

The First Magazine on Art & Culture



# KalaShristi

Educational Art & Culture Magazine

June-July 2007

Volume-3, Issue 14

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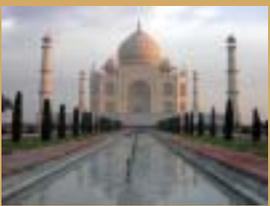
## *Taj Mahal*

*'The Crown Palace'*

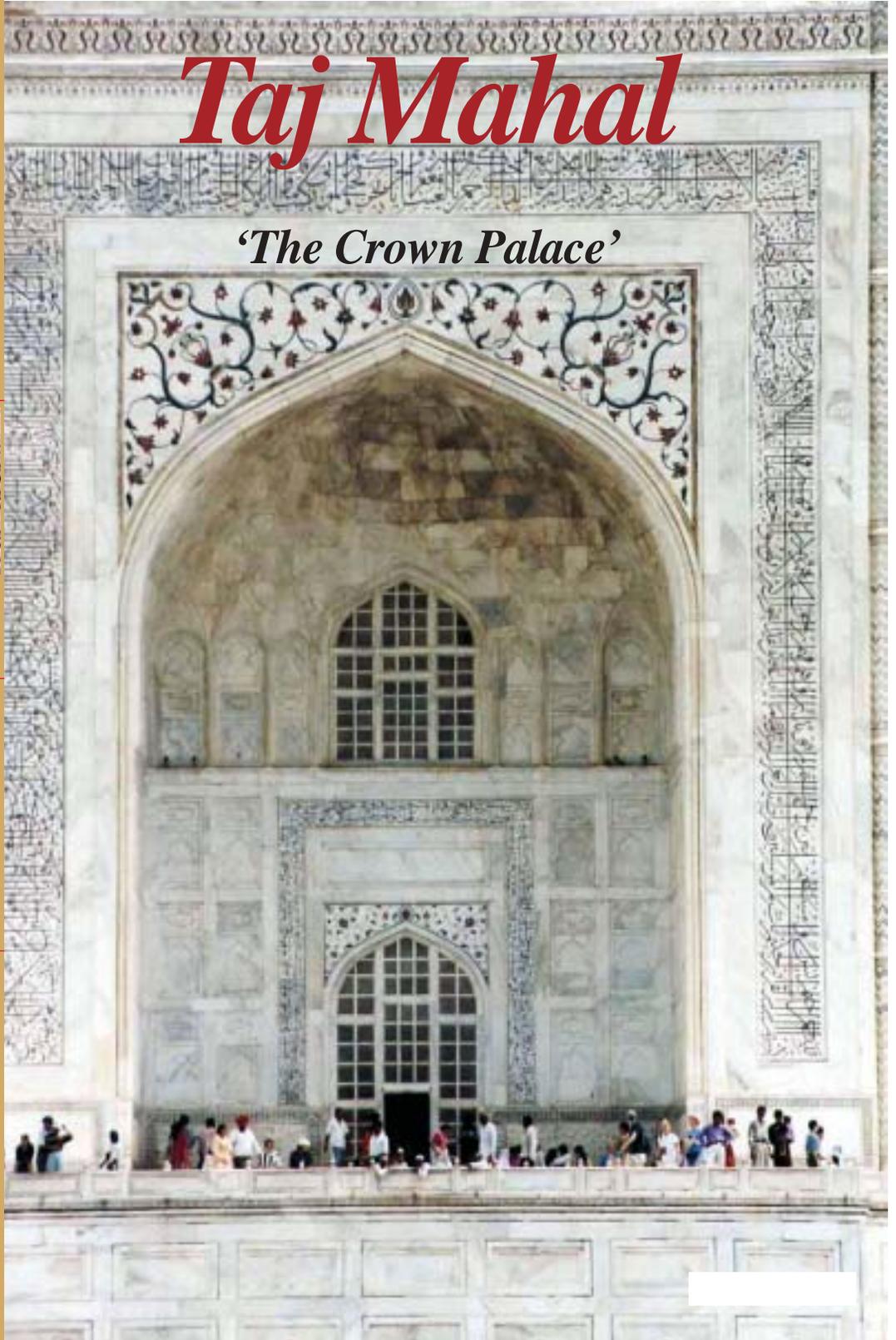
Heritage



New Wonders



Great Master



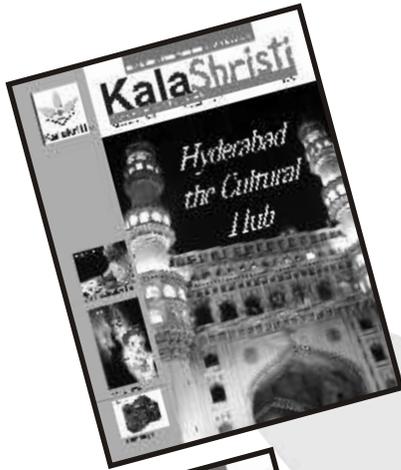
# KalaShristi

An Educational Art & Culture Magazine

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- Schools
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- Training Institutes
- Academicians
- Professional / Amateurs / Upcoming artists (Visual, Performing, Fashion and Digital Art)
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- Auditoriums
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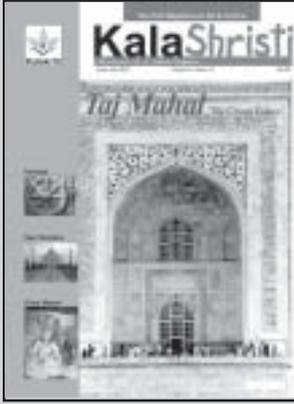
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KalaShristi is intended for those interested and involved in various Visual art, Performing art, Cultural Heritage, Cultural Tourism related activities. It is hoped that it will serve to foster a growing network by keeping the community up-to-date on many activities in this wide and varied field. Your involvement in proving relevant information is essential to the success of this endeavor.

KalaShristi does not necessarily subscribe to the views expressed in this issue are those of the contributors. It is not responsible for any loss to anyone due to the information provided.

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Your suggestions are very important for the betterment of this magazine, please feel free and send us your suggestions, comments at info@kalakritifoundation.com or Kalakritifoundation@yahoo.com

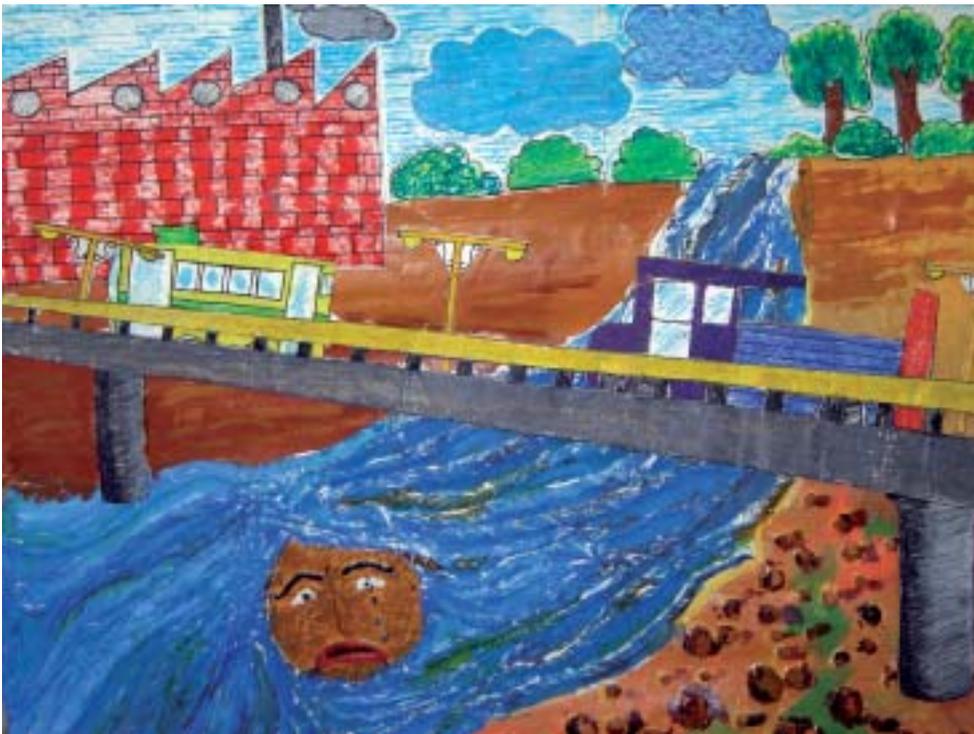


## Prize winning entries

“Tulips” a section of KalaShristi magazine, specially designed for the children who want to share their creative talents with us. We would appreciate their initiatives and encourage them by publishing the same in the magazine. Kindly send your entries with name, age, class, address, contact numbers in capital letters in a separate sheet.

**Send your entries alongwith your photograph and get attractive prizes.**

**Prizes sponsored by: Dr. Priti Lal MD, New Jercy, USA.**



*Mural on River Yamuna (mixed media) created by Kalakritians*

## Project Yamuna

The beautiful banks of river Yamuna, the grandeur of its sparkling water, strong enough to guard the robust Red Fort, witnessed the making of Delhi it witnessed the long dramatic past. With the advancement in every field of life, the river had to take a back seat, was forgotten by every one, worshipped once in a while, remembered for selfish purpose, used to carry the burden of dirty industrial waste, unwanted material.

The students of Kalakriti once again wanted to see the sparkle back in the river Yamuna, so decided to make a Mural (mixed media) to spread the message to save Yamuna amongst all the children and adults alike.



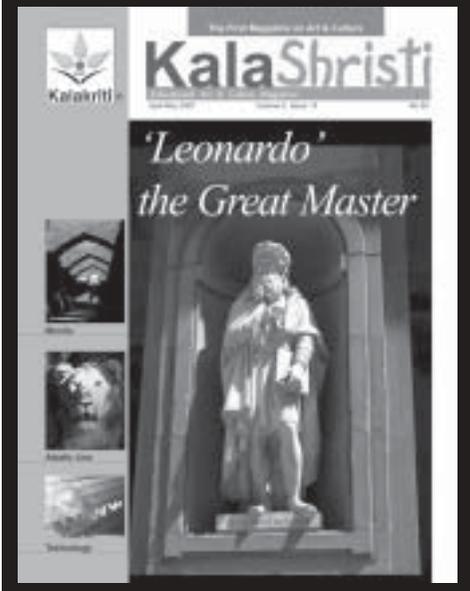
*Kalakritians from left to right: Kanupriya, Anureeta, Shruti, Amisha, Fiza, Abhay, Sanjeev, Druv, Azhar, Nitya, and Nimesh*



The article by Parag Mandle should be read by every parent and by every child. Simplicity that was a way of life has slowly taken a turn towards showmanship, the need to boast about once wealth. The younger generation is following the foot steps of the elders. For attending school, children need so many costly accessories that the focus has shifted from studying to showing off... Let's guide and help to make an educated, cultured and healthy childhood so that the nation gets an educated, healthy and cultured future leader.

*Prashant*

Prashant K. Sarkar - Artist  
prashant@kalakritifoundation.com



# Letters

They say the journey of a thousand miles begins with a step, and clearly Kalakriti Foundation has taken that step in the making of a historical journey which I am sure will become a chapter worth reading in the time to come.

I have been hearing it through the grape-vines that Dada, as I fondly call him, (means elder brother in my mother tongue, Bengali) is trying to give shape and colour to his imaginations and after almost 3 years of hearing and neglecting I finally received pdf copies of two issues, February-March 2007 and April-May 2007, and I could not just explain in words the joy I had, it was absolutely thrilling, I repeat absolutely thrilling, to see such a creation, such an effort.

As an avid lover of art, craft and culture I can see, feel and vouch that this masterpiece 'Kalashristi' is purely driven by devotion, devotion of an artist, I say this because I know the people behind this effort very well, and what it must have taken, for them to make it to the liking of people like me, the two wonderful soul, who god created and brought together, for them to create, recreate and share their piece of creation with the world, given a chance I will certainly talk about the creators of this masterpiece creation 'Kalashristi' sometimes later.

Till then, happy reading.

**From: An avid lover of ART.**

Shri. Prashant,

Your endeavour to launch an e-magazine free of cost giving opportunity to small children and those who are interested to co-operate and participate is felt to be a very good idea.

I wish you great success in this venture.

Thanking you

**P.Parameswaran**

Respected Prashant Sir,

It is really a commendable efforts. I have been watching this magazine for quite some period of time and I congratulate one and all team members of KalaShristi for their hard work and wish you all a grand success.

Regards  
**Archana**

संपादक महोदय,

निश्चित ही KalaShristi पत्रिका वर्तमान परिवेश की मौलिक अवधारणाओं पर आधारित पत्रिका है। मुझे इस पत्रिका की सबसे अच्छी विशेषता यह लगी कि कम पृष्ठ में होने के बावजूद भी अंग्रेजी और हिन्दी पाठकों को अपनी ओर आकृष्ट किया है। कला क्षेत्र से संबंधित पाठकों के लिए उपयुक्त जानकारी दी गई है।

मैं एक पाठक के रूप में इस पत्रिका को शुभकामनाएं देता हूं। साथ ही मेरी एक सलाह है कि कला क्षेत्र से संबंधित आलेख में फान्ट स्टाइल में परिवर्तन की गुंजाइस है। मूलतः पत्रिका में जो भी आलेख आपके द्वारा प्रकाशित हुई है वह निश्चित ही पाठकों के लिए रोचक है।

**मनोज कुमार सिंह**

पाण्डव नगर, दिल्ली

smanoj\_singh@yahoo.co.in

**Dear Prashant,**

KalaShristi magazine contains articles on personality of kids, beautiful photographs of birds and provided details of Sultanpur Bird Sanctuary as well as Mandu Fort. You had also appreciated the painting qualities of school going kids and pasted the same under TULIP.

Apart from this, it is requested that you have to provide the information about any holy place of any religion in your magazine so that children can read the same and increase their knowledge about the holy places.

Regards,  
**Anil Mehta**

## Art & Culture

**Discover India declared the best travel magazine**



*Discover India*, the country's oldest and largest circulated travel magazine, was adjudged the "Best Travel Magazine" in India by the Indian Association of Tour Operators (IATO), the apex body of the tourism industry, at its annual convention held at Hotel Ashok in Delhi from September 1-3.

Editor Rajesh Kumar from Media Transasia India Ltd (MTIL) received the award from Union Minister of Civil Aviation Praful Patel.

*Discover India* is India's cultural window to the world. It deals with themes like art & culture, tradition & heritage and travel & tourism. With over 4000 members covering all segments of tourism industry, IATO today enjoys international recognition. It works more closely with other tourism associations in US, Nepal and Indonesia. Its 25th annual convention was inaugurated by Minister of Tourism & Culture Ambika Soni along with IATO president Subhash Goyal here on September 1, 2007.  
<http://timesofindia.indiatimes.com>

## First ever India Club at the UN

The United Nations headquarters in New York so far has had as many as 70 clubs for its employees - ranging from art and culture, health, and for countries like Brazil, Italy, Portugal and France.

India was missing so far, even though a few thousand Indians and people of Indian origin are said to be working either at the UN headquarters or various wings of the UN like UNICEF.

But this is not the case anymore!

A group of Indians working at the UN have come together to form the first ever Indian club at the United Nations.

Christened as Society for Promotion of Indian Culture and Experience (SPICE), India Club in the very first month of its existence has attracted the attention of not only the Indians and PIOs working at the UN headquarters but also people from other countries of the world including Italy and France.

"This shows, the interest among people about India. There is great enthusiasm among people here," Promela Suri, president SPICE-India.

"Our objective is to promote Indian art and culture at UN headquarters, which every day receives thousands of visitors from all over the world, besides offering a platform for the Indians working here," said Promela who works in the Office of the Under Secretary General Department of Management.

## Action plan

The first public event of Spice-India Club was held on August 15, which was dedicated to the disabled. In fact the cultural performance itself was from students of the Bangalore-based Academy of the Blind.

Recognised by the United Nations Staff Recreation Council, SPICE-India Club has drawn out an action plan of its activities in the coming months said Man Mohan Soni, its vice president.

Soni, who works in the Statistics Division of the UN, said SPICE-India Club is planning to organise an Indian film festival at the UN which would screen the best of films from Bollywood.

"We are in constant contact with the cultural division of the Indian Consulate in New York so as to organise more and more classical performances at the UN headquarters," he said.

## Promoting culture

SPICE-India Club has also started preparation for an "India Food Festival" at the UN headquarters wherein the best of chefs from India would be invited to prepare traditional and popular Indian food.

The club would also celebrate popular Indian festivals like Diwali and Holi.

Promela said the idea to have an India Club was more than a year old when she and some of her friends felt the need for it.

"While other countries had their own club, we despite there being so many Indians did not have a platform to promote our great art and

culture. So we decided to go for it," she said.

The paperwork took about a year as any club formed within the UN needs to be approved by the United Nations Staff Recreation Council, she said.

With the Indian Government celebrating a major India festival later this month coinciding with the General Assembly session, the formation of SPICE-India Club could not have come at a better time.

<http://www.ndtv.com>

## Art of the matter: Curating exhibits takes off in India

It's a development in the art scene that is picking up. Together with their own professional pursuits, reputed artists are also getting actively involved in curating exhibits. This is primarily happening where these well-known names are focusing on selecting and providing exposure to young and talented ones who may not be always getting the opportunity to get showcased in art galleries and progressing to the next level of public recognition.

Among some of the renowned names who are known to have curated art exhibits and events in recent times are Jogen Chowdhury, Bose Krishnamachari, Chintan Upadhyay and Ghulam Mohammad Sheikh, just to name a few. Jogen Chowdhury's curated exhibit in Kolkata at well-known art gallery Aakriti has just taken off.

The show features 20 young artists who have either graduated from art schools

in Shantiniketan or Kolkata. "I did not consciously come into curating shows. This mainly transpired because I was drawn to putting together shows for the younger lot of artists who are mostly just out of college. And, either for personal reasons or their social and economic background, they don't get the opportunity to get a positioning in the art circuit. But in the same breath, they are talented and creative."

Mr Chowdhury said younger artists need to be shown the right direction and given a holistic perspective. Parallel to one's culture and traditions, artists who are just starting out with their professional career should be aware of the globalisation process. Thus, their works must reflect modernism and originality at the same time.

"We have to give this fresh crop of artists an insight into the historical backdrop and, in step, current developments in the art world. In this context, I have selected artists who exude a lot of potential. An exhibit in an established gallery encourages an unknown or lesser known artist and gives him or her some amount of mileage. After all, none can deny the role and influence of galleries and the market today," Mr Chowdhury said. Around five years ago, he had been instrumental in organising a show of selected young artists in Delhi. Some of them like Prasanta Sahu, Mithu Sen and Asim Purkayastha are carving a niche for themselves now.

Bose Krishnamachari, on his part, had curated an exhibition of 69 young artists who hailed from Kerala. The

show had travelled to different cities in India. Interestingly, Chintan Upadhyay is learnt to be curating an art camp every year while Ghulam Sheikh curated the birth centenary exhibit of famed Bengal School painter Binode Behari Mukhopadhyay.

"Jogen Chowdhury's recent show in Kolkata's Aakriti Art Gallery has brought together a mix of young talents. It provides an opportunity to the buyer to pick up works at reasonable prices which could turn out to be a worthwhile investment in future since they have been hand-picked by an expert eye. In tandem, it allows seasoned collectors to add variety to their collections. The art scenario certainly needs more shows like these," an art market source said.

<http://economictimes.indiatimes.com>

## Art Corner

### *Art in the scales of time*

Creative arts and literature survived the test of time through their appreciative audience and readers. How much does a critic contribute to the success or otherwise of an artist or a writer? Authors like Shakespeare, Kalidas, Tolstoy and works like Mahabharata, Ramayana, Monalisa and many more have survived the changing tastes of generations. Dancing legends like Balasaraswati, Rukmini Devi, Sitara Devi, Gopikrishna, Kelucharan Mahapatra, etc. needed little help from the critics to achieve what they did. Nevertheless we have a whole range of critics—literary, dance, music, theatre, art—some of whom are celebrated names in their own right. Critique of art and literature is basically an English tradition. In India

this genre had an uneven growth-varying in quality and acceptability from one linguistic State to the other.

The writers in different Indian languages achieved their success and popularity primarily through their readers over a period of time. The performing artists had clearly two sets of audience—rural and urban. For this purpose, rural also includes semi-urban audience in small towns where the performing artists were part and parcel of the society which recognised and promoted the good artists through community performances. A performer like Teejan Bai of 'Pandavani' fame never needed the support of any critic to make her art reach to the world.

This is, however, not to suggest that the art critics are of no consequence. As a genre scholarly or informed criticism has an important place in the creative pursuit of the people. They bear a seal of authenticity about an artist or a form in a given time and place, which may acquire historical importance in future.

The city-bound artists are a different group altogether. They are ambitious and aggressive. They are ready to compete; they need recognition. They need more money for their sustenance and right contacts to succeed.

This is where you need the support of critics for good reviews which help you to reach Academy and other forums. And of course to stake your claim to awards and honours. It need not be underscored that just any critic will not do. It has to be one writing in an English

newspaper, preferably with a regular column.

In new India (between 1950's and 1980's) these critics were not only much sought after but also formed part of the artists' community at large. Mulk Raj Anand, Krishna Chaitanya, Charles Fabri, Subudu et al, walked and wrote with erudition and authority. Through 'nineties this breed started disappearing. Excepting a few, most of the English newspapers have no space for such 'unproductive' activities. Of course they have a regular column for weekly reviews on cinema which is a high voltage economic activity but these reviews hardly influence the box office success.

To see a scholarly review of painting exhibitions or the works of a new artist in a newspaper page is a thing of the past. The performing artists, however, manage to get some space depending on their contacts and the kind of show they put up. The quality of reviews is deteriorating fast—the critics appear to be losing perspective and the dancers unwilling to accept any criticism.

In any case the critics tribe is declining steadily. Who is to blame—the media or the changing cultural ethos of our people? According to a website, there is a Dance Critics Association in the USA, having nearly three hundred members—both freelance and full-time. India certainly has a more vibrant cultural life which deserves greater attention.

<http://www.organiser.org>

## Prospects

### Indian Art Lacks a Proper Art Market Eco System

*There is a lack of a comprehensive information & services provider in the Indian Art Market. This needs to be addressed & already the art market is seeing the emergence of service provider like Smart & U who seek to address this need.*

Art is the new buzz word, the new trendy indulgence accessible to the casual viewer, the investment seeker & serious art collector. The interest in art is at an all time high & almost all seem to be jumping on to the bandwagon to have a piece of the cake. Understandably so, as art has given the maximum Return on Investment as compared to any other asset class. However, the market is not without it's set of challenges, for e.g. Artists, aware of the trend in the art market, produce overpriced works which lack content & depth; the emergence of Art Funds, which have pumped money into art as an 'asset class' have a real danger of quickly and artificially increasing the price; relatively new artists are commanding a level of price that has gone up too quickly & too fast; the lack of transparency in the way the auction market & the Art Galleries function; the lack of buyer sophistication in the Indian Market, which has seen the surge of investors rather than art collectors and last but not the least a severe dearth of spaces where artists can exhibit their works.

Most importantly what the Indian Art Market lacks is a

proper art market ecosystem which addresses issues like Art Insurance, Authentication, Art Valuation, State of the Art Restoration & Ware Housing facilities which are altogether missing or in their infancy.

Well, help may just be at hand, with a site called Smart & U which addresses these problems. It is an art communication portal and e-magazine to facilitate the art community, where the market dynamics of demand & supply will govern prices as against price manipulation by any individual or groups. This site provides a comprehensive information on Art News, Art Events, Art Advisory, Art related services like Insurance, Warehousing, Courier, Framers etc and also a platform to bring the buyer & seller of art in direct contact with each other enabling them to transact directly & privately without the need to pay commissions! This is the first site of it's kind that the Indian Art Market is seeing.

Smart & U also promotes promising & upcoming artists who don't have a platform to exhibit, by providing them the space to exhibit & sell their works. In addition they are also involved in promoting art through Cultural Camps to nurture art talent and support it under the umbrella of the Smart & U Visual Arts Foundation.

It may not be there yet, but the site has set a precedent for all others to emulate...i.e., providing the Indian Art Market & Art Lovers a proper Art Market Ecosystem, which is the need of the hour!

<http://www.newswiretoday.com>

### Moving ahead



*The Karnataka Historical Research Society in Dharwad has been contributing its mite for the promotion of historical, cultural and literary aspects of the State. Sachin Melligatti profiles one of the premier research institutes of South India.*

Since its inception in 1914, the Karnataka Historical Research Society (KHRS) in Dharwad has engaged itself in the promotion of history, culture, art and literature of Karnataka in more ways than one.

The society has come out with several mega projects to commemorate the golden jubilee of the unification of Karnataka, one of them being the publication and republication of Kannada books. On the occasion, the society plans to reprint 50 books written by eminent scholars and historians. The books which are under print will be released during the closing ceremony of the Suvarna Karnataka celebrations to be held in Bangalore in the month of October 2007.

KHRS, one of the premier research centres of South India, was formally established on the day of Vijayadashami in 1914. It was the dream child of Karnataka Kulapurohit Late Alur Venkatrao, Rama Rao Naragundkar, N S Rajapurohit and R Kadapa whose contribution to the rich cultural heritage of

Karnataka is phenomenal. It was subsequently registered under the Bombay Government Society Registration Act on April 25, 1930.

KHRS was set up with the intention of educating people about the heritage of Karnataka and instill the spirit of patriotism among general public.

The society is engaged in publishing books and booklets apart from holding seminars and workshops on historical, cultural and literary aspects of the State.

KHRS Chairman A R Panchamukhi says, "In 1936, the society had organised the 600th anniversary of the establishment of the Vijayanagara Empire. It was attended by a large number of people and the event turned out to be historic."

On that occasion, he says, the KHRS also brought out a souvenir named 'Vijayanagara Sixth Centenary Commemoration Volume', both in Kannada and English, which proved to be a milestone in the history of KHRS.

Mr Panchakamukhi says that great personalities like Alur Venkatrao, Nittur Srinivas Rao, V K R V Rao, R S Panchamukhi, D P Karmarkar, R G Deshpande and others have served the KHRS in various capacities and contributed greatly for its development.

Till date, the KHRS has published over 50 books in Kannada, English and Sanskrit. It is also bringing out a half-yearly journal on research articles written by eminent scholars.

“These invaluable books will make Kannadigas proud of the rich cultural, historical and literary treasure of our State. They also serve as background material for students and researchers of history,” says Mr Panchamukhi.

Though KHRS has planned the mega project of publishing 50 research works to mark the Golden Jubilee of Karnataka Unification, it is facing a severe financial crunch.

“It would be of great help if the Government provides sufficient funds for the same,” says Mr Panchamukhi.

### **Timely advice**

The Karnataka College of Dharwad, one of the prestigious educational institutions of North Karnataka, faced several difficulties in its initial years. It was even on the verge of being closed down, but for the suggestion of veteran journalist M V Melligatti of Dharwad. The details are being mentioned in the book ‘Prominent personalities of Dharwad’, being brought out by KHRS.

The college, set up in 1920 by Dewan Bahadur Rodda and R C Aratal, received a Government Order asking the college to close down. This happened during the 40s. Prof Menezes, the acting principal of the college, was asked to stop admissions to the degree course the college offered. With hardly three days left for the commencement of the new academic year, Prof Menezes consulted his staff members and friends for steps to overcome the crisis.

At this juncture, his journalist friend Melligatti suggested to Prof Menezes to announce that closing down the college was impossible as admissions to the first year degree course were already over.

This suggestion proved fruitful and the prestigious college was saved from being closed down. The college was thus saved from fading into history.

<http://www.deccanherald.com>



### **Painter pushes boundaries of native art**

#### ***Solo exhibition by Norman Akers replaces canceled Lawrence Indian Art Show***

For a while, Norman Akers sold art at the renowned Santa Fe Indian Market. It was the 1980s, and he’d just graduated from the Kansas City Art Institute.

“I have to admit it was one of the rare times I was making a living off of my work,” Akers says. “But what I found is the work I was producing I was becoming less and less engaged with. “It was very commercial work that I knew the public would buy. Basically, it was a product.”

That didn’t sit well with Akers, so he ditched the market and enrolled in graduate school.

The decision propelled him in a new direction, combining his Osage roots with a contemporary approach that sets him apart from many American Indian artists.

Lawrencians can see his work starting Friday at the Lawrence Arts Center, 940 N.H. The exhibition is one of several events marking the weekend that would have launched the 19th annual Lawrence Indian Art Show. Funding and management difficulties canceled that juried exhibition, and the arts center filled the vacancy with “Paintings by Norman Akers.”

The one-man show will complement the more traditional work being peddled at the Haskell Indian Art Market on Saturday and Sunday, says Rick Mitchell, arts center gallery director. On giant canvases, Akers layers landscape elements with animals, human figures, and objects from nature and technology. The paintings read like storybooks, with symbols creating a visual language. And although they’re a departure from the expressionist Southwest landscapes he hawked 20 years ago in Santa Fe, N.M. — stereotypical images that many collectors associate with native art — they’re very much rooted in his Osage identity.

“I’ve had some people look at my work and say, ‘That’s not Native American, and therefore you don’t know where you come from,’” says Akers, who teaches drawing and painting at Santa Fe’s Institute of American Indian Arts. “I think people have a tendency to judge based on what they’re seeing.”

He’s quick to note that he would never criticize people

who participate in native art markets. In Santa Fe, that one weekend of sales alone can sustain a family for most of a year.

“The other side of it is I do think, particularly today when we’re getting more and more native people trained in mainstream institutions, that it’s really important for younger artists to push the boundaries and really challenge the public’s perceptions of what native art is,” Akers says. “That is where innovation occurs.”

### **Life symbols**

Born in Fairfax, Okla., in 1958, Akers grew up in the Osage Nation — a rural setting in northeast Oklahoma. Moving to Kansas City in 1977 to attend the Art Institute represented a major change in his life.

“I really hadn’t been to the city before,” says Akers, now 49. “I found being in school with kids from St. Louis and Denver and Chicago had a major impact on me. I think I realized just how much I really didn’t know, and I found that I kind of embraced that idea of not knowing and spent a lot of time just looking in the library at a lot of contemporary and historical art.”

Akers studied painting with Lester Goldman, dropped out after three years to travel and look at art in Europe, and returned to finish his degree in 1982. But then the dilemma of how to make a living with a B.F.A. presented itself, and Akers enrolled in the museum studies program at the Institute of American Indian Arts. He earned a certificate in that field and worked for a time as a studio artist before heading to the University of Illinois,

Urbana-Champaign, to tackle his master's degree.

Now he supplements his art career with a professorship. "Teaching has afforded me the luxury of not having to deal with the market," Akers says. "So I've been able to explore my own ideas."

Chief among those concepts is the notion of connection and disconnection — to a land, a place, a home. For example, trees often show up in his work. In most cases, they're floating between the earth and sky with their roots and tops half-severed, half-reaching out, trying to attach to something.

"I was born in Oklahoma, and Osage County is my home. Even though I'm living in Santa Fe, I still do not consider that my home," Akers says. "Over the years, I've tried to create a personal symbology of images from various sources that somehow are part of my life. Collectively, they come together to communicate something about my experience."

### **Future plans**

Akers has 13 paintings in the Lawrence show; it doesn't take long to fill a large gallery with 60-by-70-inch canvases. "They look great in the gallery," says Mitchell, the exhibition director. "The gallery's just made for Norman's work. It's big, colorful, interesting, meaningful."

Mitchell contacted Akers when he found out the Convention and Visitors Bureau, which had produced the Lawrence Indian Art Show since it moved in 2003 from Kansas University's anthropology museum to the arts center, had pulled its

support from the enterprise. Up until then, the arts center had supplemented the juried exhibition with a solo show by a contemporary native artist.

"We're going back to that format ... from now on," Mitchell says. Judy Billings, director of the Convention and Visitors Bureau, says her organization broke ties with the juried exhibition because of management issues with fundraising and artist relations by Maria Martin, the show's coordinator. Billings declined to elaborate. For her part, Martin remains hopeful that she'll be able to revive the juried exhibition next year — for what would be its 20th anniversary — with a streamlined format, a new venue and renewed support from another umbrella agency.

"We were not able to secure the grant funding that we use for everything but the prize money," she says. "Some years you're real successful; others you're not."

"We're still bringing in some of the finest Indian artists in the country to participate in the two-day market, and the Lawrence Arts Center will exhibit the work of a wonderful contemporary artist who is doing some very exciting pieces that I think the public will really enjoy."

<http://www2.ljworld.com>

### **Somnath urges people to stand up for artistic freedom**

New Delhi, Sept. 11 (PTI): Expressing concern over "motivated attacks" on artists and their works, Lok Sabha Speaker Somnath Chatterjee yesterday said it is the collective responsibility of all to raise

their voice against those who interfere with artistic freedom.

"Unfortunately, for some time past, one notices with great anguish and concern, motivated attacks on artists and their works, which are against our national ethos and undermine their basic fundamental right," Chatterjee said while conferring the Lalit Kala Ratna award on 13 eminent artists for their contribution in the field of visual art and sculpture.

"Such dastardly acts amount to illegal censorship, and inhibit artists' creativity by causing an atmosphere of intolerance and hatred," he said. Exhorting people to stand up and raise their voice against those who "put restraints on and interfere with our artists' creative freedom", he said "reinforcing freedom of expression and consolidation of democratic spirit are the collective responsibility of all of us which we all should be ready to shoulder".

The award was instituted in 2004 by Lalit Kala Akademi, an autonomous body of the Ministry of Culture that works for the promotion of visual art, including painting, sculpture, ceramics and photography, to promote the works of prominent artists.

Chatterjee said in a multi-religious and pluralistic society, artists are in a better position to promote the spirit of co-existence, national unity and social integration. "They should by their creations contribute meaningfully to the cause of unity and for our composite culture to grow and flourish," he added.

<http://www.hindu.com>



### **The rhythms of Sivamani**

*Percussionist Sivamani performed at an art do in the capital recently, and it drew many from Delhi's social circuit to the show.*

### **Art and Music:**

After art and fashion, it's time for art and music now. Percussionist Sivamani performed at an art do in the capital recently, and the sounds of his drums, spoons, conches and other instruments drew many from Delhi's social circuit to the show.

### **Energy Unlimited:**

Sivamani gave an electrifying performance, dancing between a row of instruments. And after an hour-long show, he smiled and said, "This is nothing. I have played for hours at a stretch many times." But the surprise of the evening was actor Parvin Dabas, who had come on the invitation of a friend. In a casual denim jacket and jeans, he looked cool and enjoyed his night out thoroughly.

### **Combo Offer:**

Dressed in white, Alka Pande, art curator and organiser of the show, said, "Art as an investment has become popular. Culture is the soul of our country and both art and music are important parts of it. Today, we have both here. Sivamani represents this incredible cultural diversity."

<http://timesofindia.indiatimes.com>

## Technology

### Epson launches EPSON Stylus CX5500



Epson, a world leader in digital imaging, today announced the launch of the EPSON Stylus CX5500 All in One. Offering high quality and durable image printouts this All in One is also set to define the benchmark in affordable long term operating cost.

#### *Flexible ink cartridge arrangement for unsurpassed cost savings*

Featuring an innovative ink cartridge bay, this All in One offers the flexibility of accepting ink cartridges of different capacities. Based on the printing needs, this amazing feature will help reduce the cost of long term printing as users can now choose between Epson's Standard ink cartridges and Low Cost ink cartridges.

To further decrease the cost of printing, EPSON's INKdividual system allows users to only replace the colour which has run out instead of changing the full set of inks at the same time.

#### *Quality printouts assured*

Epson's revolutionary DURABrite Ultra inks to deliver the high quality and durable prints consumers are familiar with from Epson. DURABrite Ultra inks are

specially developed for resistance against fading, smudging and accidental water spillage.

*Award-winning print system and fast printing speed. Despite its attractive price proposition, the EPSON Stylus CX5500 punches above its weight with the award-winning Micro-Piezo\* print head system and Variable Sized Droplet Technology (VSDT). Both technologies combine to offer high print accuracy and reliability, with the ability to produce subtle tone gradation in images. Matched with print resolutions of up to 5760 dpi, users can be confident of printouts that are sharp and clear.*

#### *Achieve photo lab quality prints easily*

With hardware specifications similar to many higher end printers, this All in One impresses with the bundled suite of software applications. EPSON PhotoEnhance is a smart default feature which automatically corrects common flaws in images such as overexposure and red eye correction to ensure optimum printouts. For easy image management, the EPSON Creativity Suite provides reliable help in finding and sorting out your personal collection of digital images.

The EPSON Stylus CX5500 is priced attractively at Rs.5499 (MRP). As for the ink cartridges, the Standard inks are priced at Rs.460 (MRP) while the Low Cost inks are priced at Rs.250 (MRP). The Stylus CX5500 comes with a 2 year warranty and is available from August 2007 across the country.

<http://www.moneycontrol.com>

### Low-power digital displays could mount offensive on outdoor print

A new digital display technology being developed by scientists in Bristol and Toronto could threaten printed billboards thanks to reduced power needs and better colour handling.

The technology, dubbed P-Ink, controls the colour of individual pixels, while current technologies can only create colour by grouping pixels in trios and applying red, green and blue filters.

Displays could be up to three times brighter than predecessors and offer a much closer competitor to paper.

This fine level of control also offers a broader colour gamut and the ability to extend this into infra-red, which could, for example, control the amount of heat that passes through windows.

In the world of media, it means the ability to create the spot colours demanded by brand logos, and the ability to optimise the colour spectrum for specific effects.

It requires less than 3v of power, and only draws energy when changing colours, which would otherwise remain static.

The technology is being commercialised by Opalux, co-founded by University of Toronto chemist Dr André Arsenault.

Arsenault told printweek.com that the layer of photonic crystals could be

applied over an electrode array, such as an active matrix TFT back plane, using conventional printing methods.

Arsenault said the first commercial products could appear within a year or two. Shelf-edge displays are likely the first market, because the panels are small and, therefore, cheaper.

But there's no limit to the size, and the next target for P-Ink will be digital billboards. Due to the low power usage, P-Ink billboards could be powered by batteries or solar panels, meaning they can be sited in locations where conventional digital billboards can't.

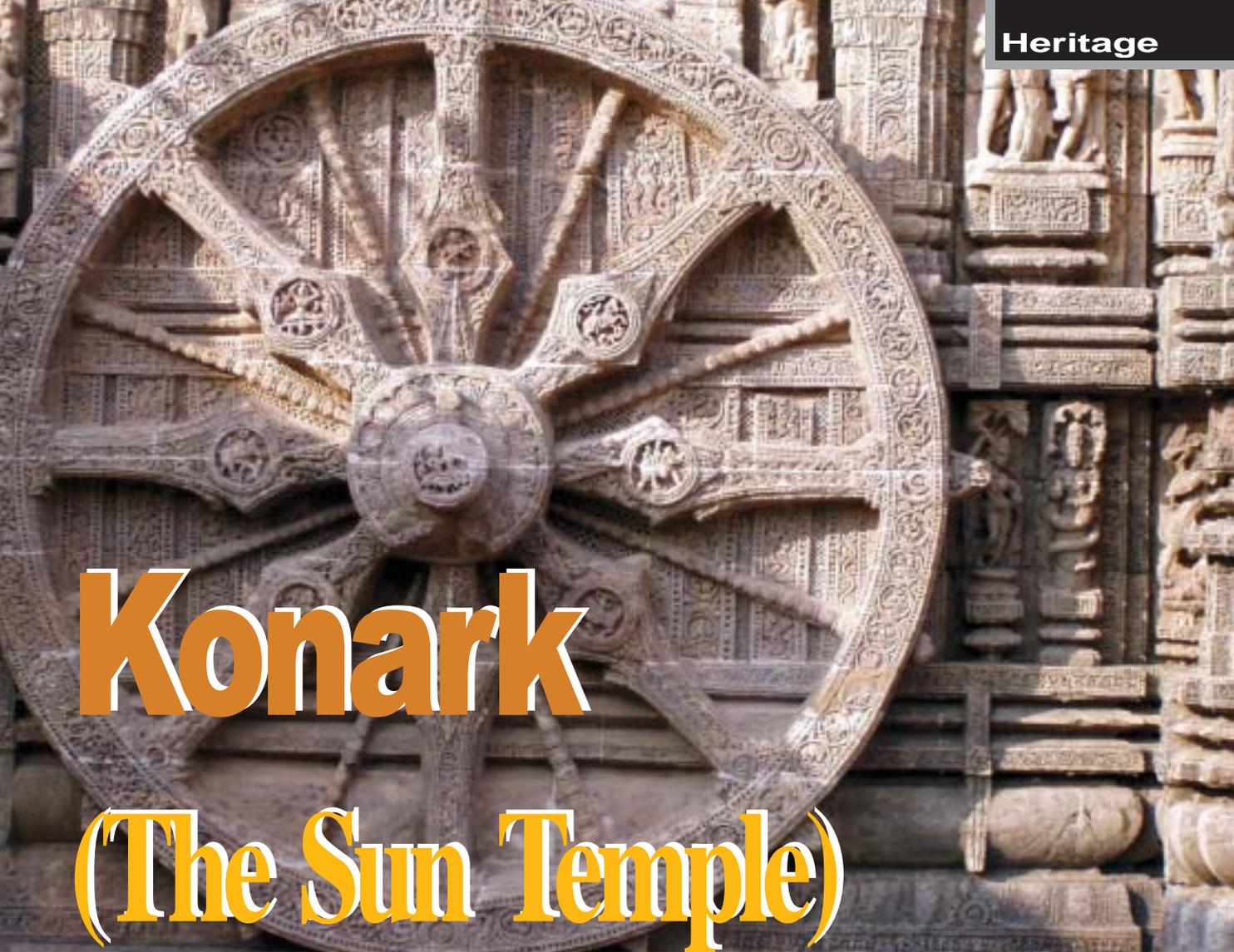
The technology remains in development, however, and Arsenault was frank about its current limitations.

The time taken to change from colour to another is currently too slow to support video, although this is unlikely to impact the roll out of the technology as e-paper and digital signage.

A bigger dampener is the current viewing angle, which is currently hobbled to between plus or minus 30°. Arsenault said he expects to improve this in the same way manufacturers improved the viewing angles for LCD displays, with the application of diffusion components.

Arsenault described P-Ink as "inherently stable". It has been thermally tested between -10 and 100°C, although Arsenault said that, for digital billboards, it will need to be tested at -40°C.

<http://www.printweek.com>



# Konark

## (The Sun Temple)

The temple city of Konark is situated in the eastern state of Orissa at a distance of around 65 km from Bhubaneswar and 35 km from Puri. The city extends between longitude 86.08°E and latitude 19.53°N. The temple was built by Raja Narasimhadeva to mark a military victory. Since the rulers used to worship the Sun, the temple was conceived as a chariot for Surya, the Sun God. The whole structure is in the form of a giant horse drawn chariot of the Sun. Together, the 24 wheels of the Chariot and the 7 horses drawing it symbolize the passage of time. The front of the main entrance has two giant stone lions crushing elephants. As you climb up the stairs, you'll see statues of horses on both side. All over the walls of this huge temple are beautiful carvings, sculptures and bas-reliefs (figures projecting from a plain background). Among them are thousands of images of gods, goddesses, men and women and scenes from life in the 13th century.

## History

Konark derives its name from Konarka, the presiding deity of the Sun Temple. Konarka is actually a combination of two words, Kona (corner) and Arka (sun), which, when combined, means the sun of the corner. Konark was one of the earliest centres of Sun worshipping in India. The place finds mention in the Puranas as Mundira or Mundirasvamin, a name that was subsequently replaced by Konaditya or Konarka. Apart from the Puranas, other religious texts also point towards the existence of a sun temple at Konark long before the present temple. Konark was once a bustling port of Kalinga and had good maritime trade relations with Southeast Asian countries. The present Sun Temple was probably built King Narashimhadev I (AD 1238-64) of the Ganga dynasty to celebrate his victory over the Muslims. The temple fell into disuse in the early 17th century after it was desecrated by an envoy of the Mughal emperor Jahangir. However, legend has it that the temple was constructed by Samba, the son of Lord Krishna. It is said that Samba was afflicted by leprosy, brought about by his father's curse on him. After 12 years of penance, he was cured by Surya, the Sun God, in whose honour he built this temple. Sun temple has been declared a World Heritage site by UNESCO.

## Architecture

The massive structure of the temple, now in ruins, sits in solitary splendor surrounded by the drifting sands. The entire temple has been designed in the shape of a chariot carrying the Sun God across the heavens. The huge intricate wheels of the chariot, which are carved around the base of the temple, are the major attractions of the temple. The spokes of these wheels serve as sundials, and the shadows formed by these can give the precise time of the day. The pyramidal roof of the temple, made of sandstone, soars over 30 m in height. Like the temples at Khajuraho, the Sun Temple at Konark is also covered with erotic sculptures.



**It took 16 years to complete.**

**1,200 artisans and**

**12,000 labourers**

**were employed**

**on the task.**



### The Legends

No one really knows why a temple was erected here, but there are many legends to account for its appearance. The most popular concerns 'Samba', the son of Lord Krishna. Samba was inordinately proud of his beauty. So proud that he once made the mistake of ridiculing a celebrated sage, 'Narada', who was not renowned for his looks. Narada was not amused. Always mischievous, he decided to have his revenge on the arrogant boy. He managed to lure the unsuspecting Samba to the pool where his stepmothers, the lascivious consorts of Krishna, were bathing in joyful abandon. When Krishna heard that his son had become a peeping tom, he was furious and cursed him with leprosy. Realizing later that the innocent boy had been tricked by Narada's cunning, Krishna was mortified. But he could not revoke his course; all he could do was advise his son to worship the sun god 'Surya', healer of all diseases, and hope for a cure. After twelve years of penance and worship, Samba was at last instructed by Surya to go and bathe in the sea at Konark. He did so and was cured of his awful affliction. Samba was so delighted that he decided there and then to erect a Surya temple on these spot. It was called "Konark", "Place of the Sun," from which the modern name comes.

The temple is a brilliant chronicle in stone, with impressive sculptures. It took 16 years to complete. 1,200 artisans and 12,000 labourers were employed on the task. In its original form, the total height of the temple was 227 feet and the temple is set in the middle of a spacious compound which lies about 2m below the surrounding land. The temple consists of a Deula, a Jagamohana and pillared Natamandapa. The Deula and Jagamohana stand close to each other above a high platform but the Natamandapa is a detached structure. The super structure of main shrine i.e. Deula has fallen down so also the super structure of the Natamandapa. The Jagamohana is intact. The joint structure of the Vimana (The main sanctum) and Jagamohana were conceived in the form of a Chariot (Ratha) of the Sun, drawn by seven impetuous horses, the chariot having 12 pairs of 8-spoke wheels. Some

say the wheels represent the 24 hours in a day and others say the 12 months in its concept. The seven horses make up the seven colours of the prism. The surface of it is intricately carved with some of the most fantastic sculpture seen in India. Both the main Deul and the Jagamohana, the ruins of the dancing hall and of the Mayadevi Temple in the Sun Temple compound, are covered with platforms, horses, floral motifs, colossal mythical animals, whimsical depictions of daily life, trade, erotic sculptures of amorous dalliances, war and trade and erotic imagery of human love manifested in countless forms as marvelous and detailed as those seen at Khajuraho.

There are also huge animal statues: two lions guard the pyramidal entrance, and on each side of the temple is a colossal war elephant, and a war horse trampling on fallen warriors. The pyramidal roof of the temple, made of sandstone, soars over 30 m in height and constructed with great precision.

The temple looks particularly impressive in the evening as it is illuminated between 6 and 9pm. Today the amphitheater with the Sun Temple at the backdrop is the venue of classical dance during the Konark Dance Festival in winter.

### How to get there

**Place :** Konark, Orissa

**Significance :** World Heritage Site

**Best Season :** October and March

**Air:** Nearest airport is Bhubaneswar, 65km away.

**Rail:** Nearest railhead is Puri on South East Railways, 35km away.

**Road:** 35km from Puri on the Marine Drive, 65km from Bhubaneswar, Konark is connected by an all-weather road. Regular bus services operate from Cuttack, Puri and Bhubaneswar 🇮🇳

*Sources:*

www.orissatv.com and  
www.cultureholidays.com

# World Around Us

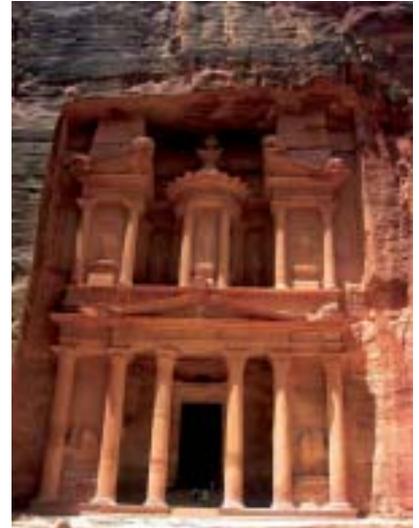
The New 7 Wonders of the World were announced during the Official Declaration ceremony in Lisbon, Portugal on Saturday, July 7, 2007 - 07.07.07. The New 7 Wonders of the World, as announced in random order at the Official Declaration Ceremony on 07.07.07, are: The Great Wall of China, Petra, Chichén Itzá, the Statue of Christ Redeemer, the Colosseum, Machu Picchu and the Taj Mahal. More than 100 million votes were cast worldwide. The New 7 Wonders are all equal – there is no rank among the list.



Christ the Redeemer, *Brazil*



Machu Picchu, *Peru*



Petra, *Jordan*



Great Wall of China, *China*



Colosseum, *Italy*



Chichen Itza, *Mexico*

Actresses Hilary Swank and Bipasha Basu and actor Ben Kingsley hosted the ceremonies in Lisbon's Benfica Stadium.

Bernard Weber, who launched the New7Wonders Foundation to unite the world by honoring our common heritage, announced the organization's next project: The New7Wonders of Nature. Amir Dossal, executive director of the United Nations Office for Partnerships, recognized the New7Wonders Foundation's ongoing efforts to promote the UN's Millennium Development Goals.



# *The Crown Palace*

*A celebration of woman's love*

*Prince Khurram, who would become Shah Jahan, was born in India in the same month as the Prophet Mohammed in the auspicious year 1,000 of the Islamic calendar (January 15, 1592). He was named Khurram, which means "joyous," by his dotting grandfather Akbar, who said the birth made the world glad. "He was born during the height of Akbar's power," says art historian Shobita Punja, "when most of India came under Mughal rule. He was very well educated, had brilliant teachers, and was quite an aesthete. He really was a very cultured human being."*

Prince Khurram was a handsome youth, "possessed of a sharp wit, a wonderful memory, a love for details and the capacity to master them." Legend has it that the young prince charmed Arjumand Banu Begum (later named Mumtaz Mahal) at the Royal Meena Bazaar during the Moslem New Year festival, where merchants brought fine cloth, precious jewels and other goods for the harem and nobles of the court

Though court poets celebrated the young girl's beauty, no contemporary likenesses of her are known to exist. According to author and art historian Milo Beach, "There are paintings that are labeled 'Mumtaz Mahal,' but they are simply generalized depictions of a Mughal beauty. There's virtually no contemporary account of her, because none of the historians would have had contact with her." Under Mohammed's law of "purdah," the law of the veil, women were obliged to hide their faces from public view. The only women depicted in paintings were court dancers and entertainers; it was taboo to paint royal women.

"Royal women were kept in seclusion, but that has nothing to do with the power they held," adds Beach. "They clearly were extremely powerful. Shah Jahan's father, Jahangir, married a woman named Nur Jahan who was really the person who ran the empire for the second half of Jahangir's reign, when he became addicted to opium and alcohol. He barely functioned as an emperor, and she ran the country."

"Little fact about Mumtaz except that she was the daughter of Asaf Khan, who was the Prime Minister for Shah Jahan and son of the Prime Minister for Jahangir whose sister, Nur Jahan, married Jahangir. You cannot be more closely related to the Imperial family than that. Many of Asaf Khan's cousins and other relatives were also placed in positions of enormous power in the Mughal court. So Mumtaz Mahal probably had a very important and influential role in her husband's life."

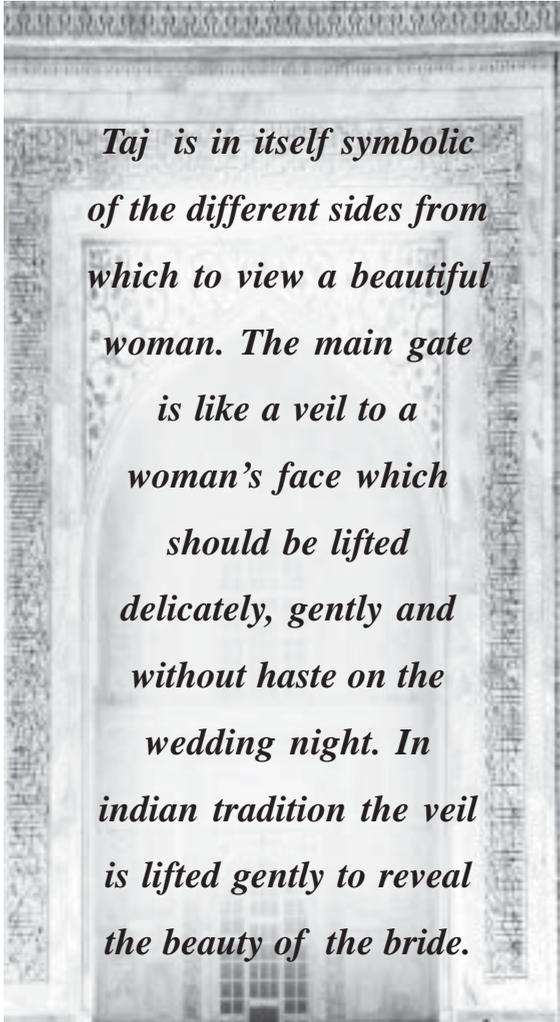
Before marriage to Mumtaz, the Emperor Jahangir had arranged two other marriages for his son for political

purposes. But although Shah Jahan had three regular wives, Mumtaz became his favorite and bore his only children. The Prince would not part with her even on his numerous military campaigns. In his suffering, she sustained him; in his glory, she inspired him to acts of charity and benevolence. Both comrade and counselor, she was beloved by him for her unswerving loyalty and by his people for her wise and compassionate guidance.

Agra, once the capital of the Mughal Empire during the 16th and early 18th centuries, is two and a half hours by express train from New Delhi. Tourists from all over the world visit Agra not only to see the ruins of the red sandstone fortress built by the Mughal emperors but to make a pilgrimage to Taj Mahal, India's most famous architectural wonder. In a land where magnificent temples and edifices abound to remind visitors about the rich civilization of a country that is slowly but surely lifting itself into an industrialized society.

The postcard picture of Taj Mahal falls short to convey the legend, the poetry and the romance that shroud what Rabindranath Tagore calls "a teardrop on the cheek of time". Taj Mahal means "Crown Palace" and is in fact the most well preserved and architecturally beautiful tomb in the world. It is best described by an English poet, Sir Edwin Arnold, as "Not a piece of architecture, as other buildings are, but a proud passion of an emperors love wrought in living stones." It is a celebration of woman's love, exquisitely portrayed in marble. And that's the way to appreciate it !

Taj Mahal stands on the bank of River Yamuna, which otherwise serves as a wide moat defending the Great Red Fort of Agra, the centre of the Mughal empire until they moved their capital to Delhi in 1637. It was built by the fifth Mughal emperor, Shah Jahan in 1631 in the memory of his second wife, Mumtaz Mahal, a Muslim Persian princess. She died while accompanying her husband in Behrampur in a campaign to crush a rebellion, after giving birth to their 14th child. Her death so crushed the emperor that all his hair and beard were said to have grown snow white in a few months.



*Taj is in itself symbolic of the different sides from which to view a beautiful woman. The main gate is like a veil to a woman's face which should be lifted delicately, gently and without haste on the wedding night. In indian tradition the veil is lifted gently to reveal the beauty of the bride.*

When Mumtaz was still alive, she extracted four promises from the emperor: first, that he build the Taj; second, that he should marry again; third, that he be kind to their children; and fourth, that he visit the tomb on her death anniversary. He kept the first and second promises. Construction began in 1631 and was completed in 22 years. Twenty thousand people were deployed to work on it. It was designed by the Iranian architect Ustad Isa and it is best appreciated when the architecture and its adornments are linked to the passion that inspired it. It is a “symbol of eternal love”

Having buried her down at Behrampur, it was time for the emperor to keep his promise and build a tomb there itself. But by and by, it was felt that it was virtually impossible to transfer all the marble there, as it would cost an entire fortune and an entire lifetime. So, when Agra was chosen as the only alternative, astonishingly her grave was uprooted and brought to Agra, only to be finally transferred to the monument, completed twenty two years later.

The Taj rises on a high red sandstone base topped by a huge white marble terrace on which rests the famous dome flanked by four tapering minarets. Within the dome lies the jewel inlaid cenotaph of the queen. So exquisite is the workmanship that the Taj has been described as “designed by giants and finished by jewellers”. The only asymmetrical object in the Taj is the casket of the emperor which was built beside the queens, as an afterthought. The emperor was deposed by his son and imprisoned in the Great Red Fort for eight years but was later buried in the Taj. During his imprisonment he was barred from visiting Taj. What he could have seen was just a little view of Taj in a reflection of a diamond.

As a tribute to a beautiful woman and as a monument for enduring love, the Taj reveals its subtleties when one visits it without being in a hurry. The rectangular base of Taj is in itself symbolic of the different sides from which to view a beautiful woman. The main gate is like a veil to a woman’s face which should be lifted delicately, gently and without haste on the wedding night. In Indian tradition the veil is lifted gently to reveal the beauty of the bride. As one stands inside the main gate of Taj, his eyes are directed to an arch which frames the Taj.

The dome is made of white marble, but the tomb is set against an awesome backdrop of the river and it is this background that works its magic of colours through their reflection and transforms the view of the Taj. The colours change at different hours of the day and during different seasons. Like a jewel, the Taj sparkles in moonlight when the semi-precious stones inlaid into the white marble on the main mausoleum catch the glow of the moon. The Taj is pinkish in the morning,

Wonder	Date of construction	Location / Builder	Notable features / Attributes
Great Wall of China	5th century BC - 16th century	China	Longest human made structure ever known / Perseverance, Persistence
Petra	unknown	Jordan	Engineering, Protection
Christ the Redeemer (statue)	Opened 12 October 1931	Rio de Janeiro, Brazil	Welcoming, Openness
Machu Picchu	c.1450	Cuzco, Peru	Community, Dedication
Chichen Itza	c.600	Yucatán, Mexico	Worship, Knowledge
Colosseum	Completed 80 AD	Rome, Italy	Joy, Suffering
Taj Mahal	Completed	Agra, India c.1648	Noted to be the monument of love and passion since it was built by Shah Jahan in memorial of his wife, Mumtaz Mahal when she died. It was her tomb, and once Shah Jahan died he was buried alongside his beloved wife. Over 16 years were required to prepare this massive monument of Makrana marble / Love, Passion

milky white in the evening and golden when the moon shines. These changes, they say, depict the different moods of woman.

Different people have different views of the Taj but it would be enough to say that the Taj has a life of its own that leaps out of marble, provided you understand that it is a monument of love. As an architectural masterpiece, nothing could be added or subtracted from it.

**Year of Birth** - 1592

**Real Name** - Khurram

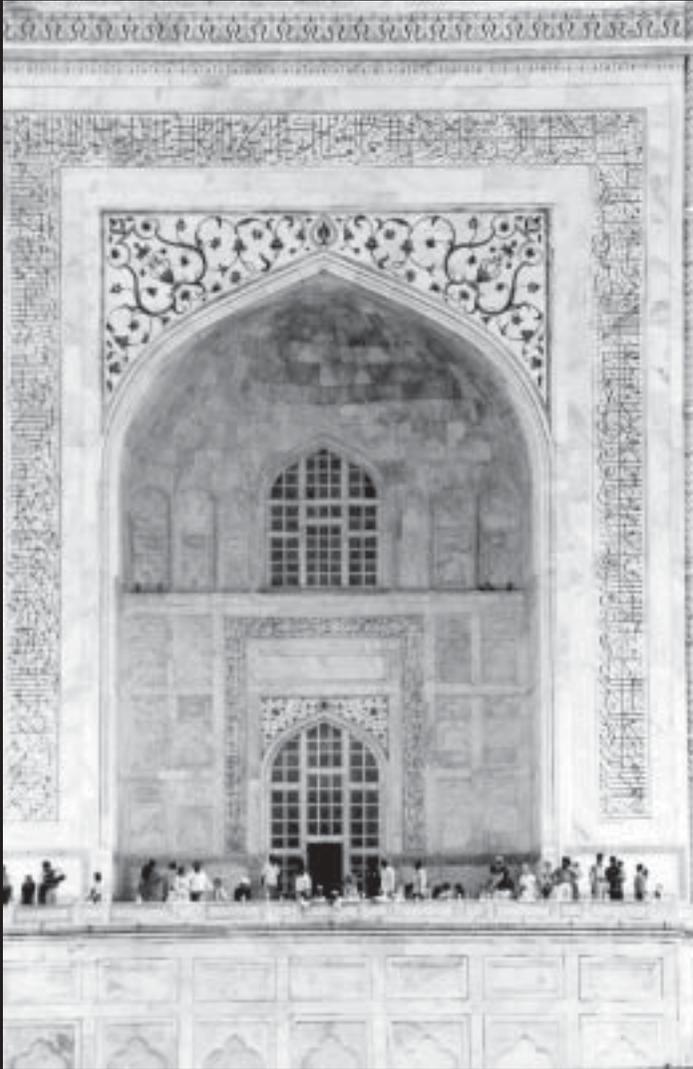
**Father** - Emperor Jahangir

**Mother** - Princess Manmati

**Marriage** - Married Arjumand Bano (Mumtaz Mahal) in 1612. She died in 1631, giving birth to his 14th children.

**Died** - 1666

**Rule Period** - 1627 to 1658



## Exterior decoration

Nearly every surface of the entire complex has been decorated. The exterior decorations of the Taj Mahal are among the finest to be found in Mughal architecture of any period. As the surface area changes — a large pishtaq has more area than a smaller — the decorations are refined proportionally.

In line with the Islamic prohibition of the use of anthropomorphic forms, the decorative elements come in basically three categories:

- Calligraphy
- Abstract geometric elements
- Vegetative motifs

*The decorative elements were created in three ways:*

- Paint or stucco applied to the wall surface
- Stone inlay
- Carvings
- Calligraphy on large pishtaq

20 June-July, 2007

## Calligraphy



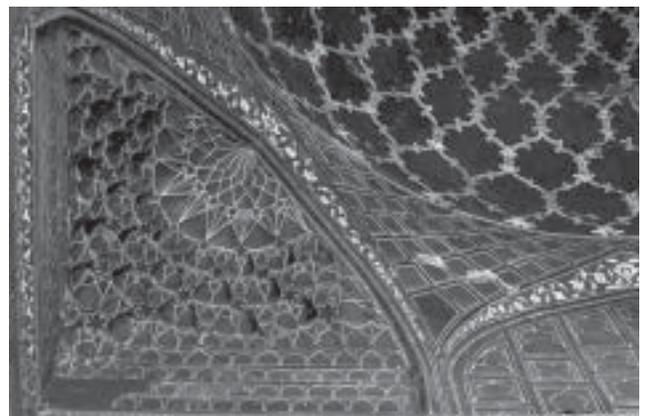
Throughout the complex, passages from the Qur'an are used as decorative elements. The calligraphy is a florid and practically illegible *thuluth* script, created by the resident Mughal court's Persian calligrapher, Amanat Khan who signed several of the panels. As one enters through the Taj Mahal Gate, the calligraphy reads "O Soul, thou art at rest. Return to the Lord at peace with Him, and He at peace with you."

The calligraphy is made by jasper inlaid in white marble panels. Some of the work is extremely detailed and delicate, especially that found on the marble cenotaphs in the tomb. Higher panels are written slightly larger to reduce the skewing effect when viewed from below.

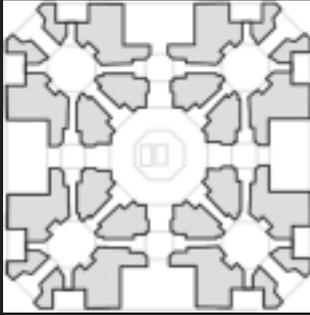
Recent scholarship suggests that Amanat Khan chose the passages as well. The texts refer to themes of judgment: of doom for nonbelievers, and the promise of Paradise for the faithful. The passages include: *Surah 91* (The Sun), *Surah 112* (The Purity of Faith), *Surah 89* (Daybreak), *Surah 93* (Morning Light), *Surah 95* (The Fig), *Surah 94* (The Solace), *Surah 36* (Ya Sin), *Surah 81* (The Folding Up), *Surah 82* (The Cleaving Asunder), *Surah 84* (The Rending Asunder), *Surah 98* (The Evidence), *Surah 67* (Dominion), *Surah 48* (Victory), *Surah 77* (Those Sent Forth) and *Surah 39* (The Crowds).

## Abstract geometric decoration

Abstract forms are used especially in the plinth, minarets, gateway, mosque, and jawab, and, to a lesser extent, on the surfaces of the tomb. The domes and vaults of the



sandstone buildings are worked with tracery of incised painting to create elaborate geometric forms. (The incised painting technique is to scratch a channel in the stone, and to then lay a thick paint or stucco plaster across the surface. The paint is then scraped off the surface of the stone, leaving paint in the incision.)



Floor Plan of Taj Mahal

So exquisite is the workmanship that the Taj has been described as “designed by giants and finished by jewellers”.

On most joining areas, herringbone inlays define the space between adjoining elements. White inlays are used in the sandstone buildings, dark or black inlays on the white marble of the tomb and minarets. Mortared areas of the marble buildings have been stained or painted dark, creating geometric patterns of considerable complexity.

Floors and walkways throughout use contrasting tiles or blocks in tessellation patterns.

### Interior decoration

The interior chamber of the Taj Mahal steps far beyond traditional decorative elements. One may say without exaggeration that this chamber is a work of *jewellery*. Here the inlay work is not *pietra dura*, but lapidary. The inlay material is not marble or jade but precious and semiprecious gemstones. Every decorative element of the tomb’s exterior has been redefined with jeweler’s art.



Jali screen surrounding the cenotaphs

### The jali

The octagonal marble screen or *jali* which borders the cenotaphs is made from eight marble panels. Each panel has been carved through with intricate piercework. The remaining surfaces have been inlaid with semiprecious stones in extremely delicate detail, forming twining vines, fruits and flowers.

### Materials

The Taj Mahal was constructed using materials from all over India and Asia. Over 1,000 elephants were used to transport building materials during the construction. The translucent white marble was brought from Rajasthan, the jasper from Punjab, jade and crystal from China. The turquoise was from Tibet and the Lapis lazuli from Afghanistan, while the sapphire came from Sri Lanka and the carnelian from Arabia. In all, twenty eight types of precious and semi-precious stones were inlaid into the white marble.

<http://en.wikipedia.org>



# Priyasha Ortho Centre

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MBBS, D.N.B. (Ortho)



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**9 8 1 1 1 1 1 8 6 8**

# Child Development: 13- to 16-Year-Olds

Middle adolescence is a time of blossoming development - the insecure, inwardly focused 13-year-old becomes a cheerful, charming 16-year-old looking toward the future. During this time your child's thinking skills take a decidedly adult turn, his body matures, and friends and social networks outside the family become increasingly important. Now is when you will really begin to get a glimpse of the adult your child will become.

## Physical Development

Boys and girls still exhibit markedly different levels of physical maturity as they enter middle adolescence. Girls' rapid growth is generally tapering off, while many boys have yet to see the beginning of their much anticipated growth spurt. By the end of this period most girls will be near their adult height; boys may continue to grow until age 18 or 19.

### Girls

- Growth in height continues, but at a slower pace than earlier; adult height is reached by age 16 or 17
- Breast development continues
- Pubic hair thickens, darkens, and takes on adult triangular pattern
- Underarm hair thickens
- Hips widen; fat deposits in buttocks, legs, and stomach increase
- Menstrual periods become regular; ovulation is established; pregnancy becomes possible

### Boys

- Rapid growth in height and weight
- Muscles fill out and strength increases dramatically
- Voice deepens
- Pubic and underarm hair appears and thickens
- Body hair increases
- Penis, scrotum, and testes enlarge
- Ejaculation and nocturnal emissions occur



**Nancy Firchow**

Writer and former librarian for  
Schwab Learning  
USA

### Both Girls and Boys

- Always hungry; appetite is great
- Need for sleep increases; may sleep quite late on week ends
- Oily skin and acne may be problematic
- Sweating increases
- Rapid growth may cause clumsiness and lack of coordination
- Sexual desires and fantasies increase

## Intellectual Development

Between 13 and 16 your child's ways of thinking about himself, others, and the world shift to a much more adult level. He enters middle adolescence with a focus on things he can experience here and now, and moves to being able to imagine the range of possibilities life holds. Expect the following changes as a progression of development rather than as age-based milestones:

- Arguing skills improve (and are demonstrated often and with great passion)
- Reasoning skills improve:
  - begins with the ability to apply concepts to specific examples
  - learns to use deductive reasoning and make educated guesses
  - learns to reason through problems even in the absence of concrete events or examples
  - becomes able to construct hypothetical solutions to a problem and evaluate which is best



- Focus on the future develops
  - begins with a present focus, mixed with some fantasy
  - learns to recognize that current actions can have an effect on the future
  - starts to set personal goals (and may reject goals set by others)
- Decision-making skills improve:
  - begins to independently differentiate right from wrong and develops a conscience
  - learns to distinguish fact from opinion
  - learns to evaluate the credibility of various sources of information
  - becomes able to anticipate the consequences of different options
  - may challenge the assumptions and solutions presented by adults

### Social & Emotional Development

During this period your child will continue to be an emotional pendulum: happy and at ease one year, troubled by self doubts the next. These swings will smooth out as your teen approaches the end of high school and gains more confidence in his own independence.

#### 13-Year-Olds

- Uncertain, unhappy, and sensitive
- Withdrawn; spends a lot of time alone; needs privacy
- Convinced that everyone else is watching and judging
- Very concerned with body image
- Self-esteem at a low ebb
- Not sociable with adults
- Friendships tend to be group-focused; more squabbling than a year ago

#### 14-Year-Olds

- Generally happy and easy-going
- Recognizes own strengths and weaknesses
- Finds many faults with, and is embarrassed by, both parents
- Likes to be busy and involved in many extracurricular activities
- Social circle is large and varied; includes friends of both sexes
- Very anxious to be liked
- Interest in the opposite sex is strong

#### 15-Year-Olds

- May be quarrelsome and reluctant to communicate
- Strong desire for independence; wants to be free of family
- relationship with siblings may be better than with parents
- friends are very important; may have one or two "best friends"
- dating and romantic relationships are commonplace

#### 16-Year-Olds

- relationship with family is easy and giving
- feels comfortable in own skin; secure sense of self
- starts to view parents as people, rather than rule-makers
- friendships are very important
- most have many friends of both sexes with shared interests
- romantic relationships can be quite intense

### And Finally ...

Remember that growth and development are influenced by many factors - including genetic, social, and cultural - and that each child is an individual who will develop at his own pace. The milestones presented here are averages; your child may progress more quickly or a little more slowly. You can help your child through this period of great change by showing support and listening to his worries and concerns. And as always, if any aspect of your child's development seems very atypical, talk to his pediatrician and encourage your teen to ask questions as well! 🌟

[www.schwablearning.org](http://www.schwablearning.org)

#### About the Contributor

Nancy Firchow is a freelance writer and former librarian for Schwab Learning. She has a Masters degree in Library Science and has also worked as a medical research librarian. Read more articles by Nancy Firchow, M.L.S.

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## ए

क कहावत है - घर की मुर्गी दाल बराबर। यह कहावत इंसानों पर भी लागू की जा सकती है और परिस्थितियों पर भी। आज परिस्थितियों की चर्चा करें। कमोबेश यह सबके ऊपर ही लागू होता है कि जो चीज हमें आसानी से उपलब्ध होती है, हम उसकी उतनी कद्र नहीं करते, जितनी वह मूल्यवान होती है। लेकिन यदि वही वस्तु दुर्लभ हो जाए तो फिर वह हमारे लिए अमूल्य हो जाती है।

एक छोटा-सा उदाहरण लें पानी का। यद्यपि स्वतंत्रता के ६० वर्षों बाद भी हम अपने देश के कोने-कोने तक स्वच्छ पेयजल नहीं पहुँचा सके हैं मगर इसके बावजूद जहाँ वह प्रचुर मात्रा में मौजूद था, वहाँ हमने उसकी कमी कद्र नहीं की। शहरों में महज कार धोने या दरवाजे के सामने छिड़काव करने के नाम पर बाल्टियों भर पानी बहाने में हमें कभी कोई संकोच नहीं हुआ। और यह पानी वह था जो हमें पीने के लिए उपलब्ध कराया गया था। मगर आज जब एक लीटर मात्र पानी के लिए हमें १०, १२ या १५ रुपये खर्च करने पड़ते हैं तो हम उस पानी को खर्च करने में अपनी आदतन विलासिता का प्रदर्शन नहीं करते।

बच्चों को एक जिम्मेदार नागरिक के रूप में विकसित करने के लिए यही पानी एक बहुत बड़े शिक्षक का काम कर सकता है। दुर्भाग्यपूर्ण सच यह है कि स्वतंत्रता के ६० वर्षों बाद भी हम पूरे देश में महज पीने के लिए भी स्वच्छ पानी की आपूर्ति सुनिश्चित नहीं कर सके हैं। हमारी आबादी का एक बड़ा हिस्सा आज भी स्वच्छ पेयजल से वंचित है। और उससे भी बड़ा हिस्सा पीने के लिए ही नहीं, सामान्य प्रयोग में लाये जाने वाले पानी को हासिल करने के लिए भी जितना परिश्रम और संघर्ष करता है, उसकी महानगरों और बड़े शहरों में रहने वाले लोग कल्पना भी नहीं कर सकते। महानगरों और बड़े शहरों में जितना पानी शॉवर से नहाने, फ्लश में प्रयोग करने और कार धोने के नाम पर बहाया जाता है, उससे हमारे देश की आधी आबादी को कम से कम पीने के लिए पानी उपलब्ध हो सकता है।

कहा जाता है कि तीसरा विश्वयुद्ध (यदि दूसरे विश्वयुद्ध के बाद हुए तमाम युद्धों को विश्वयुद्ध न माना जाए) पानी के लिए होगा। क्या पानी के उचित उपयोग और बचत का पाठ अपने बच्चों को पढ़ाकर हम इस युद्ध की संभावना को खत्म चाहे नहीं कर सके, मगर कम करने में अपना योगदान नहीं दे सकते?

इसी तरह की स्थिति शिक्षा की भी है। आज महानगरों और बड़े शहरों में एक आम मध्यमवर्गीय माता-पिता भी अपने बच्चों के स्कूल की फीस पर डेढ़-दो हजार रुपये महीना खर्च करने में हिचकिचाता नहीं है। उनके बच्चे यदि कार से स्कूल नहीं आते-जाते तो भी बस या रिक्शा के नाम पर प्रतिमाह तीन से

आठ सौ रुपये खर्च किए जाते हैं। कई स्कूल तो अब ऐसे खुल गये हैं जहाँ बच्चों को हर साल विदेश यात्रा पर ले जाया जाता है। इसके बावजूद बड़ी संख्या में माता-पिता की यह शिकायत होती है कि उनके बच्चे पढ़ाई पर ठीक तरह से ध्यान नहीं देते हैं। मगर क्या यह शिकायत करने वाले अभिभावक कभी अपने बच्चों का इस सत्य से साक्षात्कार कराने के बारे में विचार भी करते हैं कि इस देश के अधिकांश गाँवों में शिक्षा के लिए बच्चों को कितना संघर्ष करना पड़ता है?

यदि अपने बच्चों की आँखें खोलना चाहते हैं (और अधिकांश खुद अपनी भी आँखें खोलना चाहते हैं) तो जरा अपनी आरामगाह से निकलकर छोटे-छोटे गाँवों में जाकर देखिए। प्राइमरी में पढ़ने वाले छोटे-छोटे बच्चे भी फटा झोला लेकर नंगे पाँव पाँच-पाँच किलोमीटर पैदल चलकर घर से स्कूल और स्कूल से घर जाते हैं। उनके मैल से भरे कपड़ों में भी कई बार कई पैबंद लगे होते हैं। खाने के नाम पर उन्हें दोपहर में कटोरा भरकर जरा-सी दाल या दूध के साथ चावल या बेस्वाद खिचड़ी मिलती है। शिक्षकों के अभाव में चार-चार कक्षाएँ एक शिक्षक के हवाले होती हैं। इसके बावजूद जब सुबह वे स्कूल के लिए निकलते हैं तो उनके कदमों में उत्साह होता है और जब वे शाम को घर को लौटते हैं तो उनकी आँखों में शिक्षा की चमक। छोटी-सी उम्र में चार अक्षर सीखने के लिए ये नन्हें बच्चे जितना संघर्ष करते हैं उसकी कल्पना भी हमारे-आपके घरों में सुख-सुविधाओं में पलने वाले बच्चे नहीं कर सकते।

लेकिन सवाल कल्पना कर सकने या न कर सकने का नहीं है। सवाल यह है कि हमारे देश की इस हकीकत से बच्चों को भी अवगत होना चाहिए। उन्हें यह पता होना चाहिए कि एक-एक मटका पानी लाने के लिए गाँव की औरतें कितने किलोमीटर पैदल चलती हैं या अपनी पढ़ाई करने के लिए छोटे-छोटे बच्चे कितने-कितने किलोमीटर नंगे पाँव पैदल चलकर आते-जाते हैं। पहले हमें समझना चाहिए और फिर अपने बच्चों को भी यह समझाना चाहिए कि एक-एक गिलास पानी या एक-एक अक्षर का ज्ञान कितना दुर्लभ और मूल्यवान है।

क्या आप जानते हैं कि आज भी देश के बहुत से गाँवों में गरीबी रेखा से नीचे रहने वाले परिवार अपने बच्चों को केवल इसलिए स्कूल भेजते हैं कि कम से कम उन्हें एक समय तो भर पेट भोजन स्कूल में मिल सके। आज देश के अनेक गाँवों में पढ़ने वाली अनुसूचित जाति/जनजाति की लड़कियों की स्कूलों में उपस्थिति इसलिए बढ़ी है कि उन्हें स्कूल में उपस्थित रहने पर प्रतिदिन एक रुपया उपस्थिति भत्ता मिलता है। उनके लिए यह एक रुपया भी बहुत मूल्यवान है। एक-एक बच्चे की शिक्षा पर हजारों रुपये महीना खर्च करने वाले लोग क्या इससे कोई सबक सीखने को तैयार हैं और साथ ही साथ अपने बच्चों को भी यह सबक सिखाने के लिए तैयार हैं? 🌱

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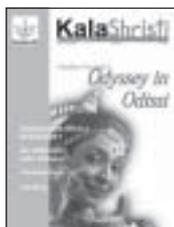
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# A SPORTY ENCOUNTER



## Indian Women's Hockey Team

A surprise gold in Manchester announced the return of India's international Hockey power, but in Melbourne they will be hoping to pick up a less controversial victory. Despite dominating the Asian competition, a disappointing appearance in Athens has left the squad more determined than ever to defend their Commonwealth champion status.

<http://www.melbourne2006.com.au>



omen's hockey!" Mudit couldn't believe it! Someone had made a film on women's hockey and Dad was planning to take him to see it as a birthday treat! No way! He would be the laughing stock among his friends. "Dad, Can't we go to see something else. Like Rush Hour 3" he asked his Dad. "I heard this one's an extremely good film," his father replied. "Actually, Dad I don't think there's any need to spend so much money on a birthday treat." Mudit was now desperate.

"I can buy my friends some ice cream or something." "But I've already bought the tickets. I'm sure it'll be interesting" his Dad assured him. Mudit's grandpa was watching the scene and realized something was wrong. "Hockey is as interesting game as cricket, you know" he said quietly. Mudit was shocked. What was grandpa saying! Grandpa, who never missed a single cricket match whether ODI or test series. "Cricket can't be compared to hockey." He said, immediately. That's true" said Grandpa.

"But did you know that hockey is our national sport?" he pointed out, "Whereas cricket came to us from the Britishers". "And, I'm told, hockey is a very ancient game which has been played for centuries" Easha piped up. Mudit got even more annoyed at his sister's interference. "As if you know anything about either hockey or cricket" he almost shouted at her. "Of course, I know!" she retorted, "We sometimes play hockey during PT period". "You call what you play hockey. You don't even hold the stick right" Mudit replied. "But, she's right you know. Hockey was played even during the Egyptian civilization" Grandpa intervened hastily. He could see Easha was beginning to feel bad. "Buried deep in Egypt in the village of Beni Hasan, one tomb shows two men with sticks with curved ends and standing just like in a hockey match" Grandpa continued.

"Wow!" even Mudit couldn't help feeling impressed. "Yes. Other civilizations like the Arabs, Greeks, Romans, Persians and Ethiopians played different variations of the game. And when Christopher Columbus found the New World, i.e. the Americas, the Aztec Indians of Central America were all playing a similar game, but they called it Cheuca "There are a lot of ancient sports which we still play under different names" continued grandpa. "Like?" asked Easha. "Kabaddi, which is an ancient game played to develop self-defense, quick responses to attack, sharpen the reflexes. Today kabaddi has gained international recognition." said grandpa. "I read somewhere that ludo was also called Pachisi. Is it correct?" asked Easha. "Yes. It was played by family members who wanted some kind of entertainment during hot afternoons." "Actually, our ancient people were very conscious of the value of good health and exercise. Physical fitness was stressed in every religion, Hinduism, Buddhism or Islam. So, a lot of sports were played like archery, wrestling, called Mullayuddha, javelin throw, discus throw, etc which are all part of the Olympics today." "Krishna killed Kamsa in a wrestling match" said Mudit, excitedly. He remembered the story of Krishna he had watched on television. "Yes. Krishna was expert at Mullayuddha, which means body combat. Bhima and Jarasandha were also expert wrestlers.

Two very important events in the Mahabharata are connected with wrestling – when Krishna killed Kamsa and when Bhima killed Jarasandha." explained grandpa. "Krishna was also wonderful with the Sudarshana chakra, wasn't he?" asked

Mudit, "The way he killed Shishupala with it." "Krishna loved the discus and was skilled at it just as Arjuna & Karna were proficient at archery and Bhima, Balarama & even Duryodhana were expert with the gaddha (mace)." added Grandpa. "Didn't women participate in any sports?" asked Easha. "Of course, they did.

Women too excelled in sports like archery, quail fighting, etc." said grandpa. "Strangely, even Gautama Buddha, who preached non-violence, was an ace at archery, chariot-racing and hammer-throwing." He added. "If the ancient people who played the game did not call it hockey, why is it called so by us?" asked Mudit. "Hockey probably comes from the French word called 'hockie', which comes from the French word hocquet, "So, that means the French brought hockey into the modern world?" asked Easha. "No. Strangely the modern game as we now play it is actually field hockey, and was evolved in the British Isles in the 19th century. It was popular English game adapted from the Irish game of hurling".



"So, hockey is a mixture of so many games from different regions?" asked Easha. "Yes." said grandpa. "But no one plays hockey here." Protested Mudit." He was still not convinced that hockey could be anyway better than cricket. "Everyone plays cricket. And, look at Sachin Tendulkar & Kapil Dev. They are such heroes". "Beta, India were Olympic champions for 6 continuous years!" "Mind blowing!" exclaimed Mudit. He thought he should share all this with Aditya,

his best friend. "And, Balbir Singh was the hero in Indian hockey – who played in the Indian teams of 1948, 1952 and 1956 and scored 5 of the six goals during the finals in Helsinki in 1952 which India won 6-1!"

Mudit was by now extremely impressed. Just then he sighted Aditya with bat & ball "Coming to play cricket?" asked Aditya. "No, I'm going to see 'Chak De India'" shouted Mudit. "What, that movie about women's hockey?" asked Aditya, incredulously. "Its India's national sport" replied Mudit proudly.

*Shyamala mani Iyer*

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# Nandalal Bose

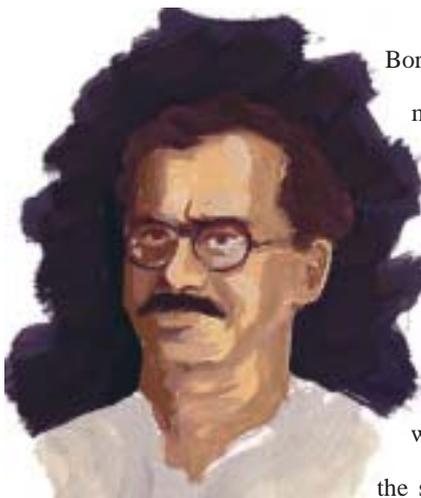
*The  
Indian Great  
Master  
of 20th  
century*

Died on  
April, the 16th 1966, in Calcutta.



### **Woman Commits Sati**

*Painting by Bose shows a devoted  
wife undergoing Sati ritual.*



Born in Bihar on December 1882, Nandalal Bose rose to become one of modern India's most important artists. A product of GCAC, Bose was mentored by Havell and Abanindranath. His integrity and intent idealism were reflected as well as widened with his nationalistic consciousness, his commitment for classical and folk art, along with its underlying spirituality and symbolism, and a responsibility towards shaping the self-consciousness, choices and moral virtues of the people. The early philosophical inspirations came from Havell, Coomaraswamy and Sister Nivedita, while his interactions with the Japanese painters in Calcutta influenced him to realize the significance of the artistic heritage.



**Buddha, Yashodhara, and Rahul**  
*Painting of Ajanta copied by artist Nandalal Bose*

The Indian renaissance formed the full vision of the magnificent yet ruined past in Abanindranath Tagore. Though it was pervaded with western realism, its nostalgic milieu asserted more of the national and Pan-Asian culture than the topical issues. After this advent, therefore, an intense need was felt for identifying indigenous sources of inspiration, and evolving a new artistic language, which would wed art to life. The key role here belongs to Nandalal Bose (1882-1966).

At fifteen, Nandalal went to Calcutta to continue his education. There he studied at the Central Collegiate School for his Entrance Examination and then joined the General Assembly College to study for the F. A. examination. But his passion remained art. All his time was spent collecting books and magazines to study the works of great painters. Even the money meant for his school fees went into art. He failed in the F. A. examination, then joined the Metropolitan College where again he did not pass the examination. Nothing persuaded him away from art.

Nandalal incessantly kept learning to paint, picking up model-drawings, still-life, etc. from his cousin Atul Mitra, copying



the works of European masters (like Raphael's Madonna) and the style of Raja Ravi Verma's (as seen in Mahashveta). When he was yet feeling his way, Bose was elated when he suddenly recognized his future Guru, Abanindranath Tagore, from his paintings like 'Buddha' 'Sujata' and 'Bajra-Mukut'

Too shy to ask Abanindranath to accept him as a disciple, Bose took his classmate Satyen to speak to the Guru on his behalf. Bose went with some paintings. Not only Abanindranath Tagore, but Havell and Lala Iswari Prasad examined them and appreciated the maturity of lines and experimentation in his works. Some were copies of European paintings but among the originals 'Mahasveta' won Havell's admiration while 'Ganesh' won over Lala Iswari Prasad.

Bose picked up a lot from Abanindranath. His method of teaching, simple and engaging as it was, enlivened the classroom atmosphere and inspired rapt attention from his disciples. Stories from the history of India, the Ramayana and the Mahabharatha were woven into his classes. Buddha's stories, Goddess Kali, Krishna, Shiva's Thandava Dance narrated in the classes fired Bose's imagination. There were others inspired by 'Bethala Panchavimshathi' stories. 'Sati' was one of his works of this period, which won much praise

Bose's original style was recognized by famous artists and art critics like Gaganendranath Tagore, Anand Coomaraswamy and O. C. Ganguli. He was also greatly encouraged by Sister Nivedita who became a great friend of the artist.

Along with being a great painter, Nandalal Bose played a leading role in the renaissance of art in India along with Asit



Gandhari in Balcony

Kumar Halder, Surendranath Ganguli, Samarendra Gupta, Kshitindranath Majumdar, Surendranath Kar, K. Venkatappa, Hakim Mohammed Khan, Shailendranath Dey, Durga Simha etc, who were all inspired by Abanindranath Tagore.

Bose drew rich inspiration also from Rabindranath Tagore. When he founded the Kala Bhavan in Santiniketan Rabindranath invited Nandalal Bose to have a free hand with the institution. He said “rarely did one come across in one person such a union of intelligence, sympathy, skill, experience and insight”. The Tagores left it to Bose to work out a cogent agenda in the field of art and try them out in practice. Without going into the argumentation of modernism or post-modernism, Bose approached the situation in a home-spun way. His focus was on the awakening of the creative potentials of each individual.

Bose’s experimentation and versatility enfolded numerous influences and traits. Ancient and folk traditions co-existed with the naturalism and Modernist persuasions. Tested conventions of art did not counter his involvement with actual life-people and impetus. Artistic subtleties and ethereal tones were frequently flavoured with vigor and energy. His mellow, restrained washes allied with the rhythmic, yet strong line dictating his compositions.

The historic artistic tradition of India coupled with several contemporary inspirations gave birth to an overlapping of styles in Nandalal’s creativity. His school project of copying the Ajanta murals lent translucence and a classical linearity to his style. Similarly, the emphasis on a unity between art and natural rusticity during the Kala Bhavan experience afforded the flat spaces of Mughal and Rajasthani traditions to his work, while the Sino-Japanese influences imparted

complexity to his soulful washes. The Sabari cycle of temperas, with their thick opaque pigments, exhibit a post-impressionist inheritance, at the same time giving an expressionistic impact with coarse, belligerent strokes and jagged areas. A transition from figuration to a dominance of landscapes was also spotted in his works in the 1930’s. Bose’s versatile experimentation blended all such inspirations beautifully in his series on the ‘Chaitanya’, while the rural Bengali ‘pata’ influenced his vibrant depiction of village life in the ‘Haripura-Posters’. His skillful combination of stylization with the realistic pinnacled in the ‘Natir-Puja Murals’ and the free and sparse preparatory drawings.

Internally restless, Nandalal Bose always carried with him a stack of blank cards, a slab of ink and brush. Ever sensitive to the stimuli surrounding him, he used to give in to his impulses to record these, recall old images and invent new ones, through small spontaneous sketches in monochrome. Nandalal Bose always kept the habit of realistic sketching on the spot and doing finished drawings of sceneries, people, animals and vegetation. Fundamental directness, seasoned detail, a convincing overall finish and emotion marked his expression.

Bose was relegated at times as a partisan idol, a prominent leader of the nationalist backlash against colonialism. Yet despite his nationalistic bent, Bose was not a defensive antagonist. He aimed to nourish the source streams of India’s creative genius, so as to make its stand with the world healthy and fruitful 🌿

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