragrant materials are found.

Thus Indians have cultivated this art of Gandhayukti the influence of which we still find in this scientific era of twentyfirst century. Processes such as cleansing, fumigation and perfuming which are now-a-days used in the preparation of fragrance are nothing but the echoes of similar processes stated in Agni Purana. Thus existence of this 'Art of fragrance' encompasses major or rather whole era of human existence. That helps us to conclude that a scientific and mechanical age like the present one, does also nourish the aesthetic instinct of man.

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## ĀNVĪKṢIKĪ THE 'SCIENCE' OF APPLICATION OF SCIENCES TO LIFE

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The word 'ānvīkṣikī', derived from the root verb 'anu+ikṣ' [to examine afterwards], can be analyzed as follows :

Step 1] anvīkṣā prayojanam yasyāḥ sā ānvīkṣikī

Step 2] anu paścāt ikṣa ānvīkṣā

Thus suggested etymological meaning may perhaps suggest an undesirable 'Look after you leap' sense. The tradition accepts its meaning as follows :

1] pratyakṣāgamābhyāmīkṣitasya paścādīkṣaṇamanvīkṣā sā prayojanam yasyāḥ sā [Kṣīrasvāmī on Amarakośa]

2] śravaṇādanu paścādīkṣā unnayanam tannirvāhikā seyamānvīkṣikī

The meaning understood is thus 'second thought given to one's own acquired information and skills so as to be able to decide why when what and how to apply them in various walks of life.'

This is exactly what Kauṭilya wants to emphasize when he says : balābale caitāsām karoti And

Pradīpaḥ sarvavidyānāmupāyaḥ sarvakarmaṇām

Āśrayaḥ sarvadharmāṇām śāśvadānvīkṣikī matā [Arthaśāstra 1-2]

This nature of ānvīkṣikī gives rise to a question : what is ānvīkṣikī - an inborn talent, or a systematically acquired skill ?

As the tradition suggests, it is a blend of common sense and acquired skills to furnish it. Ānvīkṣikī is prescribed as an essential 'vidyā' for a king. But as a matter of fact, it is an integral part of life even of lay people.

This paper, with various definitions and descriptions of the concept of ānvīkṣikī and relevant examples deals with this 'science' of application of sciences to life. Relevance of ānvīkṣikī in today's world is discussed in details so as to understand our own common sense-furnished by our own experience - better.

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## AKṢAVIDYĀ AS REFLECTED IN SANSKRIT LITERATURE

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It is no exaggeration if we say that the game of chess as we know today, is a direct descendant of the original Indian game named Dyūtakrīdā or Akṣavidyā. A primitive four-handed dice-chess was practised in India since Vedic times. Though India is the homeland of this game and Akṣavidyā is enumerated as one of the sixty-four Vidyās, the relative absence of profuse references to it in Sanskrit literature before A.D. 1000, is intriguing. Probably, as a result of the implementation of certain rules or on account of the difficulty of always securing a full group of players, the game must have gradually become two handed. At a later stage, the civil and religious ordinances against the use of dice, might have led to the abandonment of the dice-chess character of the game and finally to a rearrangement of the pieces. The Vedic Akṣakrīdā, a game of chance, perhaps got culminated into the war-game of Āturaṅga to which Bāṇa refers first in his book 'Harṣacaritam' which belongs to the beginning of the seventh century. A number of late texts which were composed in the 12th to 19th centuries, namely Mānasollāsa, Caturaṅgadīpikā etc., consist of more or less detailed descriptions of the rules for playing chess and other board games. The present paper tries to explore such literary sources, since their close scrutiny may shed much light on the state of game as played in earlier times.

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## BHARATANĀṬYAM - A KALĀ AND ITS BIOLOGICAL IMPLICATIONS

**Miss Ruchita Vasant Somane**

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An art form that involves the actual participation of the human body like singing and dance is a human activity that has as its base *mokṣa* (release). The *Viṣṇudharmottara Purāṇa* emphatically states that art is a means to fulfilling the aims of life based on the four *puruṣārtha*-s the ultimate aim being *mokṣa* (release). This *mokṣa* in the true sense is nothing but the acute awareness of the Absolute which is dormant in one's body and it is this human body that is taken as an ideal in Indian art.

The philosophy propounded by the *Upaniṣads* and other scriptures, that body and mind are inseparable serves as the source of the concept that dance which is one of the sixty-four *Kalā*-s may be used as a psychotherapeutic or healing tool. The body reflects inner emotional states and the changes in movement can lead to changes in the psychology and physiology of the person thus promoting health and growth. Dance in some societies was considered as essential as eating and sleeping and provided individuals with a means to express themselves and commune with nature.

*BharataNāṭyam*, a classical dance form comprising of both *ṅṛtta*- pure dance and *nāṭya* - *abhinaya* has as its base *Carnātic* music and accompaniment instruments like *naṭṭuvāṅgam* cymbals, *mridangam*, violin, flute etc. all of which generate music that is not only soothing but energizing too. The solo artist while performing various items like *allāriṇi*, *jatiśwaram*, *śabdham*, *varṇam*, *padam*, *tillānā* and others reacts to the various elements like *śollus* (bol-s) of dance, *swara*-s, *sāhitya*, *tāla* and *laya*. The basic half seated or *ardhamandali* position with knees bent outwards which is characteristic of *BharataNāṭyam* enhances proximity with the ground thereby, enhancing connectivity with the earth. On the internal psychological and biological level a whole lot of changes take place like the production of a group of mood elevating bio-chemicals (neurotransmitters), increased blood flow to the limbs and brain, relaxation of muscles, release of pent-up emotions etc. All of these leave the artist in a state of bliss and rejuvenation, completely free from stress. A person who is thus relaxed is better able to discover and realize his creativity and natural energy flow.

Thus, the dance movement of the body in *BharataNāṭyam* is a unifying aspect of physical, psychological and metaphysical taking one closer to realization of the Absolute.

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## SARPAVIDYĀ - A STUDY

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The serpent has been looked upon with awe and fear because of its peculiar shape, cold body, creeping motion and above all its deadly poison. Owing to its mysterious nature it became a totem of certain tribes, which gained name after it. Ancient Indian literature has made attempts to decipher the nature of this mysterious reptile. The *Śatapatha Brāhmaṇa* mentions the recitation of *Sarpavidyā* is the science of serpents, as the *Veda* of King *Arbuda Kādraveya*. *Sarpavidyā* is understood as *Kāśyapīya* treatise on venoms. It is also called *Gāruḍa* or *Kaṅkaṅīya Sarpavidyā* and also *Viṣavidyā*.

This paper aims at discussing *Sarpavidyā* on the following lines.

- Science of the nature of serpents.
- Science of exercising control over serpents.
- Science of toxicology i.e. *agadatantra*.

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## VIDYĀ AND KALĀ -ETYMOLOGICAL PURPORT AND MUTUAL RELATION

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The objective of this paper is to know the basic concepts underlying these two words and the different shades of meanings they present. In practice, there seems a clear division as Vidyā-s and Kalā-s and this classification is evidenced by a number of literary references to fourteen Vidyā-s and sixty-four Kalā-s. However, from the etymological point of view both these words yield similar meaning and it is supported by the Pāṇinian rules.

Apart from the derivations and similar meaning there are many other common factors which reflect on their mutual relation. Both of them have superhuman origin as symbolised by the words '*Vidyā-tīrtha-Maheśvara*' and '*Naṭarāja-śiva*' and Vidyā and Kalā have grown in the atmosphere of spiritual sanctity in the vicinity of temples.

From the practical viewpoint these are the two sides of the same coin. Vidyā is the theoretical knowledge and Kalā is the practical application of that theory; therefore Vidyā is 'Prameya' and Kalā is 'Prayoga'. The words of Gaṇadāsa in *Mālavikāgnimitram* clearly indicate towards the point. One more point is common in the Vidyā-s and the Kalā-s-both of them were never considered as objects for sale. On the contrary he who sells his knowledge (i.e. *Jñānapaṇya*) becomes a sinner. So also, the *Saṁvāhaka*, the massagist in the play '*Cārudattam*' is nervous at seeing his art becoming the instrument of his livelihood. These references underline the higher goal of Vidyā and Kalā than the monetary gains.

To take the review of the social status of Vidyā-s and Kalā-s it may be stated that in ancient India both of them had equal status. The epithet of Goddess Śāradā as '*Vīṇāpustakadhāriṇī*' reflects on her supremacy regarding Vidyā and Kalā at the same time. Lord Kṛṣṇa, having the flute in one hand preaches the philosophy of *Gītā* and declares that he himself has taken the form of the spiritual lore (i.e. *Adhyātama vidyā vidyānām*). In short, these Gods and the holy objects in their hands throw light on the equal status of Vidyā and Kalā in ancient India.

The knowledge of any type of Vidyā (as a branch of knowledge) expects intellectual capacities and learning any Vidyā is an intellectual feast; but the artistic performance is the feast to ears, eyes and the mind (kāntam kratum cākṣuṣam in Kālidāsa's words.) Their ways of achieving the goals are different. The character building and behaviour (Śilavṛttaphalā Vidyā) is the main objective of Vidyā and entertainment (Bhinnarucerjanasya samārāadhanam \_Kālidāsa) is the goal of Kalā, but both of them are required for sharp intellect and healthy mind. The 'Saḥṛdaya Rasika' is probably a good combination in whom both, the Vidyā and the Kalā are present.

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## MILITARY SCIENCE (ŚASTRAVIDYĀ) IN ANCIENT INDIA

**Mrs. Mugdha A. Risbud**

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Wars and weapons are two sides of a coin. Hence whenever we talk about weapons, we should peep into the references of various wars-whether they be mythological or historical. It is next to impossible to think of wars without weapons. Taking into consideration innumerable references to weapons found in ancient as well as in classical Sanskrit literature, we can say that the people in ancient India had a definite scientific and technical attitude to the lore of weapons.

The ऋग्वेद-संहिता, अग्निपुराण and महाभारत have innumerable references to weapons. The works dealing with political governance such as शुक्रनीतिसार, कौटिलीय अर्थशास्त्र, मनुस्मृति also discuss weapons, in detail. Even the inscription of समुद्रगुप्त has enlisted as many as ten-twelve weapons. The lexicographers such as अमरसिंह, हलायुध and हेमचन्द्र give the words like शस्त्रमार्ज (Armourer), शस्त्रजीव in their works. मनुस्मृति also deals with a word like शस्त्रविक्रयी. In a classical epic like रघुवंश, we come across a word like शस्त्रव्यवहार. All these references shed sufficient light on socio-economic aspect of the शस्त्रविद्या.

Dhanurveda classifies the weapons of offence and defence into four-the mukta, the amukta, the muktāmukta and the yantramukta, whereas Nītiprakāśikā divides them into three broad classes, the मुक्त(thrown), the अमुक्त (not thrown), and the मन्त्रमुक्त(discharged by मन्त्रs). The bows and arrows are the chief weapons of the mukta group. The sword can be an example of अमुक्त weapon. The lance and the Gadā were mukta as well as amukta weapons. The references to the yantramukta weapons throw light on the military development in India.

In short, weapons have changed their form since past few centuries. But the motive of defending and attacking is common between ancient and modern times. Hence, although the ancient weapons are not used in modern wars, their history and its study cannot be overlooked.

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## KALĀS AND VIDYĀS IN INDIAN TRADITION

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Shri D. K. Vaidya and Shri Panditrao Amrutkar**

Members of the Spiritual Science Centre, Thane

The subject matter demands a rediscovery of the definitions of Kalā and Vidyā in the Indian Tradition. We believe that the Indian tradition is truly spiritual in Nature. This tradition is unfortunately distorted out of its original moorings by the alien cultures particularly of the materialistic Western Cultural Variety. Both Kalā and Vidyā have somewhat esoteric meanings in the “Vedic Knowledge Systems”. A Vidyā-is that skill and technique, which empowers the soul to manifest the potentials of the particular skills based and derived on the foundation of the ‘seed knowledge’ in the ‘unmanifest universe’ (vide Purusha Sukta). It has to have really an access and control over both the manifest and the unmanifest worlds. In fact it is really the ‘translation and transforming capacity’ of its material and spiritual versions available to the individual soul, currently clothed in Mortal Body and is situated and based now on Earth. A Kalā is a subsidiary skill dependent on the knowledge of Vidyā. Its real object is to contribute in the plethora of various ‘material forms’ by resorting to the skills of Creativity. Rabindranath Tagore, the famous Nobel Laureate, had observed that his birth on this Earth on the real causes had to be for the purpose of contributing to the various ‘forms’ by resorting to the skills of Creativity allotted potentially to the Humans. However, “True Creativity” demands “Samyag Gnyan.”

Now, this scheme and law is basic to the entire expanse of this Universe. The Earthly skill of Vidyā and/or Kalā as known to the mortal individual is a partial knowledge and is based and dependent for its demonstration / manifestation on the utilisation of the axiomatic supports and principles available in the Nature and is solely dependent on its Eternal Laws of the elements. The mortal individual does not have the necessary full and comprehensive understanding of the same. At best it is a segmental knowledge.

The expert in Metallurgy does not know how and why minerals are contained in the Earth. He does not know why a specific mineral has specific properties and who created it originally. Despite this ignorance, he proceeds only to realise that he is able to manipulate only partially certain activities and processes in the material world. Similarly, the skills in the “Kamasutra” are in fact dependent on the inherent attractions between the male and female human kinds. Maha Yogi Aurobindo had observed that

human beings find it difficult to conquer sex, because it has been kept outside the consciousness of man.

In short our expertise connotes to merely marginal knowledge and not the absolute or the comprehensive knowledge of the phenomena. The definition of materialistic Vidyā is inadequate. It puts the origin and the end elements of the Vidyā, which are unknown to the human beings, outside the purview of Vidya. A Kala is really an aesthetic manifestation of the human creativity, which is based on some specific Vidyā.

For acquiring the true knowledge of any vidyā, advantage has to be taken of the principle of “**Samvadi Brahma**”. A spiritualist knows the existence of relation between the principal creative energy of the universe that is Brahma and its material manifestation on this Earth in the form of Para Brahma. Therefore, to rise to the ultimate heights of knowledge, wisdom and the manoeuvring skills of any Vidyā, it would be necessary to acquire the integral knowledge of its main spiritual origin and its partial manifestation on the Earth. Indian tradition therefore developed skills that are Vidyās for reaching the Knowledge of Brahma it involved spiritual elements in its Kalās to manifest true Creativity.

This paper claims that Indian tradition is essentially spiritual in nature and demonstrates the comprehensive knowledge and wisdom of its manoeuvrability.

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## ASSESSMENT SHEET

Sir / Madam,

In the modern times, Seminars and Workshops are playing a vital role in the dissemination of knowledge and are a source for acquiring further information, Co-operation and a better understanding between the organisers, participants and others attending the seminars is very important. A lot of money, time and energy is involved in organising such Seminars / Workshops successfully. So it becomes essential that the Seminar / Workshop should be truly assessed in the process of furthering knowledge.


We are giving you the questionnaire and we humbly request you to complete it with all seriousness and hand it over to us. If you are not attending the Seminar / Workshop, you can go through the abstracts and complete the form with your remarks and send the same to us by post. Such assessments will help us to realise our drawbacks and shortcomings, which will ultimately help us for better organising of such Seminars / Workshops in future.

While assessing the quality of the papers, the following points should be kept in view :

- |                            |                    |                    |
|----------------------------|--------------------|--------------------|
| i. Overall presentation    | ii. The language   | iii. The arguments |
| iv. Relevance to the topic | v. Originality and | vi. Time.          |

The enclosed sheet should only be used for assessment. You have only to put a tick mark in the relevant square. No other remarks (except in the place provided for 'Remarks') are to be registered except the tick mark. Your remarks may be written in brief in the place provided for 'Remarks'.

Yours faithfully

V. V. 

(Dr. V.V. Bedekar)

Seminar on **Kalās and Vidyās in Indian Tradition :**

Saturday 28<sup>th</sup> December, 2002

**ASSESSMENT SHEET**

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		Good	Fair	Poor
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**Institute for Oriental Study, Thane**

*Seminar on*

**KALĀS AND VIDYĀS  
IN  
INDIAN TRADITION**

Saturday, 28th December 2002



Institute for Oriental Study, Thane

*Seminar on*

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