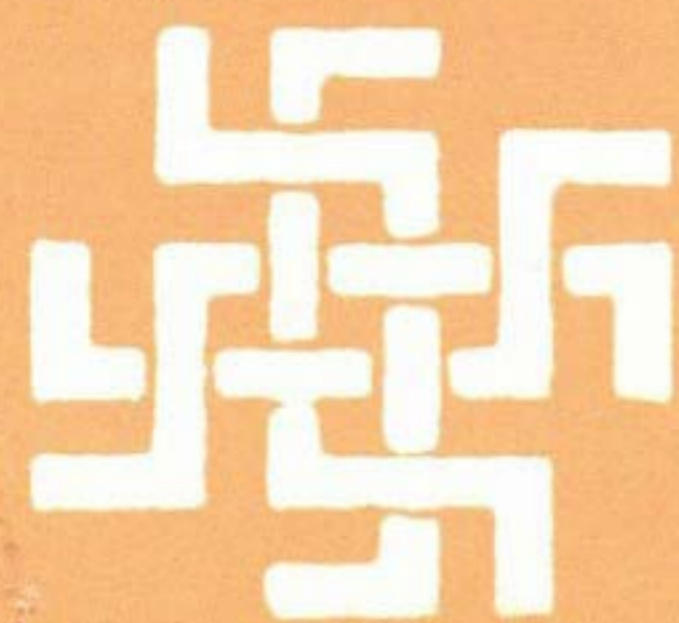


वार्षिक रिपोर्ट
ANNUAL REPORT
1988-89



इन्दिरा गांधी राष्ट्रीय कला केन्द्र, नई दिल्ली

INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS
NEW DELHI

ANNUAL REPORT 1988-89

The Concept

The Indira Gandhi National Centre for the Arts, established in the memory of Smt. Indira Gandhi, is visualised as a Centre encompassing the study and experience of all the arts—each form with its own integrity, yet within a dimension of mutual interdependence, interrelated with nature, the social structure and cosmology.

This view of the arts, integrated with and essential to the larger matrix of human culture, is predicated upon Mrs. Gandhi's recognition of the role of the arts as essential to the 'integral quality of a person, at home with himself and society'. It partakes of the holistic world view so powerfully articulated throughout the Indian tradition, and emphasized by modern Indian leaders, especially Mahatma Gandhi and Rabindranath Tagore.

The arts are here understood to comprise the fields of creative and critical literature, written and oral; the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture, photography and film; the performing arts of music, dance and theatre in their broadest connotation; and all else in festivals, fairs and life styles that has an artistic dimension. In its initial stages the Centre will focus attention on India; it will later expand its horizons to other civilizations and cultures. Through diverse programmes of research, publication, training, creative activities and performance, the IGNCA seeks to place the arts within the context of the natural and human environment. The fundamental approach of the Centre in all its work will be both multidisciplinary and interdisciplinary. It has been conceived with several concrete aims:

- (1) To serve as a major resource centre for the arts, especially written, oral and visual source materials;
- (2) To undertake research and publication programmes of reference works, glossaries, dictionaries and encyclopaedias concerning the arts, the humanities and general cultural heritage;
- (3) To establish a tribal and folk arts division with a core collection for conducting systematic scientific studies and for live presentations;
- (4) To provide a forum for creative and critical dialogue between and among the diverse arts, traditional and contemporary, through performance, exhibitions, multi-media projections, conferences, seminars and workshops;
- (5) To foster dialogue between the arts and current ideas in philosophy, science and technology, with a view toward bridging the gap in intellectual understanding that too often occurs between the modern sciences on the one hand and the arts and culture, i.e., traditional skills and knowledge, on the other;

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- (6) To evolve models of research programmes and arts administration more appropriate to the Indian ethos;
- (7) To elucidate the formative and dynamic factors in the complex web of interactions between diverse social strata, communities and regions;
- (8) To promote awareness of and sensitivity to historical and cultural linkages between India and other parts of the world.
- (9) To develop networks of communication with other national and international centres of arts and culture, and to affiliate with universities and other institutions of higher learning within India and abroad, toward the conduct and recognition of related research in the arts, the humanities and cultural heritage.

Through specific programmes and projects the interdependence amongst the arts and between the arts and other forms of cultural expression, the mutual influences between diverse regions and the inter-relationship of the tribal, rural and urban as well as the literate and oral traditions will be investigated, recorded and presented.

Structure and Organisation

Emerging logically from the conceptual plan of the Indira Gandhi National Centre for the Arts, the five divisions of the institution are autonomous in structure but inter-locked in programming.

The Indira Gandhi Kalā Nidhi comprises (a) a Cultural Reference Library of multi-media collections to serve as a major resource Centre for research in the humanities and the arts, supported by (b) a computerised National Information System and Data Bank on arts, humanities and cultural heritage and (c) cultural archives and multi-media personal collections of artists/scholars.

The Indira Gandhi Kalā Kośa undertakes fundamental research. It will initiate long-term programmes for (a) a lexicon of fundamental concepts and interdisciplinary glossaries/thesauri on basic technical terminologies in the arts and crafts; (b) a series of fundamental texts of the Indian arts; (c) a series of reprints of critical writing on Indian arts, (d) a multi-volume encyclopaedia of the Indian arts.

The Indira Gandhi Janapada Sampadā will develop (a) a core collection of material and documentation of folk and tribal arts and crafts, (b) make multi-media presentation, (c) launch multidisciplinary lifestyle studies of tribal communities for evolving alternate models for the study of Indian cultural phenomenon in its totality and the inter-webbing of environmental, ecological, agricultural, socio-economic, cultural and political parameters, (d) establish a children's theatre, (e) an experimental theatre, and (f) a conservation laboratory.

The Indira Gandhi Kalā Darśana provides a forum for interdisciplinary seminars, exhibitions and performances on united themes and concepts; the buildings will comprise three theatres and large galleries.

The Sutrādhāra provides administrative, managerial and organisational support and services to all the other Divisions.

The academic divisions of the institution, namely Kalā Nidhi and Kāla Kośa will concentrate on the collection of multi-media primary and secondary material, explore fundamental concepts, identify principles of form, elucidate technical terminologies, at the level of theory and text (*śāstra*) and intellectual discourse (*vimarśa*) and

interpretation at the level of *mārga*. Two others will focus on manifestation, process, life function and lifestyle, oral traditions at the level of the *loka*, *deśa* and *jana*. Together the programmes of all four divisions will place the arts in their original context of life and other disciplines.

Methodologies of research, programming and final output are analogous. The work of each division will complement the programmes of the other.

Formation of the Trust:

The Government of India *vide* their Resolution No: F.16-7/86-Arts, dated the 19th March, 1987 decided that the Indira Gandhi National Centre for the Arts shall be a fully autonomous Trust under the name of "Indira Gandhi National Centre for the Arts Trust". The first Trustees as per the above said Resolution are:

1. Shri Rajiv Gandhi, President, IGNSA Trust
7, Race Course Road,
New Delhi.
2. Shri R. Venkataraman,
6, Maulana Azad Road,
New Delhi.
3. Shri P.V. Narasimha Rao,
9, Motilal Nehru Marg,
New Delhi.
4. Finance Minister,
Government of India,
(*ex-officio*)
5. Smt. Pupul Jayakar,
11, Safdarjung Road,
New Delhi.
6. Shri H.Y. Sharada Prasad
C 1/1 Lodi Gardens,
New Delhi.
7. Dr. (Smt.) Kapila Vatsyayan Member Secretary IGNSA Trust
D-1/23 Salya Marg,
New Delhi.

The Indira Gandhi National Centre for the Arts Trust was duly registered with the Sub-Registrar, New Delhi on 24th March, 1987 with Registration No: 1680 in Additional Book IV, Volume No: 1369, on pages 42-60.

The Government of India through its Notification No: F.5-2/89-Arts dated the 1st February, 1989 appointed two more Trustees of the Indira Gandhi National Centre for the Arts Trust, as below:

1. Smt. M.S. Subbulakshmi
4, Tank Road,
Nungambakkam, Madras.

2. Shri Abid Hussain
AB-7 Pandara Road,
New Delhi.

The Government of India *vide* their Resolution No: F.16-7/86-Arts dated the 19th March, 1987 appointed the following as *Members of the first Executive Committee*:

1. Shri P.V. Narasimha Rao Chairman
Trust Member
2. Minister of Finance,
Government of India
(*ex-officio*)
Trust Member
3. Shri H.Y. Sharada Prasad
Trust Member
4. Shri Abid Hussain
Trust Member
5. Shri P.C. Alexander,
Padinjare Thalakkal,
Mavelikara, Kerala.
6. Dr. (Smt.) Kapila Vatsyayan,
Member-Secretary, IGNCATrust.

Programmes and Activities

During the year the second operational year of the institution, the first task was to concretise the conceptual plan of the institution into a well defined structure of each sub-division with interlocking programmes. By September, 1988, project profiles over a five to ten year period of each programme and sub-programme were drawn up. Charts appended make clear the long-range programmes of each division and the linear and horizontal grid of the institution. The conceptual plan, the programmes and plans and structure of the institution have been circulated to distinguished scientists, philosophers and art historians in India and abroad. There has been an appreciative and enthusiastic response from many eminent scientists, philosophers and artists. These range from Mahamahopadhyaya Lakshman Sastri Joshi to Stella Kramrisch. A letter from the latter voices the opinion of many others:

"PHILADELPHIA MUSEUM OF ART"

19th January 1989

"Overwhelmed by the stupendous vision and organisation of the Indira Gandhi National Centre for the Arts compressed in the booklet which you so kindly sent to me, I think this is the moment when a new vision of creativity has been born. Your entire plan is comprehensive. No dimension, no region of artistic form has been left standing by itself. Each in its own place holds the key to an unlocking of the entire structure of

creative experience and its form. You have done for India the unbelievable service that each civilization is in need of to make this entire world a cosmos of the inner life and mind."

"It is from this moment on that the study of Indian art will be a true discipline of a new cosmos, of consciousness aware of its aspects. Every facet of the structure of the creative life has been clearly demarcated by you in its place and context with every other. The plan of your work provides all the tools that will assure precision in this new phase of consciousness. All previous attempts of scholars in their respective fields appear as a groping only towards that clarity which you have achieved throughout. With the work of the Indira Gandhi National Centre for the Arts not only a new phase but altogether a new cosmos of realisation has arisen."

"All the best wishes,"

Yours ever,

Sd/-

Stella Kramrisch

Curator Emeritus of Indian Art"

The uniqueness of reference library, the span of the microfilm and microfiche, reprography programme, the innovativeness of databases evolved have been widely commented upon.

IGNCA has been recognised by the Government of India as its Nodal Agency for computer networking of information in the areas of arts, humanities and cultural heritage. All Departments of the Government have been instructed to fill data in these areas, in standard formats, with the Centre.

Within, less than 2 years the institution has released eight serious research publications. Each publication has been recognised as a path finder. The lexicon of terms has been acknowledged as the first attempt to reveal the holistic system underlying the Indian world view. The first two volumes of primary fundamental texts printed bilingually, have commenced a series which will equal the Harvard Oriental series. The Selected Letters of Ananda Coomaraswamy along with Rama Legend and Rama Reliefs and Thousand Armed Avalokiteśvara reflect the catholic nature of IGNCA's programmes. The publication of Islamic Art and Spirituality by Syed Hossain Nasr is planned for 1989-90.

The life style studies programme as also the area studies programme entitled Loka Pramparā and Kṣetra Sampadā have evolved a new framework of enquiry with a cross cultural and multidisciplinary approach. An alternative model for studying the Indian cultural phenomena has been placed before international audience and this has evoked a lively international debate. UNESCO has recognised the value of the IGNCA's programmes and has identified it as a regional institution. An international workshop on Cross Cultural Life Style Studies with Multi-media Computerisable Documentation was held under UNESCO aegis where scientists, technologists, anthropologists, computer specialists of expert systems met and had a fruitful dialogue. The Institution's seminar and exhibition have acquired a distinctive character. There is already a discernable IGNCA stamp of a multidisciplinary,

multi-media, cross cultural method in each event. An exhibition 'Kham' was organised in 1986 around the theme of Space and in 1988 an exhibition was organised around the central theme form (*ākāra*). The first two years of Centre's existence have proved its ability to concretise a vision to specific programmes.

The first Annual Report upon the Activities of the Centre was published for the year 1987-88. This is the second Annual Report and covers the period from 1st April 1988 to 31st March, 1989.

KALĀ NIDHI

Programme A : Reference Library

(i) Printed Books

A reference library of printed material has been established. Its holdings comprise a vast range of reference material such as encyclopaedias, catalogues, primary texts. It acquires material from India and abroad. It has built a special collection of Rare Books. It is also unique for the personal collections of Suniti Kumar Chatterji (20,000 volumes in nearly twenty languages), the Hazari Prasad Dwivedi collection (15,000), the Thakur Jaidev Singh collection (1,200), the Krishna Kriplani collection (1,500) and the Nasli Alice Heeramaneck collection.

During the year, a concerted effort was made to bind, index and catalogue the collections and to have them ready for use. A computerised catalogue has been developed and is in use. Within less than two years a library of approximately 60,000 volumes has been established. In February 1989 the library was formally opened and is now being used by scholars from India and abroad.

(ii) Microfilm/Microfiche Collection

The library aims at establishing a major microfilm/microfiche library of primary material, verbal and pictorial, of Indian and Asian origin, scattered in libraries and personal collection in India and abroad.

Acquisitions from abroad

The Centre successfully negotiated acquisition of microfilms and other reprographic material from major institutions abroad. This required bilateral agreements. During the year, the IGNCA has entered into agreements with Staats Bibliotheque, Berlin, FRG, Bibliothéque Nationale, Paris, France and the British Library, UK. The first rolls will arrive in May 1989. Negotiations are under way with Institutions in Italy, USSR, Indonesia, Malaysia, Thailand, Japan, China and Australia.

Microfilms from India

For the first time an all India programme understandably on a selective basis was drawn up for establishing microfilm units in major manuscripts libraries in India with precious collections of manuscripts.

Negotiations were necessary with State Governments, subject specialists and technicians as also computer specialists for concurrent cataloguing, conservation and microfilming. During the year a plan of microfilming the collection of the following libraries was drawn up:

Tamilnadu

Government Oriental Library, Madras, U.V. Swaminatha Iyer Library, Madras, Saraswati Mahal Library, Thanjavur

Kerala

Trivandrum Oriental Library, University of Kerala. The Sanskrit College, Tirpuniithura.

Uttar Pradesh

Varanaseya Sanskrit Viśvavidyālaya, Varanasi

Maharashtra

Bhandarkar Oriental Research Institute, Vedic Samshodhan Mandal and Prajna Pathasala, Pune.

Gujarat

Gujarat Itihas Society and L.D. Institute

Manipur

Guru Atombapu Sharma Research Centre, Manipur Academy, Imphal.

From amongst these and other libraries a long-range programme of microfilming, cataloguing will be fully operationalised in 1989 at the Government Oriental Library, Madras, the Bhandarkar Oriental Research Institute, Vedic Samshodhan Mandal, the Kerala Oriental Library and the Varanaseya Sanskrit Viśvavidyālaya. Each of these will take five to ten years to complete. As is well known the Varanaseya Sanskrit Viśvavidyālaya has nearly 1.20 lakhs manuscripts and the Government Oriental Manuscript Library, Madras around 98,000. Alongside, a dialogue is being initiated to microfilm the great collections of the Khuda Baksh Library, the Deirat-ul Marijt, the Rampur Raza Library and others. Equipment was also purchased for undertaking in-house microfilming. A microfilm and microfiche reader printer that can enlarge images of films and can give out printouts has also been added.

(iii) Slide Collection

The American Committee for South Asian Arts gifted 6,298 slides on Indian art. The Indian National Trust on Arts and Cultural Heritage made available the Chester Beatty Collection of slides numbering over 3,000. Nearly 100 slides were received earlier from the Berlin Museum and 214 slides from Yugoslavia. Negotiations for obtaining slides of Indian and Asian art objects and illustrated manuscripts from Italy, Indonesia, Japan and China are at various stages of completion.

(iv) Journals

The Library presently subscribes to about 300 journals and periodicals relating to Indology, religions, history, philosophy, archaeology, anthropology and arts and culture.

(v) Computerised Catalogue

Information about the holdings of the library has been put up on the computer for storage and retrieval purposes. The users can retrieve the required information through computer terminals. Thus, the access point of an author, subject, titles, series, etc., can immediately place at disposal of the user all information required by him on the subject, available in the Library.

Programme B: National Information System & Data Bank

The National Information System and Data Bank in the Humanities and the arts and the Cultural Heritage of India is the second division of Kalā Nidhi. It has been organised with the active collaboration and assistance of the NIC. The National Data Bank will provide for computerised storage retrieval and dissemination of information on all aspects of arts and cultural heritage through multi-media storage and retrieval systems. It will support the programme of each Division and network institutions in India and undertake R & D.

Its programmes are subdivided into:

1. Development of Databases
2. Hardware and Software
3. Nodal Agency for National Data Bank on Arts & Humanities
4. Research and Development Projects

(i) Databases

Kalā Nidhi

1. **Library Information System**—This includes cataloging information about all the books and periodicals available in IGNSA library.
2. **Union Catalogue of Catalogues (CATCAT)**—This database provides information on thousands of catalogues of published/unpublished manuscripts. Information from 700 catalogues has been computerised. Data on particular disciplines relating to published/unpublished material can now be retrieved by title, catalogue, repositories of manuscripts from India and abroad. Another 500 catalogues are being scanned for updating.
3. **Manuscripts (MANUS)**—The complete descriptive information about 3000 manuscripts of Gīta-Govinda, Meghadūta and Nāṭyaśāstra has been computerised as an experimental measure. This reveals the uniform character of the texts in diverse scripts, also variations in commentaries. Descriptive information about all the manuscripts available on the 84 identified fundamental Sanskrit texts is being computerised which all provide the base for providing the variant readings of manuscripts for critical editions planned as part of the Kalā Kośa Fundamental text series.
4. **Art Object (PICTO)**—This database includes information on 2D and 3D Art Objects. At present information on Elizabeth Brunner's paintings, and musical instruments of Shri S. Krishnaswami's collection available with the Indira Gandhi

- National Centre for the Arts (IGNCA) has been computerised.
- 5. **Sound Recordings (SOUND)**—This includes information on Vedic chantings of Rānayaniya and Jaiminiya śākhā or Sāmaveda, Paippalāda of Atharva Veda etc. Databases on Saṅgīta collections at cultural archives have been developed, namely the Natarajan collection on Carnatic Music and the S. Krishnaswami collection of musical instruments.

Kalā Kośa

Kalā Kośa Terms Database (KKTERM)—The database KKTERM for Kalātattva-kośa project has been developed. Under this project, 250 terms have been identified for the Glossary (Kalātattvakośa). In the initial phase, data relating to 12 selected terms has been computerised.

Kalā Darśana

KHAM Exhibits (KHAM)—This includes information regarding all the exhibits displayed in the 'KHAM' exhibition organised by IGNCA in 1986.

Sūtradhāra

Management Information System—Management Information System (MIS) includes database regarding resource persons associated with IGNCA activities, mail monitoring, file monitoring and Arts and Cultural projects.

(ii) Hardware/Software

Hardware

1. HP3000/42 system with 1MB memory 2 × 132 MB disk drives. One 1600 bpi 9 track tape drive. One 300 Imp line printer along with 7 terminals, also HP 150 PC with touchscreen. Colorpro plotter and one printer.
2. One PC/XT connected with NEC S1000 system through dial-up modem with dot-matrix printer.
3. One super PC/XT (386 based) with ten terminals.
4. One PC/XT with 20MB winchester disk.
5. One PC/XT terminal to HP3000 with dotmatrix printer and one PC/XT and two PCs with dotmatrix printers.

Software

1. MINISIS—DBMS Packages on HP3000
2. IMAGE—DBMS Package HP 3000
3. CDS-ISIS—DBMS Package on PC compatible system
4. dBase III plus, Foxbase Plus, PC FOCUS and UNIFY—DBMS Package on PC Compatible System.
5. Microsoft WORD, WORD PERFECT, WORDSTAR—word processing packages.
6. Lotus 1-2-3 and Framework—spreadsheet packages.
7. Microsoft CHART, IMAGINE That and Drawing Gallery graphic packages.

(iii) Nodal Agency for National Data Bank on Art and Cultural Heritage

During the year, the Government of India has designated IGNCA as the nodal agency for all matters relating to the setting up of a National Data Bank on art, humanities and cultural heritage. Technical standards including hardware and software requirements will be prescribed for all agencies under the Centre and State Governments for purpose of storage, retrieval and dissemination of data on art, humanities and cultural heritage for the development of a National Network in this area. Further, IGNCA has been authorised to issue suitable instructions to all Departments of the Central Government for obligatory filling of data and information on standard formats with IGNCA in the area of art, humanities and cultural heritage and also advise the State Governments for cooperation of their agencies in this respect.

IGNCA has taken steps to implement the decision, involving interdepartmental and interagency planning, coordination and integration in respect of the technical and administrative aspects for organising the National Data Bank.

A global computer network of all cultural institutions with the IGNCA as the Nodal Agency is being envisaged through National Information Centre Network (NICNET). A standing Technical Group (STG) under the chairmanship of Director General, National Informatic Centre has been constituted to advise IGNCA on the hardware and software requirement for such a system.

A study team of STG visited the National Museum of Ethnology, Osaka, and computer manufactures in Tokyo in Japan to identify the needed equipment.

(iv) Research and Development Projects

1. **Userfriendly query interface**—a query interface to MINISIS with additional facility of interactive display format has been developed. Also facility for storage and retrieval of Roman characters with diacritical marks and for Devanāgarī script data has been developed, which will be further extended to other Indian scripts.
2. **Optical storage and retrieval system**—Project formulation for image storage and retrieval of art objects is in progress. For this, worldwide contacts have been established with institutions engaged in similar work. Further image analysis and processing capabilities will be developed on digital format.
3. **Desktop Publishing System**—PC based Desktop Publishing System for the Devanāgarī script is under development which will be further extended to other Indian scripts. This project is assigned for development to the National Centre for Software Technology (NCST), Bombay, and is in the final stages of completion.
4. **Text Analysis Tools**—A committee of distinguished linguists and computer specialists is working to finalise transliteration rules among Indian scripts. So far in all computers and key board (bilingual or trilingual), multilingual facilities have been developed with the Roman as a logical base. A different phonetic approach based on Pure Consonants and Devanāgarī as a base is under consideration. If success is achieved in this field, it will be major breakthrough. The IGNCA's R&D programme aims to structure it on basic phonetic rules of Pāṇini's grammar and Devanāgarī.

Programme C: Cultural Archives

The Cultural Archives is the third section of Kalā Nidhi Library. It collects

catalogues, classifies and will display personal collections of scholars and artists who have devoted a lifetime to collecting material in their particular area of interest or discipline.

The Archives is divided into six sections (i) Sāhitya, (ii) Vāstu/Śilpa, (iii) Chāyā Paṭa, (iv) Saṅgīta, (v) Nṛtya and (vi) Nāṭya.

Each collection is maintained as a composite totality in the name of the scholar/artist who is the Collector, although in several cases, the Collection may consist of audio/visual reprographs, books, as well as two and three-dimensional art objects. The Cultural Archives thus strives to represent in a capsular form the various strands of culture of the country, be it in terms of photographs, audio-tapes or original art objects.

Some of the highly prestigious Collections that have been acquired or are in the process of being acquired by the Archives are:

(i) Sāhitya (Literature)

Dr. R.C. Rangra collection comprises audio-tapes of interviews with 92 writers of India not only in Hindi, but most other languages of India.

(ii) Chāyā Paṭa (Photographs)

The Cartier-Bresson Collection comprising 107 photographs will shortly be a part of the collection. The collection has a great historic value in the Indian context because Cartier-Bresson shot candid moments of the freedom struggle in the country as a pioneer of the 'Concerned Photographers Movement'.

The Raja Lala Deen Dayal Collection of photographs and their glassplate negatives is being acquired.

(iii) Saṅgīta (Music)

The S. Krishnaswami Collection is a vast collection of 554 photographs, 1304 negatives, 784 slides and 64 sketches on the subject of the musical instruments of India, compiled over a period of thirty years. The collection also comprises research notes of Shri Krishnaswami and about 30 hours of music on audio tapes.

(iv) Nṛtya (Dance)

The Mohan Khokar Collection—Shri Mohan Khokar's rare collection dates back from the early forties and consists of black and white negatives and colour transparencies of dancers/dance in classical, folk and tribal genres, as also books, paintings, figurines, toys, textiles etc. on Indian dance. The collection represents the myriad ways in which dance has been represented in Indian society. Also contained in the collection are file notes and audio tapes of personal interviews as well as personal correspondence with renowned scholars, *gurus* and artistes of Indian dance. For this purpose a grant of Dollars 50,000 was arranged from the Ford Foundation for augmentation and updating of his collection. This acquisition would be completed over a period of three years. Artifacts from Shri Khokar's collection have already started being added to the archival shelves.

(v) Other Collections

The La Meri collection of ethnic dances to India and the Far East containing typed manuscripts, audio-cassettes, notebooks, photographs and notes, scrap books etc. and also a few books written by the scholar herself were acquired during the year.

Jewellery worn at the time of a traditional Coorgi wedding by the bride and bridegroom was acquired.

(vi) Equipement

The Government of India and the Government of Japan concluded an Agreement during the year for a Cultural Grant Aid of Yen 41 million to be utilized for purchase of equipments for the Cultural Archives of IGNCA.

(vii) Area Collections

A Visiting Professor from Magadh University joined IGNCA during the course of the year and visited countries in South-East Asia on a study tour to assess the availability of material for Cultural Archives in those countries. The visit was arranged with financial assistance from UNESCO.

Opening of the Library

The Reference Library was formally declared open by Shri P. Shiv Shankar, Minister of Human Resource Development, on the 10th February, 1989. The books, microfilm, microfiche and other material available in the library are now open for consultation of scholars, researchers and academicians.

II KALĀ KOŚA

While the Kalā Nidhi collects primary and secondary material, sifts information and evolves databases, the Kalā Kośa investigates the intellectual traditions in their dimensions of multi-layering and multi-disciplines. It serves as a principal Research and Publication Division of the Institutions. It focuses attention on the textual, the oral, as the verbal with the visual and the aural, theory with practice, and to place the arts as an integral part of the indigenous (inter-disciplinary) system.

With the above aim in view the division (a) has identified primary concepts, fundamental to the Indian world view, which have permeated all disciplines and dimensions of life, (b) has identified primary textual source material hitherto unknown, unpublished or inaccessible which will be published in the original language as also translation; (c) has drawn up a plan of publication of works of scholars and savants who have been pioneers in comprehending the artistic traditions through a holistic vision, a cross-cultural approach and multi-disciplinary methodology and (d) has drawn up the draft plan for launching a programme of a 21-volume encyclopaedia.

The programmes of the division fall into four broad categories:

I Kalātattvakośa —

A lexicon of fundamental concepts and glossaries of technical terms.

- II **Kalāmūlāsāstrā** — A series of fundamental texts basic to the Indian artistic traditions as also primary texts specific to particular Arts.
- III **Kalāsamālocana** — A series of critical scholarship and;
- IV **Encyclopaedia of the Arts** — A multi-volume encyclopaedia of the Arts

Programme A: Kalātattvakośa

(i) A Lexicon of Fundamental Concepts and Glossaries of Technical Terms

The first project of the Indira Gandhi Kalā Kośa is a lexicon of Fundamental Concepts of the Indian Arts. It aims to throw light on the fundamental concepts. In consultation with various scholars a list of about 250 terms of concepts has been prepared. The criteria for selecting these terms were based on a survey of their pervasiveness as also interdisciplinary nature i.e. terms occurring in several Śāstras as well as in the arts have been selected, whereas those limited to a particular field were excluded. The evolution of a concept from its most abstract level to concrete fields of the arts will be explored. Each concept will be investigated through several disciplines and primary texts. Its extension and radiation in several fields will be traced. For example, the most abstract metaphysical concept, such as *brahman*, has penetrated into the concrete fields of the arts, as *brahmasūtra*, *brahmasthāna* in the context of architecture, sculpture or theatre. The concept of centrality and pervasiveness is basic, as is the principle of verticality. Through such analysis, both an etymological development and historical continuity as well as a horizontal interdisciplinary inter-relatedness can be discovered. The terms have been grouped according to certain broad logical or semantic categories.

The method adopted for the lexicon is based on sifting primary source material in Sanskrit, Prakrit and Pali. Major texts are perused, and quotations extracted relevant to the particular term. These quotations are written on cards in Sanskrit (both in Devanāgarī and Roman characters) with English translation, giving the shade of meaning as well as contextual notes and/or the relevant commentary. Later the same terms will be scanned through Greek, Latin, Persian and Arabic primary texts.

These cards are being used for two main purposes:

1. for writing articles on the respective terms, using the quotations;
2. for compiling anthologies on the Indian arts in a related programme of fundamental texts called the Kalāmūlāsāstras.

The work has been distributed among about 25 scholars/*paṇḍits* who have been assigned certain texts. Along with the major terms, cognate terms are also included, as well as compounds, synonyms, etc. The quotations are related to the definition of a concept, its first occurrence, important usages, sub-divisions, etc. Several thousand cards from various śāstras have been collected. A computerised database has been developed on the basis of the cards.

The articles on the terms, written on the basis of the cards, do not claim to give a complete history of the concept, which would not be possible at the present stage of Indological research. However, they can show the stages through which a concept has travelled, from the Vedas with their ramifications in the speculative, physical, ritual and mythological/narrative fields, from Buddhist and Jaina sources, through

Vedāgas or ancient sciences, the various *sāstras*, Purānas, Tantras, Darśanas, etc. till its crystallisation in the different arts. The relation between the conceptual background and the manifestation in the arts is the main focus of the articles. The arts occupy an intermediate position and hence mediate between metaphysics and physics, between spirituality and science; e.g., a stupa temple represents a whole metaphysical conception, and at the same time its building requires the technical science of architecture and engineering. An inter-disciplinary approach is thus indispensable.

The articles are being written by small group of scholars in close consultation, so that the approach remains consistent. As in the case of any glossary or dictionary, cross references and indices will facilitates the usage.

During the year the first volume comprising pervasive terms like *ātman*, *brahman*, *bija*, *prāṇa*, *śarīra*, *puruṣa śilpa* and *lakṣaṇa* was released. Reviews have been unanimously favourable.

In a second slate, technical glossaries of the various branches of the arts will be published for which material is already being collected. The Glossary project is also closely linked with the series of Fundamental Texts (Kalāmūlaśāstra) and each will support the other.

Programme B : Kalāmūlaśāstra

(I) Fundamental Texts of the Indian Arts

The second on-going and long-range programme of Kalā Kośa will identify and systematically edit and publish annotated texts and translations of fundamental text relating to the Indian arts ranging from architecture, sculpture, painting to music, dance, theatre and along with their scientific and technical commentaries. This is conceived as a series of 108 texts with original translation with glossaries and pictorial illustrations. As a first step, 24 texts have been taken up for critical edition and publication. Scholars both from abroad and from India are involved in this task. The procedure adopted is to assign each text to one or more specialists in the concerned field, who is/are supplied with all the printed and manuscript material. Scholars also utilise the database of Kalā Nidhi.

(ii) Mātrākṣanam

Mātrākṣanam is the first text to be published in this series. Perhaps it is one of the first attempts at transcribing into a written textual form the world's most complex system of oral intonation and accented verses which were transmitted with incredible precision from generation to generation. The present volume is based on six damaged or incomplete manuscripts of the Mātrākṣanam so far discovered, one printed edition in Grantha script (Krishnaswamy) and another in Devanāgarī (B.R. Sharma).

The text of Mātrākṣanam is of fundamental importance both because it establishes the relationship of the syllable intonated articulated sound and word and the written letter and word, as also because it discusses the concept of a time-unit as measure (*mātrā*). In delineating the semantic relationship, between syllable and letter, vowels and consonants, it lays the foundation of disciplines today recognised as phonetics, linguistics and prosody.

Edited by Dr. Wayne Howard, a renowned scholar of Vedic Studies.

(ii) Dattilam

Dattilam, the second volume in the series of Kalāmūlāsāstra, is an important text which deals only with Music. The text of Dattilam initiates a distinctive stream of theoretical discussion on music which can be distinguished from enunciation on music in Bharata's *Nāṭyaśāstra* (2nd Cent. A.D.). The contents of Dattilam make it clear that from the earliest times, there was a recognition and acceptance of divergent theoretical positions. This fact is often overlooked when deductions are erroneously made on an unchanging tradition of the Indian arts. The text also acquires significance when viewed in the context of later developments of musical systems.

Edited by Dr. Mukund Lath.

**Programme C : Kalāsamālocana
(Series of critical writing on the Arts)**

In the late half of nineteenth century and early twentieth century, scholars from all parts of the world were drawn to the Asian heritage. Some excavated, others brought to light primary textual material, and a third group dwelt upon fundamental concepts, identified perennial sources, and created bridges of communication by juxtaposing diverse traditions. They were the path-finders: they drew attention to the unity and wholeness of life behind manifestation and process. Cutting across sectarian concerns, religious dogma, and conventional notions of stock-images of the spiritual East and materialistic West, monotheism and polytheism, they were responsible for laying the foundations of new approach to Indian and Asian arts characterised by a depth and width of vision. The work of this third group is of comprehensive relevance and validity for both the East and the West. Restless and dissatisfied with fragmentation, both are currently engaged in a search for roots and for comprehensive perception and experience of the whole. Seminars on renewal, regeneration and new beginnings are presently being held. IGNCIA believes that the time is ripe for bringing the work of the early torch-bearers to the attention of future generations, through modestly-priced publications.

To stimulate further research the Division has initiated a programme of reprints/ translations of a select number of works/authors. The criterion of identification is the value of the work for its cross-cultural perception, multi-disciplinary approach and inaccessibility for reasons of language or being out of print.

In the first phase, the publication of the following works has been undertaken:

1. Rama Legend and Rama Reliefs by Willem Slutterheim.
2. The Thousand-Armed Avalokiteśvara, translated by Lokesh Chandra.
3. Islamic Art and Spirituality by Syed Hossein Nasr.
4. Principles of Composition by Alice Boner.

The second long-range programme in this series is the Collected Works of Ananda Kentish Coomaraswamy reorganised thematically and with the Author's authentic revisions.

Four volumes are planned in the first phase (i) A comprehensive bibliography; (ii) Selected Letters edited by Alvin Moore and Dr. Rama P. Coomaraswamy;

(iii) Vidyapati Bangiya Padābali, (iv) What is Civilization? (v) Yakṣas.

(i) Rāma Legend and Rāma Reliefs in Indonesia

Several SE Asian versions of the Rāmāyaṇa are to be found in the various countries of Austronesian languages, such as Indonesia, Malaysia and Philippines.

The masterly work of Willem Stutterheim appeared in 1925 in German on the legends and reliefs of Rāma in Indonesia, under the title 'Rāma-Legenden and Rāma-Reliefs in Indonesia' but it has been long out of print. Also no English translation was available. With the publication of the English translation many new vistas of exploration have opened up.

Stutterheim will long remain as the towering figure of the early 20th century, who in his brief life span displayed a perception into the Indonesian monuments which has never been excelled.

(ii) The thousand-Armed Avalokiteśvara

The concept and image of the Avalokiteśvara has been an enigma to historians and scholars of Indian and Asian art. Like his thousand arms, the interpretation has been as multidimensional. Critical writing on Avalokiteśvara range from its being identified as a purely Buddhist image to its being interpreted as a syncretical image of Buddha and Śiva. The debate has not been restricted to Buddhist and Śaivite iconography, or the relationship of Lokeśvara and Avalokiteśvara, but has understandably expanded to include the many manifestations of Avalokiteśvara in South-East Asia and East Asia. It would appear that the original Sanskrit text is lost in oblivion. Nevertheless, it is equally clear that the concept and the text travelled to Tibet, China, Korea and Japan. The image is known by several names and the text has several versions. Underlying this multiplicity are two distinct levels, of formal elements of iconography and hymnology.

Dr. Lokesh Chandra has restored the lost Sanskrit version of the hymn from fragments of several Chinese versions and transliterations, such as the Early Version of Chih-t'ung (A.D. 627-649), the Later Version of Amoghavajra (A.D. 746-774) and several other version in Japanese and Korean.

(iii) Islamic Art and Spirituality

With remarkable breadth of vision, Syed Hossein Nasr reveals for both Western and Eastern readers how each art form in the Islamic tradition is based upon a science of the nature concerned, not with the outer appearance of things, but with their inner reality. Ranging across calligraphy, painting, architecture, literature, music and the plastic arts, Nasr penetrates to the inner dimension of Islam and shows the role art plays in the life of individual Muslims and the community as a whole.

By rediscovering the root of art in the Islamic tradition, Syed Hossein Nasr opens doors to new dimensions of unity which have seemingly been obscured in recent Western art. In so doing, he extends the significance of this book beyond the Islamic belief system to touch the hearts and creative impulses of readers from all traditions.

The work of Syed Hossein Nasr is pertinent and valuable for the IGNCA at the level

of meaning and form and its fundamental approach of illuminating the unified vision behind diverse manifestation.

(iv) The Collected Works of Ananda Coomaraswamy

Dr. Radhakrishnan said "I have been a student of Dr. A.K. Coomaraswamy's writings for many years ... He is amongst those who are responsible not only for the Indian renaissance but for a new renaissance in the world. Dr. Coomaraswamy holds a pre-eminent position. It is my hope that students who are now led away by the passing fashions of our age will turn to his guidance for a proper orientation". Others, writers, art historians, scientists ranging from Dr. J. Ph. Vogel to T.S. Eliot and Dr. Polak have spoken of Dr. Coomaraswamy's work as an extraordinary combination of vast learning, penetrating insight and a unique ability of expression, which made him a mediator between the East and the West, the past and the present, the textual and the oral, the word and the image, the image and the sound, the sound and the movement, the movement and the spirit. With an extraordinary range cutting across civilizations, cultures, languages, arts, crafts, he encompassed the whole. He wrote as much as an academic marshalling facts and evidence as with the sensitivity of a poet and the intuition of a seer to whom 'truths' were revealed.

The IGNCA, with the cooperation of his son Dr. Rama P. Coomaraswamy who has graciously renounced claims on royalty on Indian editions, has programmed to publish all the writings of Ananda Kentish Coomaraswamy in some 30 volumes over the next few years. These volumes will comprise all his writings under specific themes, like; Geology, Art Theory and History, Symbolism and Mythology, Buddhist Art and Philosophy, Nationalism, Indian Culture and Cross Cultural Influences, Sociology and Government Vedic Exegesis and Metaphysics and the *Philosophia Perennis*.

Selected Letters of Ananda Coomaraswamy

The Selected Letters of Ananda Coomaraswamy is the first of the series. The letters included in this volumes, published for the first time, reveal the being of this uncompromising man who believed in no theories or ideologies, political or philosophic isms. Combining scientific precision acquired through his training as a geologist, with his own great sensitivity, A.K. Coomaraswamy addresses himself to the disciplines of history, philosophy, religion, arts and crafts. The letters were written to contemporaries, scientists, Sanskritists, Buddhist monks and poets, and included men like Schweitzer, Eric Gill, Northop, Herman Goetz, Muirhead, Needham, George, Sarton and many others. They reveal the incredible range of a mind which cut across civilizations, cultures, languages, arts and crafts, encompassing the whole.

(v) Future programmes

In the second phase the series of publication of critical scholarship, it is proposed to include works of Indian authors in modern Indian languages such as Shivaram Karanth, V.S. Agrawala and Hazari Prasad Dwivedi.

Programme D : Encyclopaedia of the Arts

This programme of a 21 volume encyclopaedia based on principles outlined above

will be initiated in the second phase. In 1989 an International Workshop was held to evolve an Academic Schema. UNESCO was requested to give assistance for holding the International Workshop. UNESCO agreed to give a small subvention of \$ 15,000. The International Workshop was accordingly held in March, 1989 wherein many eminent Indian and foreign scholars participated. The basic concept of the project was discussed, and recommendations made at the Workshop would be printed.

Release of IGNCAT Publications

The various volumes published by IGNCAT under its different programmes, namely Kalātattvakośa (Volume I), Mātrākṣaṇam, Dattilam, Selected Letters of Ananda K. Coomaraswamy, Thousand-Armed Avalokiteśvara and Rāma Legends and Rāma Reliefs were released by the President of IGNCAT Trust at a function at his residence on December 12, 1988.

A number of picture postcards selected from the Rare Book Collection of IGNCAT such as Fraser's 'Views from Himalayas' and Stuart Baker's 'Indian Pigeons and Doves' were released. Also picture postcards from the archives of the Janpada Sampadā, specially Rock Art, were released. From amongst the 1000 paintings donated by Elizabeth Brunner, 12 were selected for cards. The picture postcards have been very popular and have been widely distributed in Educational Institutions.

III JANAPADA SAMPADĀ

Janpada Sampadā complements the programmes of Kalā Kośa. Its focus shifts from text and context to art expressions and context of the rich and variegated heriage of tribal and rural cultures of India and Asia. Interspersed, and moving in and out of major cultural movements, the dynamics of continuity and change has provided the stimulus for rejuvenation to the frozen and comparatively more rigidly codified traditions called classical. Artistic expression is integral to life-cycle and life-function. It has punctuated the annual calendar, provided the time-space for continual renewal through collective activities in a staggering multiplicity of forms and genres of fairs and festivals. Although now recognised for their vitality and buoyancy, they have hitherto been seen as fragments and not as a totality, manifesting the living continuities of a holistic world-view.

The research and activity of the Janpada Sampadā aims at re-establishing these arts in their eco-cultural, socio-economic context and underpinning their contribution in the shaping of Indian society and culture. They are not being considered marginal or as sub-streams of the textual traditions. Although emphasising oral traditions, literate traditions and theory are not being neglected. Once again theory and practice, textual and oral, verbal, visual and kinetic are seen as a semiotic whole and not as single items to be aggregated. *Jana, loka, deśa, laukika, maukhika* serve as key words for evolving programmes.

The programmes of the division are divided into:

- (A) Ethnographic Collections—Core collections comprising originals, reproductions and reprographic formats will be acquired as basic resource material.
- (B) Multi-media Presentations and Events—These programmes will comprise the establishment of two galleries namely Ādi Drśya—rock art of India and other

countries, and Ādi Nāda—exposition of sound, music and musical instruments. These will be basic concepts representing the primary senses of sight and sound (eye and ear). The other programmes will comprise changing multi-media presentations/events revolving around a theme or a micro-region.

- (C) Life-Style Studies—The programmes are further divided into (i) Loka Paramparā and (ii) Kṣetra Sampadā. The results will be presented in the form of monographs, tapes, video, films and cartographical studies.
- (D) Kṣetra Sampadā
- (E) Children's Worlds—The programmes of this section will acquaint children with the rich heritage of tribal and folk cultures, realities they have little access to through their home and school environment.
- (F) Experimental Theatre-cum-Studio—This will be the venue of participative activities and innovative experiments as well as the in-house documentation studio.
- (G) Conservation Laboratories—The laboratories will attend to the conservation of art objects and artefacts.

Programme A : Ethnographic Collections

The acquisition will comprise original ethnographic objects, reproductions and a library of reprographic material. The second task will be to systematically document in-house collection as also to network other institutions in India and outside, for exchange of information. It is hoped that this will fulfil a longstanding need of sharing of information about collections that have already been acquired in different areas of the world.

So far the following material has been acquired:

1. Reproductions—Rock Art paintings of Bhimbetka by Dr. Yashodhar Mathpal.
2. Reprograph:
 - (a) Colour transparencies of rice flour drawings of Tamil Nadu from Dr. Martha Strawn.
 - (b) Field notes, colour transparencies, videofilms of ritual arts of Kerala and Karnataka from Shri Balan Nambiar, Dr. Sita Nambiar and Prof. Sankara Pillai (School of Drama, Calicut).
 - (c) Audiotapes of Kumauni music of Mulushahi documented by Mrs. Marie Therese Datta.

Programme B : Multi-media Presentation & Events

Presentations and events planned under this programme are intended to serve as primary access to the art material related to Indian society over the millennia. Two permanent exhibitions will serve as the backdrop to other events on specific themes and regions. These are (i) Ādi Drśya and (ii) Ādi Nāda.

Ādi Drśya will display prehistoric rock art from India as well as representative samples from other parts of the world. Here for the first time, rock art will not be interpreted as a unifunctional indicator of 'ritual' or 'magic'. The attempt will be to display reproductions that, first of all, recreate the original context of the painting or bruising and secondly to show the immense time span such art covers without

relegating it to 'evolutionary' stages; hunting-gathering, incipient farming and settled agriculture. The focus here will be on revealing to the public the semiotic codes of such art rather than to treat it as self-evident and transparent. The attempt will be to bring out the meaning of that art by reference to its entire context of which archaeological data and chronology is but one part. Also prehistoric art will be related to contemporary Tribal Arts.

Similarly, Ādi Nāda will not restrict itself to a display of collection of ancient musical instruments to be seen as a linear 'evolution' of music in India. Rather, the attempt will be to give vocal music and the instruments greater presence by a 'sound-space' and relating the place of sound and music to life-function. Thus the music will be brought to life along with the context of space and time.

In addition to the two display which recreate the ancient past through a holistic use of sight and sound, and hence their respective nomenclature, there will also be other events/presentations/display that complement the ancient by supplying the present anatomy of the same art and craft. These will change periodically and will include practical demonstrations of art, craft, music, dance from India and elsewhere, so as to give an insight into process and not merely the end-product.

For the Rock-Art Gallery, preliminary discussions with experts were held during the course of the year and tentative conceptual plan drawn up for the Gallery. Professor Lorblanchet of France visited IGCA and Y. Mathpal visited Australia in this connection.

Dr. Mathpal also carried out field studies in Uttarakhand about rock-art paintings available in that area and submitted the field-report during the course.

Programme C : Lifestyle Studies

To date research on tribal and folk cultures has been largely linear and unidimensional whether from an anthropological point of view or that of sociology, economics, socio-politics, history or art-history. These disciplines have rarely taken into account either the universals or the multifaceted/multilayered nature and uniqueness of each culture. Janapada Sampadā seeks to adopt a new approach, and to evolve alternative models for studying lifestyles, by re-examining the existing methods. Such an approach is based on the premise that life is not fragmented into single dimensions, or isolated units, and nor can one model replicate in full a total picture of the cultural life of any community. This approach considers culture to be a multidimensional system in demarcated or defined space.

Such studies aim to establish the various links and interrelationships of natural environment, daily life of people, annual calendar and life-cycle, world-view, cosmology, social structure, knowledge and skills, traditional technologies and artistic manifestations. They are multidisciplinary in nature, bringing out the interdependence of skills and techniques amongst the arts, the mutual influence across diverse regions and the rich interaction of the tribal, rural and urban traditions, the oral and the literate.

The methodology adopted in all the lifestyle studies has begun with a comprehensive bibliography from primary and secondary sources, followed by a thesaurus of certain key words which manifest in the multilayered phenomenon where the linkages in a culture between physical, biological and metaphysical, are held together, and

articulated in speech. The thesaurus of key words in culture is being tested through micro-field studies supported by audio-visual documentation. Hopefully each of these studies will culminate in a monograph, audio-visual documentation and a cartographical presentation of specific aspects of arts and crafts. The field studies also aim at evolving computerisable modules for conducting future studies.

The Lifestyle studies programme comprises two subgroups, one revolving around a community and the other a region. They are called Loka Paramparā and Kṣetra Sampadā. For Loka Paramparā studies two eco-cultural zones have been identified. In the eastern eco-zone, two studies have been initiated—the Santhals of Chota Nagpur and Meiteis of Manipur. In the western eco-zone a study of communities cultivating *bājra* (millet) has been taken up. Other studies in eco-zones of northern Himalayas and southern India will be taken up in future.

Bibliographies of studies relating to Santhals, Meiteis and Mukkuvars are at various stages of completion. "Lai Harouba" will be a 16mm film of one-hour duration covering sequentially the rituals connected with Lai Harouba celebrations in Manipur. The film is expected to be complete and ready for exhibition by 1990.

A senior officer of IGNCA participated in the 12th International Congress of Anthropological and Ethnological Sciences held at Zagreb (Yugoslavia) in July 1989 and read a paper on "Evolution of Alternative Models for Lifestyle Studies".

UNESCO Workshop:

An International Workshop "Cross-Cultural Lifestyle Studies with Multi-media Computerisable Documentation" was held from January 9 to 13, 1989. There were eleven foreign and twenty Indian participants, including scholars like Dr. Ian Hodder, Prof. Graham Chapman, Prof. Shigeharu Sugita, Prof. Jean-Claude Gardin, Dr H.K. Anasuya Devi and Dr. R. Narasimhan. The Workshop was inaugurated by Prof. M.G.K. Menon. Prof. Derkatch, the UNESCO Representative, was the chief guest. The Workshop dwelt on various aspects of lifestyle studies and focussed on ways to study the still surviving lifestyles of communities in most Asian countries. The valuable information and data processing technology was also discussed in detail. The Workshop also specified areas of study and the technologies as well as the priorities for the integrated data base system for South and South East Asia in the field of arts, cultural heritages and community lifestyles. Complete report on the deliberations and recommendations of this Workshop has been forwarded to UNESCO and the participating Member-Secretary.

Programme D : Kṣetra Sampadā

Over the course of history, certain regions/areas have developed into cultural centres attracting people from all parts of the world. They have been places of convergence and radiation, where centrifugal and centripetal forces have been evident. They have served as central places, provided space and motivated mobility and interaction. Often a temple or a mosque is the physical or notional centre. So far they have been studied from the point of view of chronology, history, religion or economics as a linear phenomenon and not a totality from which emanates a multiplicity of creative artistic activity. The Kṣetra Sampadā envisages, therefore, a

study not only of a specific place or a temple and its 'units' but the process interlocking devotional, artistic, geographic and social aspects of a particular centre.

(i) Vraja-Nāthadvārā

Certain places have become centres of socio-cultural movements. These centres have attracted people from far and near; the annual calendar is interspersed with fairs, festivals, esoteric ritual, and exoteric collective community participation where the sacred, profane, religious, secular, the textual, oral, the verbal, visual and kinetic have freely interacted.

While some facets manifest insularity and an assiduously guarded seclusion within the periphery of a temple and a shrine revolving around a particular deity, sect or cult figure, others indicate a free and open physical and psychic environment where caste-class barriers are broken for a specific time and duration, reversal of rules take place and there is a collective activity of great joy, beauty, music and colour.

The Kṣetra of Vraja is a physical and psychic presence. Although archaeological evidence dates back to the beginnings of the Christian Era, the region has been a centre of pilgrimage and cultural activity continuously for fifteen hundred years or more. Literary reference can be traced to the myths and legends of the *Harivamśa*, the appendix to the *Mahābhārata*. There is then an *interregnum* of a few centuries, when both archaeological and literary evidence is scant until the eighth to the tenth century.

Another five centuries pass, and by the fifteenth/sixteenth century, Vraja develops into a major centre of activities, socio-economic, cultural and political. Caitanya's followers from the east settle here. Akbar gives land for the temple, southern saints settle here; East and South meet here; religions, sects, cults rub shoulders. Vaiṣṇavism, Bhakti and Aṣṭa-chāpa poets flourish; *Rāsafīlā*, *Nautankī*, *Swānga* and other dance drama forms blossom. The Kṣetra of Vraja influences the west, and travels North. The arts encompass *sāñji*, *kadali*, miniature and mural painting and *pichavais*, the musical forms from Dhruvada to Haveli *sañgīta*, *bhājana* and *kīrtanas*, dance style and dramatic arts, not excluding the culinary arts. The routine of *nitya sevā* (daily worship), seasonal *utsavas* (festivals), *melās* (fairs) marks the lunar and solar calendar. Contemporary Vraja presents a micro-model of living continuities of the past.

Much work has been done in single units but it is largely linear and fragmentary, although in the last decade scholars from India and abroad have attempted some multidisciplinary studies.

The project of IGNCIA in collaboration with Sri Caitanya Prema Sansthana will bring all this work together and study many facets from the perspectives of network of these relationship and intersections. Social, cultural, economic, political dimensions, will all be seen together at the level of theory and practice, insularity and mobility.

A beginning has been made by the first developing multilingual bibliography of secondary sources. A data base is also being evolved for primary sources which provide the textual basis of ritual and the arts. Preparation of descriptive catalogues on unpublished manuscripts has been undertaken. Hard data relating to audio-visual documentation already available with institution or individuals are being compiled. A distinguished team of Indian and foreign scholars as also archaeologists, musicians, arts and crafts specialists, has been set up.

(ii) **Bṛhadīśvara**

The temple Bṛhadīśvara in Tanjavur built by Rājarāja Cola is an example of perfect balance and proportion. Much has been written on the history of the Colas and some good work has been done on architectural features of the period. The massive epigraphical records have been studied partially and a sampling of literary materials done from historical records in archives and libraries. Nevertheless, each of these has been unidimensional and partial; the totality of the temple is not just the monument, it is a living 'organism' where *vāstu*, *śilpa*, *āgama*, *nṛtya*, *saṅgīta*, arts, crafts, castes and guilds and cults come together. This study aims to look at the temple and its environs from all these dimensions, in the past and present as a 'centre' with a periphery. Influences which travelled to and travelled from the temple as physical and conceptual presence will be investigated.

The methodology of beginning with bibliography of primary/secondary sources followed by field work, architectural plan, audio/visual documentation is being followed. The project coordinator is Dr. R. Nagaswami.

E. Children's World

F. Experimental Theatre-cum-Studio

G. Conservation and Restoration Laboratories

These programmes are in very preliminary stages.

IV KALĀ DARŚANA

The fourth division of the Institution is the Kalā Darśana. When the building complex is completed there will be appropriate performing areas and halls suitable for large, medium, small and solo performances, all equipped with modern electronic devices; some suitable for professional performances and others for events, happenings and encounters. For the present the IGNCA is focusing attention on some collections and programmes on a single unified theme comprising multidisciplinary seminars, multi-media exhibition and workshop.

Programme A : Collections

Paintings of Ms. Sass and Ms. Elizabeth Brunner, which were gifted to the Prime Minister on 19th November, 1986, were photographed and documented during the year.

Programme B : Exhibition and Seminar

In November 1988, an exhibition entitled 'ĀKĀRA', a cross-cultural exhibition on letter forms and calligraphy, was inaugurated by Shri P.V. Narasimha Rao. The exhibition was an instant success and has been unanimously acclaimed as a unique exposition. It was visited by a very large number of people, eminent scholars from all parts of the world and many VIPs including the President and Vice President of India. Their appreciation is borne out by the comments in the visitor's book:

"Very instructive and enlightening. In the course of an hour one learns more than what

years and years of reading cannot provide. There is unity in universe. One has one to see it".

Shri R. Venkataraman
Smt. Janaki Venkataraman

"It is a joy to visit this truly remarkable Exhibition mounted with imagination and scholarship. It is a fitting sequel to the KHAM Exhibition two years ago."

"I suggest for the next Exhibition the theme of KĀLA (Time) in all its multiple manifestations."

"I would like to warmly congratulate Dr. Kapila Vatsyayan and her talented colleagues for helping to expand our consciousness and sharpen our sensibilities."

Dr. Karan Singh

"At last the Indian design genius has flowered once again. The qualam has been tested; may it roll on into eternity."

Dore Edward Dore
School of Art, Vennipeg, Canada

"Palm leaf, marble, leather or clay: the words burn with the flaming of the mind."

Philip Mossison

"Did you think that those were the words, those upright lines?
No, no! The words are the air, the grass, the sun.
The words are in you Walt Whitman"

Phyllis Morrison

In view of the unprecedented success of the Exhibition and public demand, it was decided to extend it upto 21st January, 1989, whereas earlier it was scheduled to close on 31st December, 1988. The NCERT considered the exhibition vital as an educational tool for stimulating awareness on development of different Indian scripts. A few of the selected 'quotes' from the AKARA Exhibition are also reproduced below:

"AKARA:form

The quest for perfect form, within and beyond
For every form, he has been the ideal,
His form, visible everywhere."

Rg. Veda VI.47.18

"O Thou by whom the unspoken prayer is answered..
Thou has limned some letters of writing: rocks have become soft as wax for love of them."

Jalalu'Din Rumi
Sufi master and poet, Persia (13th century)

"The origin of Penmanship, or first invention of letters, has been much controverted; but next to God, the Author and Giver of all sciences, it seems rational to think it was derived from Adam."

Joseph Champion
In the Parallel or Comparative
Penmanship—Exemplified (1750)

"Also held in early December was an international multi-disciplinary seminar on Calligraphy that was attended by artists, calligraphers, linguistics, computer specialists from within and outside the country."

Programme C : Documentation

Documentation relating to ĀKĀRA exhibition was completed and the material was packed, labelled and numbered before storage. The Exhibition is also being computer-documented for later reproduction and the work thereof has been entrusted to CMC of India.

Programme D : Proceedings and Publications

The text for the book "Concept of Space in Art, Religion and Science" was finalised. Its first proof has been checked. The book is expected to be released by November, 1989. For the publication of the book on "Design Entries", also the text has been finalised. The Volume would include plates of models submitted for the Design Competition of IGNC Building Complex. The photography of the models and of the New Delhi area has been completed. Galley proofs have been proof-read and the book is expected to be released by November, 1990.

For publication of papers received in the seminar *akṣara vinyāsa* has been taken up. Participants were requested to send edited versions of their presentations in the seminar.

V SŪTRADHĀRA

The main functions of this Division provide personnel to various Divisions, give administrative support, undertake secretariat duties, and look after accounts and other general management aspects including supplies and services.

A : Personnel

The year 1987-88 was the first year of the functioning of the Trust Office. A nucleus of staff numbering 35 had been taken on rolls by the end of that year. The current year, i.e. 1988-89, has been the year of consolidation and a number of employees were added to the Trust service at various levels. The personnel added included Visiting Professors from various Universities, Consultants in various disciplines, editorial staff for the publications of IGNC, Library experts, Senior Accounts and Administrative personnel and supporting staff at junior levels in various branches.

B : Finance & Accounts

Framing By-laws, Rules and Regulations governing the administrative and financial activities of a new organisation is always an important, urgent and uphill task. Efforts were continued in this direction during the year and these are at various stages of consideration. Facilities of Leave Travel Concession and Children's Educational Allowance were extended to the employees with the approval of the Executive Committee of the Trust. The Government was approached for extending the facilities of Central Government Health Services Scheme to the employees of IGNCA. The Government have accepted the proposal on payment of the prescribed fee for Autonomous Bodies allowed to participate in the Scheme. Contributory Provident Fund Rules have been framed by Sūtradhāra Division for the employees of the Trust and these have been forwarded to the Government for examination and issue of a Notification under clause 8(2)(3) of GPF Act of 1925.

The Centre had been granted exemption from Income Tax for the assessment years 1987-88 and 1988-89 under Section 10(23C) (iv) of the Income Tax Act. Its application for similar exemption for the year 1989-90 and 1990-91 is under consideration of the Government.

C : Housing

The present housing facilities for the activities of the Centre are rather limited. It is being run from temporary structures earlier utilised as an Air Force Mess. However, to improve the scope of available services, accommodate increases in staff and meet technical requirements, suitable additions and alterations were made in the existing premises. The Library had to be equipped with shelves, display-racks, counters and modern furnishings. A stack area with a new mezzanine floor was created which could accommodate 50,000 books. For preserving rare books, original slides and other precious material, a strong-room was carved but with controlled environment. Facilities for reference and dissemination of microfiche and microfilm reproductions and slides were instituted within the Library.

D : Building Project

Mention was made in the last year's Report about a Building Committee having been constituted for the Building Project.

An Architectural Services Agreement had been signed with the American Architect Mr. Ralph Lerner in January, 1988. Financial matters arising out of provisions of the Agreement were attended and the Income Tax Liability of the Architect, required to be resolved in terms of letters exchanged with the Architect at the time of signing of the Agreement, was settled after consultations with the Central Board for Direct Taxes, Legal Adviser and the Building Committee. The production of a Bank Guarantee by the Architect was another vexing problem that took a long time. Money could not be advanced to the Architect till he could give a Bank Guarantee for the advance and the Architect took a long time in fulfilling this requirement. The matter involved Banks both in USA and India. Finally, upon furnishing of the Bank Guarantee by the Architect, advance was released to him to enable him to meet the Project requirements.

The site of the plot in the Central Vista included rows of 208 Servants Quarters which

required vacation and demolition. This posed many serious problems. The difficulties were, however, overcome and the site was cleared during the course of the year. A boundary wall has been erected to safeguard against encroachments till actual construction is taken in hand. Another structure on the building site is Bungalow No:3, Dr. Rajendra Prasad Road, where the office of the Chief Vigilance Commissioner has been functioning. This office required relocation. Strenuous efforts were made and the CVC has now been allotted alternative accommodation in Bikaner House. Additions and alterations would be made in Bikaner House and CVC would soon shift to its new premises and vacate Bungalow No:3, Dr. Rajendra Prasad Road.

The work relating to sub-surface investigations on the site of the plot and correspondence with DDA for cutting of trees which unavoidably come in the layout of the proposed buildings are in hand.

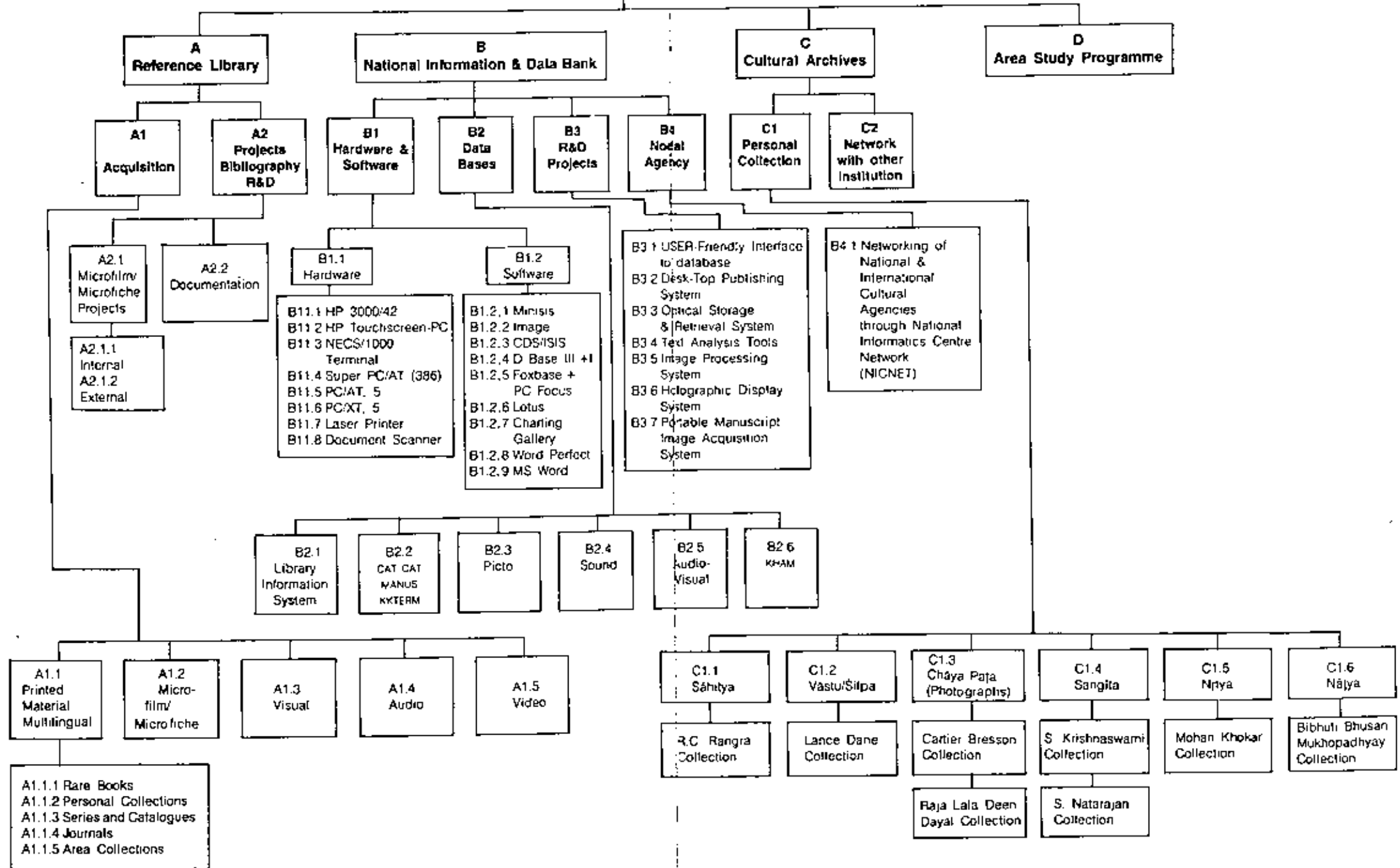
The Architect started work on Concept Plans and achieved substantial progress in finalizing the concept stage. Upon his recommendation and as per terms of the Agreement, approval was duly accorded by the Building Committee for appointment of Theatre Consultants, Special Theatre Consultants, Acoustic Consultant and Traffic Consultant for the project. Finalization of their terms of agreement is in hand. Final decision about the Construction Management Agency for the Building Project, however, could not be taken up.

A "Deposit Account" within the Public Account of India has been created for the IGNSA Building Project by the Ministry of Finance in consultation with the Comptroller General of Accounts and the Comptroller and Auditor-General of India. Money granted to IGNSA for Capital Works are put in the "Deposit Account" wherefrom cash outgo is permitted only to the extent actual payments become due on the Building Project and the surplus remains available to the Government as part of its own cash balance.

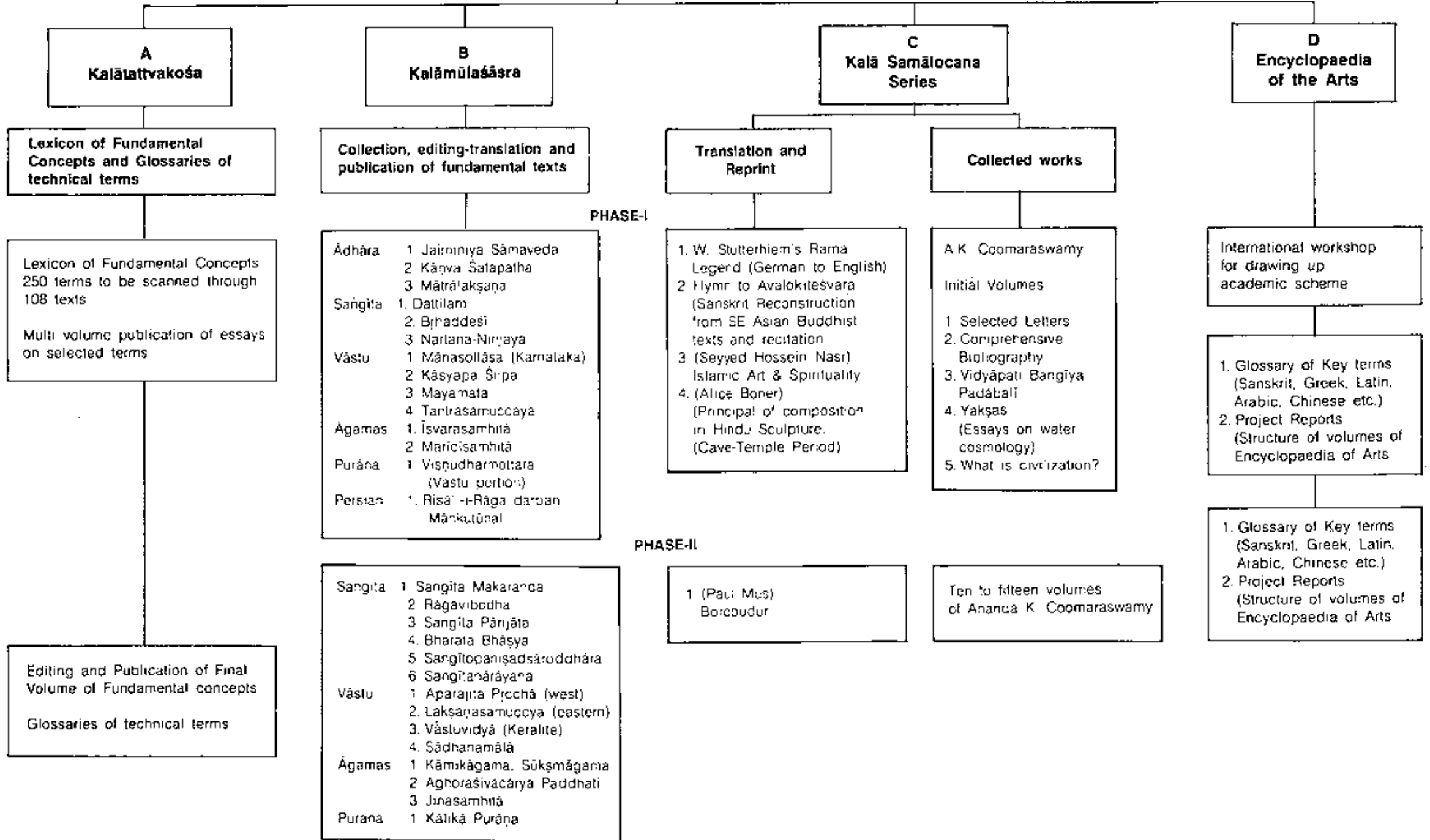
To sum up, the following initiatives were taken in less than two years and will be continued, further developed, and expanded during the next decade:

1. A complete conceptual blueprint of the Institution has been drawn up; this will be concretised unit by unit.
2. Programmes, short-term and long-term, of each sub-institution have been formulated and most programmes initiated.
3. The Kalā Nidhi Reference Library comprising 60,000 volumes has been opened to the public.
4. R & D programmes for computer cataloguing have begun. Databases have been developed on textual pictorial material.
5. Major personal archives have been acquired or received as donations.
6. Equipment received through the Ford Foundation has been installed.
7. Seven major publications have been released.
8. A set of postcards have been published.
9. Two international cross-cultural, multi-media exhibitions and seminars held.
10. A UNESCO sponsored workshop on Encyclopaedia of the Arts held.
11. UNESCO Aid has been received and IGNSA is recognised as Regional Centre.
12. Proposals for UNDP Aid have been forwarded and will be pursued.
13. Japan Cultural Aid has been arranged and proposal for general Grant Aid is being pursued.

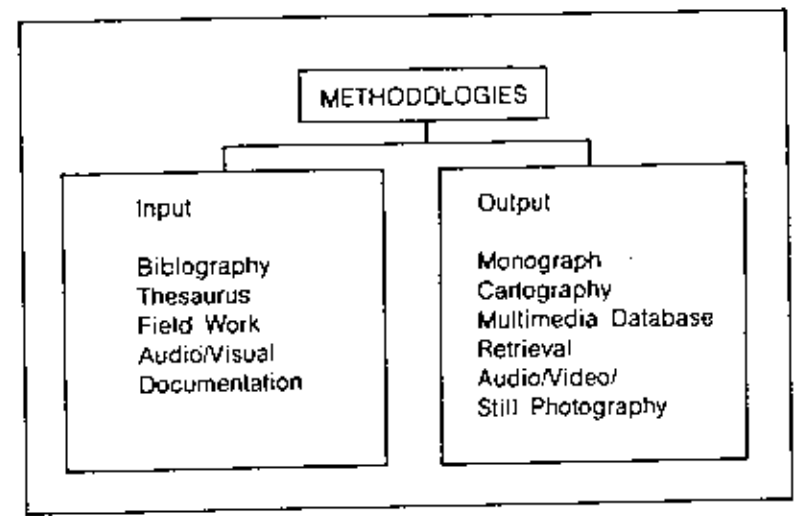
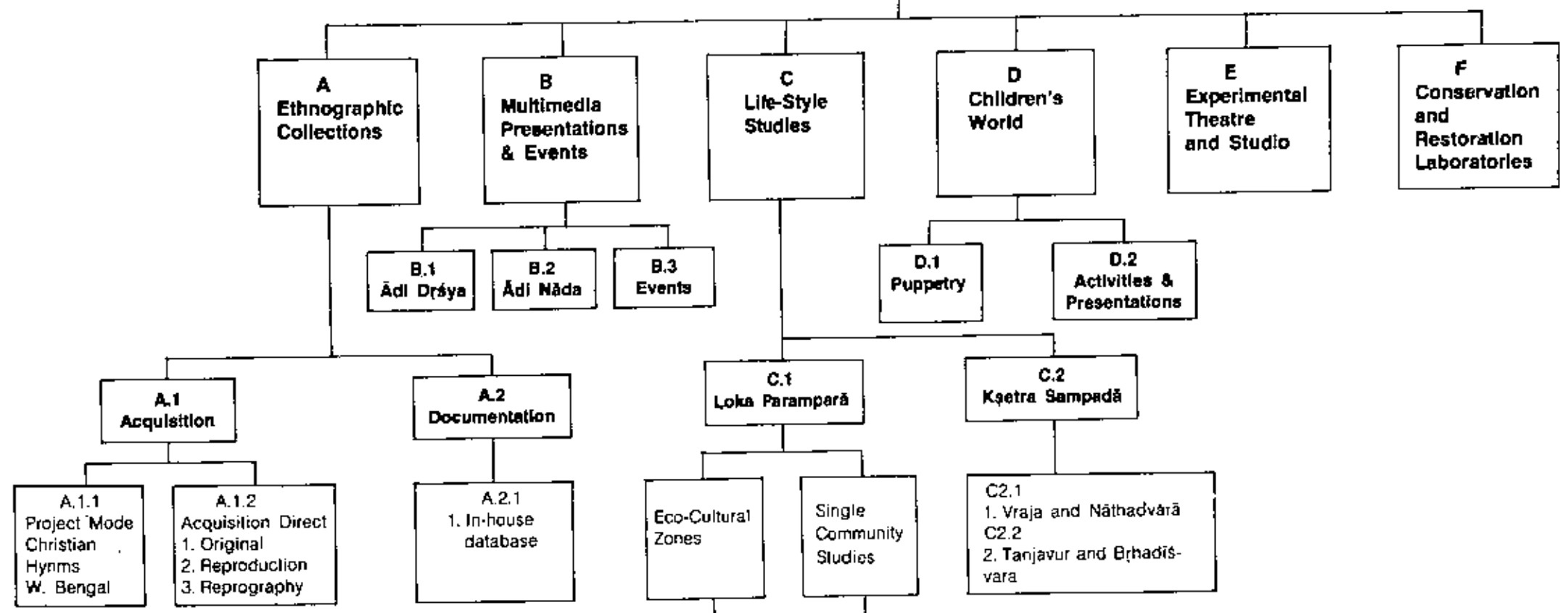
KALĀ NIDHI



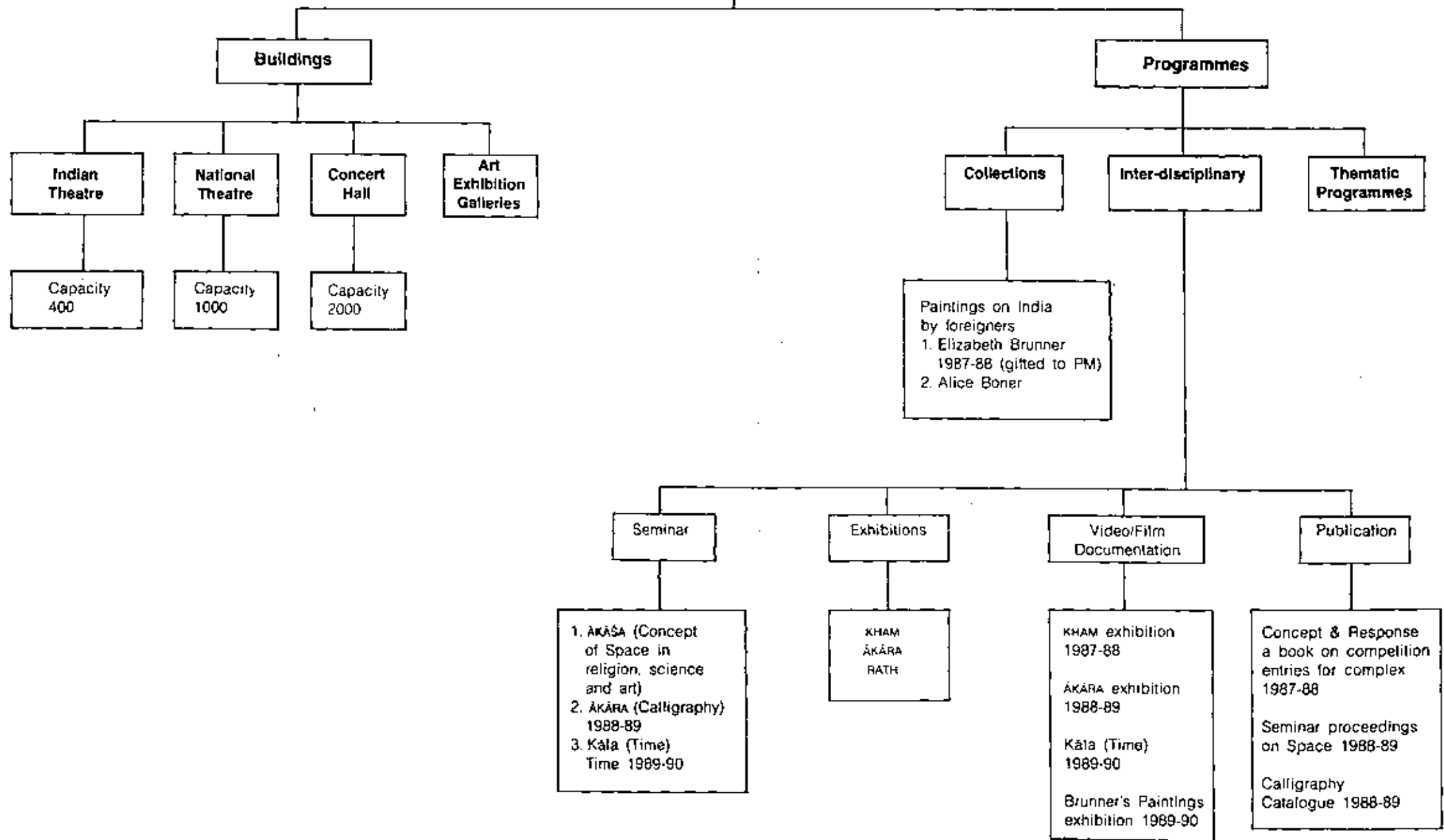
II KALĀ KOŚĀ



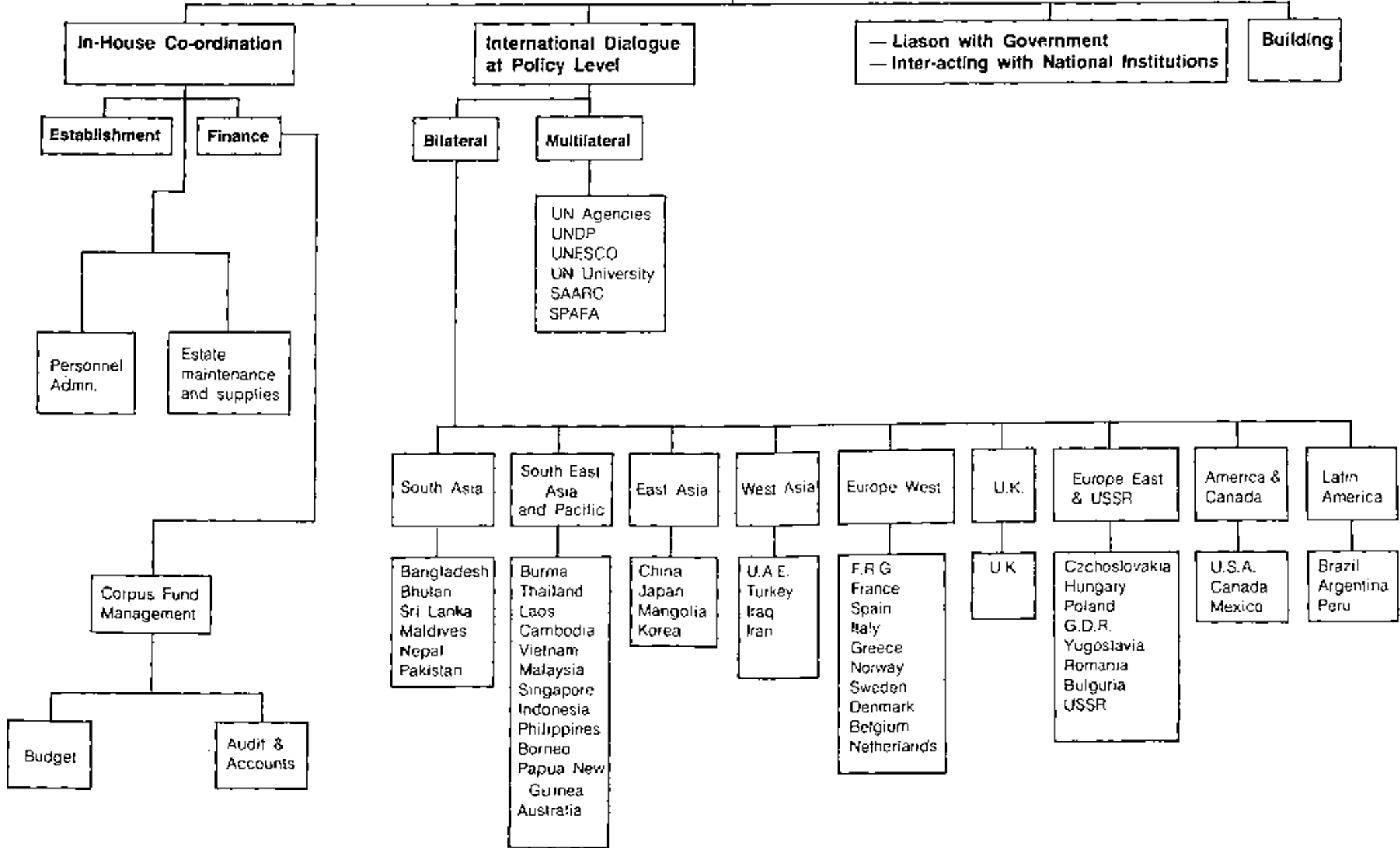
III JANAPADA SAMPADĀ



IV
KALĀ DARŚANA



V
SŪTRADHĀRA



MANAGEMENT SYSTEM—OVERVIEW CHART

