

ÉDITO



Alain Daniélou à son bureau, Rome, 1991, Photo Sophie Bassouls.

Nous venons d'apprendre que « L'Erotisme divinisé » d'Alain Daniélou a été traduit en roumain. C'est ainsi la 11^e langue dans laquelle cet auteur est traduit après les récentes traductions en bulgare, tamoul et espagnol. Pour nos lecteurs roumains nous donnons ici deux critiques du livre dans leur langue, avec pour les deux une version en anglais.

L'équinoxe de printemps coïncide à quelques jours près avec le vernissage de l'exposition « Lumières de l'Inde » qui, après un beau succès à la Maison des Indes à Paris se transfère à la librairie « Chapitre XII » à Ixelles/Bruxelles. Le vernissage qui donnera lieu à une présentation par Christopher Gérard, Gabriel Matzneff et moi aura lieu le Vendredi 24 Mars.

L'exposition se transportera ensuite début Mai à la librairie « Molière » de Charleroi avec aussi une petite conférence de présentation par Christopher Gérard, Anne Prunet et moi-même.

Bon printemps,

Jacques Cloarec.

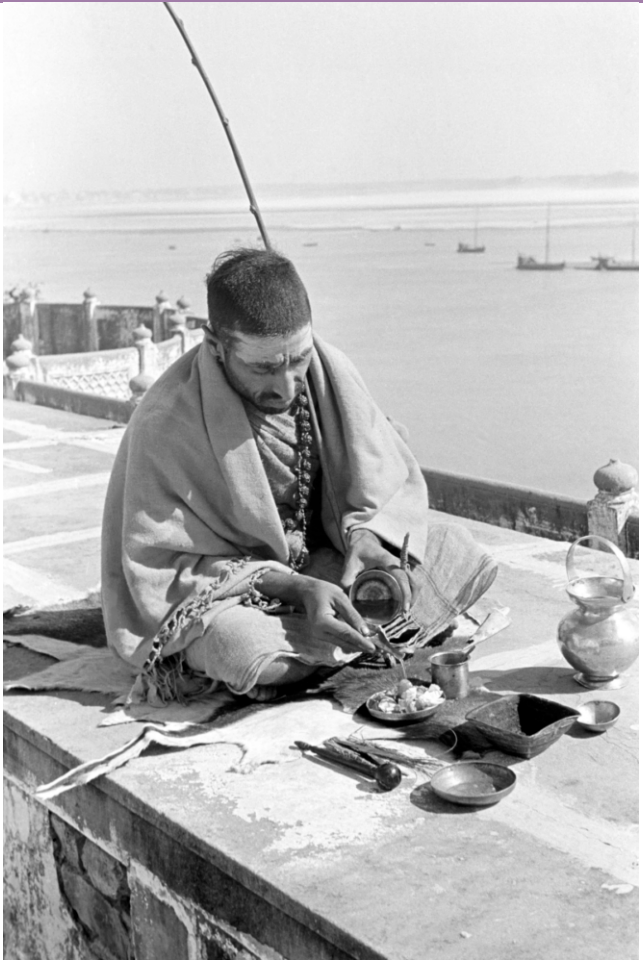
We have just learned that Alain Daniélou's "The Hindu Temple – Deification of Eroticism" (*L'Erotisme divinisé*) has been translated into Rumanian. Daniélou has now been translated into eleven languages, after the recent translations in Bulgarian, Tamil and Spanish. For our Rumanian readers, two reviews of the book in their language are included below, together with a paraphrased version in English.

The Spring Equinox (in the northern hemisphere) in a few days' time will coincide with the opening of the exhibition "*Lumières de l'Inde*", which - after its great success at the Paris *Maison des Indes* - is being transferred to the bookstore "Chapitre XII" at Ixelles/Brussels. The opening, including a presentation by Christopher Gérard, Gabriel Matzneff and myself, will take place on Friday 24 March.

The exhibition will then at the beginning of May move to the bookstore "Molière" at Charleroi, and will also open with a short presentation by Christopher Gérard, Anne Prunet and myself.

Have a good Spring!
Jacques Cloarec

EXPOSITIONS



**Alain Daniélou
sur les routes de l'Inde**

**Photographies noir et blanc
d'Alain Daniélou
et de Raymond Burnier**

Monique Toussaint
a le plaisir de vous inviter
au vernissage de l'exposition
présentée au cours d'une causerie
avec Jacques Cloarec,
Gabriel Matzneff, et Christopher Gérard
le vendredi 24 mars à 18 heures 30

Exposition du 25 mars au 29 avril
du mardi au samedi, de 13h30 à 18h

Librairie-Galerie Chapitre XII
12 avenue des Klauwaerts
1050 Bruxelles

En 1936, Alain Daniélou entame un long tour du monde dont l'étape ultime est l'Inde. En compagnie de son ami photographe Raymond Burnier, il arpente les routes du sous-continent à la recherche « d'un monde de l'autre côté du miroir », loin des grandes vérités fréquemment véhiculées sur le sujet. Marqué par cette première expérience sensorielle et intellectuelle de l'Inde, Daniélou ne cessera dès lors de retourner dans le sous-continent, parcourant ses lieux saints, fréquentant ses penseurs, maîtres spirituels et artistes, photographiant beaucoup et rédigeant surtout. Son regard se fait tantôt sans complaisance, tantôt plein de respect et de fascination sur les êtres, les monuments et les paysages qu'il découvre.

Le tableau de l'Inde traditionnelle présenté dans cette exposition, déjà montrée en Inde, à Milan, et à Paris, et réunissant quelques-uns des plus beaux clichés réalisés par les deux compagnons de voyage, se veut un véritable éloge du divers. A travers leurs photographies, Daniélou et Burnier se font l'œil des dieux, peut-être, mais surtout un œil qui voit, qui sent, et qui écoute.

Alain Daniélou (1907-1994) traverse le siècle de très curieuse manière. Son père, ami d'Aristide Briand, sera souvent ministre ; sa mère est fondatrice d'écoles religieuses d'enseignement ; son frère devient cardinal. Il commence par se mêler au milieu artistique et musical des années 30 à Paris, se lie à Max Jacob, Maurice Sachs, Henry Sauguet, Jean Cocteau, Pierre Gaxotte, après avoir fait de la peinture, suivi des cours de danse avec Legat, de chant avec Panzera, de composition avec Max d'Ollone. A la suite d'un voyage en Afghanistan, il découvre l'Inde, rencontre Rabindranath Tagore et, fasciné par ce pays, décide de s'installer à Bénarès en 1937. Il y reste plus de quinze ans, devient hindou, étudie le hindi, le sanskrit, la religion, la philosophie et aussi la musique, tant sur un plan pratique (il joue de la vina) que théorique. Il s'intéresse au symbolisme de l'architecture et de la sculpture indienne. Rentré en Europe en 1958, il devient un ardent défenseur des traditions musicales savantes des pays d'Orient, puis crée, à Berlin et à Venise, deux instituts chargés de la conservation et de la diffusion de ces traditions. Conseiller du Conseil International de la Musique, il est le fondateur des collections de disques de musiques

traditionnelles de l'Unesco. En 1971, il fait don de sa bibliothèque à la Fondation Cini (Venise). Ce fonds important trouve enfin un port d'attache, après avoir suivi la vie de nomade de son propriétaire pendant près d'un demi-siècle. Retiré en Italie en 1980, il continue d'écrire, mais aussi de peindre. Son abondante bibliographie regroupe des ouvrages fondamentaux sur la théorie musicale, tout autant que sur l'art, l'histoire, la société et la religion de l'Inde.

Grâce à l'aide d'Anne Ramaekers, l'exposition se poursuivra début Mai à la librairie Molière, Boulevard Joseph Tirou 68 à Charleroi en Belgique.

Thanks to the assistance of Anne Ramaekers, the exhibition will continue at the bookstore Molière at Charleroi in Belgium from the beginning of May.

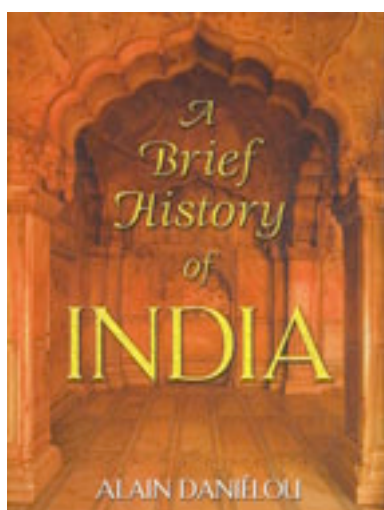
In 1936, Alain Daniélou started out on a long world tour, with a final stop in India. Accompanied by his photographer friend Raymond Burnier, he strode the roads of the subcontinent seeking "a world through the looking-glass", far from the great truisms frequently transmitted on the subject. Impressed by his first sensorial and intellectual experience of India, Daniélou continually returned to the subcontinent, visiting its holy places, frequenting its thinkers, spiritual masters and artists, taking many photographs and – above all – writing. His glance is without complacency and is full of respect and fascination for the peoples, the monuments and the landscapes he discovers.

The picture of traditional India presented in this exhibition includes some of the finest plates made by these two travelling companions and is a true "eulogy of what is different". The photographs of Daniélou and Burnier may well function as the eye of the gods, but it is an eye that not only sees, but also hears and listens.

Alain Daniélou (1907-1994) bestrides the century in a rather curious manner. His father, a friend of Aristide Briand, was several times a cabinet minister; his mother, the founder of Catholic teaching institutions; his brother became a cardinal. He began mixing with the artistic and musical circles of the 'thirties in Paris, becoming friendly with Max Jacob, Maurice Sachs, Henry Sauguet, Jean Cocteau, Pierre Gaxotte, after trying his hand at painting, following dancing lessons with Legat, singing with Panzera, composition with Max d'Ollone. As a result of a trip to Afghanistan, he discovered India, met Rabindranath Tagore and, fascinated by this country, decided to live in Benares in 1937. He stayed there fifteen years, became a Hindu, studied Hindi, Sanskrit, religion, philosophy and music, both on a practical level (he played the *vina*) and theory. He took an interest in the symbolism of Indian architecture and sculpture. On his return to Europe in 1958, he became an ardent defender of the musical traditions of the East, leading to the founding, in Berlin and Venice, of two institutes whose task was the conservation and diffusion of these traditions. As a councillor of the International Music Council, he founded Unesco's record collections of traditional music. In 1971, he donated his library to the Cini Foundation in Venice. This important heritage thus finally found a permanent home after following its owner's nomadic existence for over half a century. Daniélou retired to Italy in 1980, and continued to write and paint. His abundant bibliography includes seminal works on musical theory as well as on art, history, society and religion in India.



Revue de presse



Rambles
A cultural arts magazine.

Alain Daniélou,
A Brief History of India
(Inner Traditions, 2003)
L'Histoire de l'Inde
(Fayard, 1971)

The late Alain Danielou was a versatile and well-known Indian scholar. He lived in India for 15 years, translated the Kama Sutra in an edition that has been favorably reviewed, and wrote a number of books on Indian religion, music and thought. Danielou's history of India was originally published in France in 1971. This English translation by Kenneth Hurry includes a modest amount of additional material to take the story into the 21st century.

The book's preface is promising. The author writes, "the history of India is not merely a chronology -- a series of accounts of battles, conquests and palace revolutions." Yet here is a typical sentence chosen almost at random from later in the book, "According to Ptolemy, Siristolemaios (Shri-Pulumayi), son of Guatamiputra Satakarni, continued to reign at Baithana (Pratisthana), while Ozene (Ujjain) fell into the hands of Tiasthenes (Chastana)." Pay attention. There's a quiz at the end of this review. India's history may not be a mere chronology, but much of this book comes close. Density isn't the only problem. The author uses hundreds of place, region and empire names, yet the first map doesn't appear until more than 60 pages in and there are only three maps in the entire 353 pages of text. Given roughly 10,000 years during which political boundaries changed substantially every century or so, it's impossible to follow what's being described without supplementary material. Any history that covers sometimes obscure events over a long period of time can suffer from similar problems, but great historians such as Gibbon transcend such difficulties in part by knowing when to include more detailed information about people and events. The "Brief" in Danielou's title doesn't justify this sort of description of the founder of the kingdom of Ghazni in roughly 962, "A courageous and enterprising man of Turkish origin, Alptigin was a former Samanid slave from central Asia." The adjectives must stand by themselves since nothing specific is said to document either bravery or enterprise. Again, this is all too typical rather than an exception. My favorite example is, "Pushyabhuti ... acquired supernatural powers...." The reader is left to wonder what they were.

Though hardly enough to avoid tedium, there are choice tidbits. In the 3rd century BC the Indian ruler Bindusara wrote to the Greek Antiochus asking that he send some dried figs, sweet wine and a Sophist. "Antiochus replied, 'We shall send the wine and figs, but Greek law does not allow us to sell our Sophists.'"

In another example of how the odd fact can add interest, Danielou tells us that in 1668 the British gained control of the port of Bombay "for an annual rent of 10 pounds sterling." Not quite as good a deal as Manhattan, but close. The book, in spite of its title, is probably intended as a short reference work for scholars. It has received good reviews in Europe and is sometimes recommended for libraries. Danielou does include an impressive bibliography of works published prior to 1985. For those unfamiliar with India, however, a glossary would have been more useful. For example, while the text does include descriptions of the important religions, they are in fragments scattered through the book and often come long after they were needed. The best discussion of the Hindu religion appears near the end of the book, though a reasonable overview of this ancient philosophy is absolutely critical to understanding many key events.

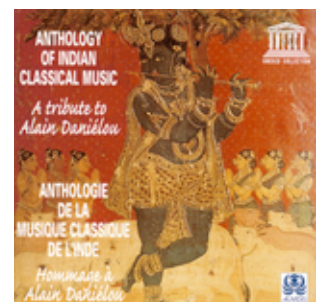
All of my criticisms would be irrelevant if Danielou had managed to deliver on the promise of his title and preface. A brief history may be easier to read with pithy anecdotes, maps and a glossary, but the main objective must be to impart a broad understanding of a country's major events, ideas and people. Here, too, this history falls short. The author is best at placing the major empires in context from the Aryan invasion to the creation of Pakistan, less effective (at least in this book) in the explication of Indian thought and, hopeless at bringing to life either great historical figures or everyday people. In the end the often valuable content can't offset the mind-numbing style. The somewhat unorthodox discussion (to Westerners) of Gandhi and the British-forced partition of India in 1947 is a notable exception and suggests how much better the book might have been. One may disagree with Danielou, but he presents a valid and coherent view. He is highly critical, accusing Gandhi of a mystical sort of demagoguery that resulted in a new nation formed, "in the most disastrous way imaginable, leading to the partitioning of the country [into India and Pakistan], one of the greatest massacres in history..." and the destruction of the traditional social system and culture. At a minimum he is correct when he points out that religion and a clumsy, poorly thought-out partitioning are the root causes of the present dangerous friction between the two nations. India is second only to China in population. U.S. businesses are outsourcing a growing number of technical jobs to Indian companies. The feud with Pakistan now includes atomic weapons and, because of the role of Islamic fundamentalists, is related to the West's struggle with extremists. All of this is ample reason for more interest in India and its history than most of us usually display, but I can't recommend this book to typical readers. A New History of India by Wolpert is a better choice for most. It is lighter on India's early history, has only one map and is too much tilted to the Western view of events, but it is far more readable, better organized and far more likely to leave non-specialists with a reasonable grasp of the broad contours of its incredibly complex subject.



Anthology of Indian Classical Music

A Tribute to Alain Danielou UNESCO

Here is a CD release of the old French Ducretet-Thompson 3 LP set of the Music of India that Danielou produced for UNESCO in the mid 1950s. It is an exact copy of the old set but now with additional words from Noriko Aikawa of UNESCO, Jacques Brunet, Jacques Cloarec and Danielou himself.



What is intriguing about this re-release coming after all these years is that it gives us an opportunity to reassess our perception of Indian music as it was back then. I can still remember the excitement of hearing the first release and I still have it

and treasure it. Going through the re-release however, pointed out that Danielou really had a good grasp of what was going on in the 50s. We must remember that this was just before Ali Akbar Khan made his first appearance in the US and therefore also before Ravi Shankar's first solo performances in the late 50s. Danielou included solos by Ali Akbar Khan and Ravi Shankar and even a jugalbandi (duet) between them at a time when only a few 78s of this kind of performance by them were available in India. There are excellent shahnai and nagaswaram examples here, not by the acclaimed Bismillah Khan, but by wonderfully vivid playing temple musicians. Here also are some recordings by Balasarawati and her group. So we here the young Viswanathan and his brother Ranganathan as well as Bala her self singing with her mother, Jaymal. Wonderful again to here the dancemaster, Ganeshan singing again. It brings back those days for me spent with that family, years really, here and there, in India, Japan and finally in the US. The set included mostly exceptionally good performances. It was a real pleasure to rehear them in CD form.

Robert Garfias UCI
The MIDI page
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A special glance at two articles in Rumanian on the publishing of The Hindu Temple by Pro of Bucharest in 2005.

1- Article from the site www.tajmahal.ro

In order to understand the meaning and role of erotic Hindu sculpture, we must analyse the philosophical scenario in which it has its roots, since it derives from ancient Shaivism, a major proto-historical religion.

Of the eight-thousand-year-old religion that spread from India as far as the Mediterranean world prior to the Aryan invasions in the second millennium BCE, what has remained to us is Yoga, the Tantric rites, the ritual, music and magic of this sublime culture.

Living with anti-sexual fetishisms and hostile to the rites of Dionysus, westerners with their Judaeo-Christian ethics find it difficult to perceive the meaning of erotic symbols and the role of the procreative act, physical love as pleasure for man's realization, for his balance and spiritual progress.

Yoga makes it possible for us to go beyond the limits of the apparent world and contact the real and divine nature of the cosmos. Through our mental activity we manage to create machines for our destruction, but through sex we create humanity.

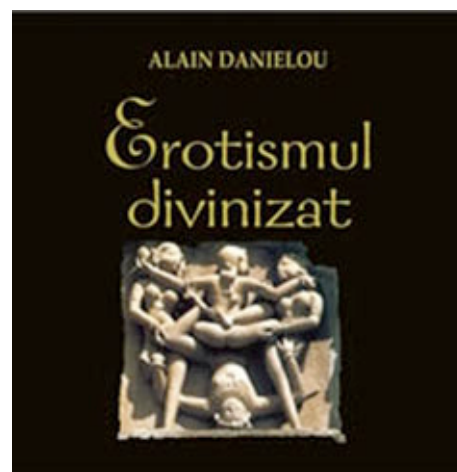
Erotic Hindu sculpture reminds us that our individual existence is ephemeral and that we are only links in the long chain of evolution. Our intelligence, our strength and beauty are there to protect our species. Man is merely the "bearer of his phallus", and through the pleasure and inebriety of love, forgetting his egoistic ambitions, interests and worries, he can come closer to the divine. Only then can he experience the meaning of divine happiness and bliss.

In this splendid book, with its wealth of illustrations, Alain Daniélou accompanies us towards the source of mystic Hindu thought.

(Paraphrased from the Rumanian)

Erotismul divinizat.

Ca sa intelegem semnificatia si rolul sculpturii erotice hinduse, trebuie sa o analizam in cadrul filosofiei, din care provine, caci ea deriva din vechiul shivaism, marea religie protoistorica, a carei bransa mediteraneeana o constituie cultele dionisiace. De la aceasta religie - veche de opt mii de ani si raspandita din India pana la Mediterana inaintea invaziilor ariene din mileniul al II-lea inaintea erei noastre - ne-au ramas yoga, ceremoniile tantrice, muzica rituala si magica, culturile falice. Cultivand un fetisism antisexual, ostili riturilor dionisiace, occidentalii, imbibati de morala iudeo-crestina, reusesc cu greutate sa perceapa semnificatia simbolurilor erotice si rolul pe care il joaca actul procreator, iubirea fizica si placerile simturilor in realizarea fiintei umane, in echilibrul si progresul sau spiritual. Yoga, proces de introspectie, care ne permite sa patrundem pana in strafundul nostru, la izvoarele vietii, ne ajuta sa trecem dincolo de limitele lumii aparente si sa intram in contact cu natura reala si divina a cosmosului. Prin activitatea noastra mentala, reusim sa cream masini care ne vor distruge, dar prin sex cream



oameni. Sculptura erotica hindusa ne aminteste ca nu avem, ca indivizi, decat o existenta efemera si ca suntem doar verigile lungului lant al evolutiei. Inteligenta noastra, forta, frumsetea exista doar ca sa ne apere specia. Omul este doar "purtatorul de falus" (linga-dhara). Numai prin placere si betia amorului - cand isi uita ambititiile, interesele si preocuparile egoiste - omul ajunge cat mai aproape de divin. Atunci traieste experienta a ceea ce inseamna fericire si beatitudine divina. Alain Danielou, in aceasta splendida lucrare bogat ilustrata, ne calauzeste la izvoarele gandirii mistice hinduse.

2-Article from the magazine Adevărul dated 13th September 2005.

In 1973, in his second book *The Hindu Temple – Deification of Eroticism* (La Sculpture Erotique hindoue), Alain Daniélou wrote that the effort for sexual liberation we are seeing today is the only hope for human survival. (*L'erotismo divinizzato*, trans. by N. Costantinescu Edit. Pro 2002)

Jean Louis Gabin, paraphrasing Daniélou's book, says "I do not feel that this kind of "effort" is still a feature of the period in which we are living".

But who knows what time has in store (...)? It would be reasonable to say that, at a time when nature is being violently ill-treated, denigrated, and weakened, Daniélou insists on the voluptuousness of nature's forms as a guide that allows us to overcome our ego and prepares us for our encounter with the divine.

(Paraphrased from the Rumanian)

lecturi particulare

Puterea florii

În 1973, în prefața la ediția a doua a cărții sale *La Sculpture Erotique hindoue*, Alain Daniélou scrie: "Effortul de eliberare sexuală care se manifestă astăzi ar fi, după predicțiile shivaite, singura speranță de supraviețuire pentru omenire" (*Effortum divinizat*, Tr. N. Costantinescu. Editura Pro, 2002). Jean-Louis Gabin, prefațând la rîndu-i cartea lui Daniélou, adaugă: "Nu mi se pare că un astfel de "effort" continuă să caracterizeze perioada în care ne aflăm acum. Dar cine poate ști ce ne rezervă timpul (...)? Am fi îndreptățiți să spunem că într-o perioadă în care natura e violent mălurată, denigrată, slăbită, insistența lui Daniélou asupra voluptuții pe care o posedă formele naturale și ghidul pe care îl pot constitui ele pentru depășirea cu-lui și întâlnirea cu divinal are ceva providențial, căci nu este lipsit de evidență și nici de măreție!



Stela Gheție

"Reîntâlnirea cu Joni Mitchell, Monda cantautoare care alături de Bob Dylan și Joan Baez se numără printre inventatorii genului, soprana în vegmente etno, cu chitara de gît, al cărei nume a devenit sinonim cu un anumit stil în muzică și în viață, m-a făcut să mă întreb dacă nu cumva Daniélou, văzând lucrurile de la distanță, punea un perț mai mare pe "efortul de eliberare sexuală" și nu

numai, în America anilor '60 și '70, decât cel pe care l-ar fi meritat efectiv. În cartea sa despre industria muzicală, *The Monsoon on the Hill*, citată de Karen O'Brien*, Fred Goodman scrie că, pe vremea aceea gusturile muzicale formau un limbaj secret. "Mai întâi te asigurai să vezi că limbajul de bază era prezent: Beatlesii, Rolling Stones, formațiile din Invazia Britanică; Motown și Stax; formațiile din San Francisco; Dylan. După asta, sondați mai departe interesele speciale care-ți

caracteristic al revistelor de gen, cu momente ocazionale de inteligență, subminate din picate de preocuparea autoarei de a le scoate în evidență - ceea ce de altfel ar putea fi slăbiciunea definitorie a tot ce se numește artă pop - se învânte obsesiv în jurul împrejurărilor mărunte sau și mai mărunte în care Joni Mitchell a înregistrat cele 21 de albume care au apărut-o, în 1997 în rîndul artiștilor din Rock and Roll Hall of Fame, sunt menționați, de asemenea, în stilul sobru al feminis-

mului militant, iubiți lui J. M., de la Graham Macmath, cu care a avut o fiică, dată spre adopție la șase luni și regăsită după treizeci și

Nu pot suferi florile... Le pictez pentru că sunt mai leftine decât modelele și nu se mișcă."

Georgia O'Keeffe

puteau furniza semne de sofisticare sau defecte de caracter... O fată care asculta o groază de Joni Mitchell probabil că putea fi convinsă să se culce cu tine, dar exista riscul s-o regreți mai târziu." Tipul Joni Mitchell, așadar: în faza lentă, exaltată, năzuroasă, citită, în faza a doua, arțgaoasă, rece, sigură pe ea. De altfel, e suficient să-i privești poza: chipul de crăiasa zănelor, pe care, în perioada în care tot regnul lui Flower Power se înnebunea după Tolkien, așigile o promova drept *The Enchanted Lady*, poartă o privire de oșel.

Ce au fost, de fapt, acei ani în care s-a înveninat pilula anticoncepțională? Biografia definitivă a fetei din preerie - J. M. și-a intitulat cel mai recent album *Songs of a Prairie Girl* - ne poate îndemna să te gîndești, dar na-ți va răspunde. Scrisă în stilul

cinci de ani, până la soțul Chuck Mitchell, apoi Crosby, Nash, Stills, Jackson Browne, James Taylor, Jack Nicholson, Warren Beatty, soțul Larry Klein, etc.

Din vîrtejul de fapte, date, citate din revistele vremii și din cîntecule lui J. M. - abia cînd le vezi scrise negru pe alb îți dai seama de ce versurile unui cîntec nu trebuie niciodată decît auzite, înțelese pe jumătate și fredonate în cot, pe la focurile de tabără - am regăsit imaginea unei frîge care stîlcea în fiecare zi la fereastra casei din Maidstone, în Saskatchewan, ca să facă cu mâna unui mîrlar. După zeci și zeci de ani, conductorul tenorului își amintea capul acela blond care-i ilumina corvoada cotidiană. Era Joni Mitchell. Detaliile despre cariera ei, despre cum a ajuns de la Maidstone la Toronto, de acolo la Detroit, apoi la Philadelphia și New York, în sfîrșit la Los Angeles în



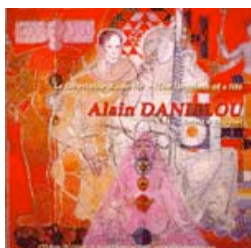
anii în care California era scena principală a noii muzici și a noii etici, *Make love, not war*, și *Tune in, drop out*, sunt relatate pe larg și pe gustul fanilor. Dar dacă citești cartea fără să ai habar de Joni Mitchell și flori să-ți poți aduce aminte barem versul cîntec de-al ei, e posibil să te plictisească.

Căci îi lipsește o vîlnă autentică de ceva, orice, fie bun, fie rău. Prin asta, se apropie nițel de subiectul său, căci, în ceea ce mă privește, Joni a fost și este încă Regina Brînzei de Vaci Dietrice. Nu știu ce spune asta despre profilul meu psihologic, dar poate că spune ceva despre mișcarea hippiotă: ceva cu siguranță i-a lipsit. Poate că tocmai autenticitatea. J. M. trăiește la fel de bine mereu ca Chelsea Clinton, pe care părinții ei, pe atunci tineri avocați contestatari, au botezat-o astfel după cîntarea-i intitulată *Chelsea Morning*.

Iar războaiele continuă.

* Karen O'Brien. *Joni Mitchell. Shadows and Light. The Definitive Biography*. London: Virgin Books, 2001

CD-ROM



Alain Daniélou - Le labyrinthe d'une vie

Réalisation Xavier Bellenger - Production Centre Alain Daniélou, Rome, Italie, 2002.

Version français-anglais Mac/PC, au prix de 20 € frais de port inclus.

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Peinture, dessin, photos, danse, chant, piano, vina, études musicologiques, indiennes, mythologie, religion, histoire, société, Alain Daniélou s'est intéressé à tant de domaines qu'il est difficile de les approcher tous et surtout de les réunir. Voici qui vient d'être fait par Xavier Bellenger qui a su présenter dans ce CD Rom l'oeuvre multiforme de cet artiste-philosophe inclassable, amoureux de la beauté, inlassable curieux du mystère de la création.

Painting, drawing, photos, singing, the vina, musicological and Indian studies, mythology, religion, history, society : Alain Daniélou took an interest in so many fields that it difficult to approach them all, and even more so to unite them/ Here's precisely what Xavier Bellenger has managed to do on this CD Rom, presenting the multi-faceted work of this unclassifiable artist-philosopher and lover of beauty, with his untiring search into the mystery of creation.

Egalement disponible aux Editions Kailash, quelques exemplaires des dessins du Tour du Monde, petit ouvrage en série limité à l'origine hors commerce.

CONTACTS

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D'artiste occidental à philosophe Hindou



Alain Daniélou, le parcours multiple

<http://www.alaindanielou.org> / site officiel d'Alain Daniélou (1907-1994)

Site en français, anglais et italien, dédié à la vie et à l'oeuvre de l'indianiste et musicologue Alain Daniélou (1907-1994) : biographie (français, anglais, italien, allemand, espagnol, hindi, tamil et bengali), citations, témoignages, bibliographies thématiques, galeries de photographies, de dessins et d'aquarelles, documents sonores, rubrique consacrée au Semantic (le révolutionnaire instrument de musique inventé par Alain Daniélou), projets et actualités.

Alain Daniélou : different paths

<http://www.alaindanielou.org> / official website of Alain Daniélou (1907-1994)

Site in French, English and Italian, devoted to the life and the work of the indianist and musicologist Alain Daniélou (1907-1994) : biography (French, English, Italian, German, Spanish, Hindi, Tamil and Bengali), quotations testimonies, thematic bibliographies, galleries of photographs, drawings and watercolours, sound documents, chapter devoted to the Semantic (the revolutionary musical instrument invented by Alain Daniélou), projects and current events.