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COVER VISUAL

POONAM BHATNAGAR

‘Sunrise, acrylic on canvas, 2024’

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EDITORIAL

It is with a pinch of sadness but a fistful of pride that I write this last Editorial. The people I have met and interacted with, and those who have contributed to the journal, have enriched my life and broadened my thought over the past 14 years. The warmth they have shown me and the willingness with which they contributed to the various issues has been truly humbling. The *IIC Quarterly* is not a peer reviewed journal, and yet, that never held anyone back from contributing an original paper. The Guest Editors of the theme issues have been exceptional. It takes a whole year to see these issues through; a whole year away from their already heavy workload. I don't have words to express what this has meant to me. A successful journal rests not only on the contributions, but on its advisors, and I am grateful to all the members of the Editorial Board over the years.

The most important person on this journey has been Dr Karan Singh, who started the journal in 1974 and remains Chairman of the Editorial Board. He placed confidence in my ability to steer the journal, and I hope that I have lived up to that. Dr Karan Singh left me completely free to take the journal in any direction. He has never asked to see the contents of any issue, or scrutinised any article. It is I who occasionally asked his opinion on a problematic article. This has been the best part of working on the journal. I wish him well from the bottom of my heart and I know the next person at the helm of the journal will be as fortunate.

This issue of the *IIC Quarterly* is unusually large—but I assure you it is not because it's the last one I commissioned! We just couldn't run them over to 2026 because some address contemporary issues. For instance, there are two articles from different perspectives on the United Nations at 80; and an article on the controversial caste census. Most of the books reviewed are on pressing issues that needed immediacy.

This time we have included personal narratives that are embedded in larger concerns such as indigenous architecture and river valleys. Other contributions engage with reimagining India's art ecosystem; India-Pakistan cinema, seen not just as entertainment but a platform where inter-country tensions are played out; the fascinating complexity of Hindi and Urdu and the relation between the two; four towering personalities who shaped India; and the importance of rituals in ancient India. Saba Hasan's sketches of Kochi's fishing community are vastly more evocative than photographs.

Once again, thank you, readers and contributors, for your support and enjoy the IIC Experience 2025.



OMITA GOYAL